

PRE-SERVICE TEACHERS' PERFORMANCE OF INSTRUCTIONALLY RELEVANT
VARIATION:
TENSIONS AND BREAKTHROUGHS

By

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ABSTRACT

PRE-SERVICE TEACHERS' PERFORMANCE OF INSTRUCTIONALLY RELEVANT VARIATION: TENSIONS AND BREAKTHROUGHS

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This dissertation thesis describes a research inquiry that took place at a large Midwestern University, in the Fall semester of 2009, is comprised of three case studies, and attempts to respond to the question: "How do prospective teachers perceive, think about, and respond to the instructionally relevant variation of their students".

Instructionally Relevant Variation (IRV) is conceptually related to notions of pedagogy, characteristics of students and the mediating spaces between students and teachers, and indicates a set of qualities, or markers, that is fluid and all encompassing. IRV is used to represent competencies and circumstances that impact teaching and learning, while allowing for overlap and gradation. IRV stands for, not only those qualities that are innate or long-term, but also circumstances that may be punctual, or of short-duration (including the child's relationship with their teacher), and that either provide affordances or prevent learning from occurring if a teacher-lead action does not take place.

This study is based on the premise that Three Problems of Practice promote particular ways of *seeing* and *doing* which compel teachers to see narrow categories of children. Thus, Preservice teachers that are prepared in programs that are steeped within narrow notions of Multicultural Education, conceptualizations of professionalization based on expertise areas, and induction practices guided by silent binaries, might have restricted perceptions of children, and have difficulty identifying IRVs that fall outside of the purview of their pre-conceived

professional lens and, in turn, have restricted ways of *seeing* and *doing* which result into unresolved tensions when attempting to plan and instruct ALL students.

This investigation is based upon three case-studies, and follows three pre-service teachers in their first semester of the internship year. The participants were followed throughout 14 weeks, both in a graduate course on Literacy and in their internship placements, and while they planned and instructed students within the context of a literacy unit. All the work produced by the participants during the semester was gathered and analyzed, and further augmented with informal conversations, semi-structured interviews, and on-site observations. Because this is an investigation that delves into discursive practice and discourse-in-practice, an interpretative analysis method (Holstein, J.A., & Gubrium, F.F., 2011) was used to analyze the context and transcripts of all oral interactions.

The results of this investigation indicate that while all three participants perceived, thought about and responded to their students IRVs, their responses (breadth and depth) were influenced by different conceptualizations of teaching/learning. The argument will be made that a combined approach to RTI, DI and CRP will allow for the transformation of Problems into Possibilities of Practice and a change in the ways in which Pre-service teachers *stand*, *see*, and *do*, thus allowing for a wider perspective into students' IRVs. By combining these three pedagogical approaches and creating environments that are based upon the central premises of an Inquiry as Stance lens, combined with a commitment to teach all students, and a disability studies framing of normalcy, pre-service teachers will enter the classrooms with a wider set of *tools* with which to entangle and breakthrough the tensions associated with teaching ALL students.

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To my parents and husband, for their contagious optimism!

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CHAPTER ONE: PROBLEMS OF PRACTICE

The first chapter of this dissertation study titled “Pre-service Teachers’ Performance of Instructionally Relevant Variation: Tensions and Breakthroughs” starts by introducing the problem of study and its significance within the broad field of teacher preparation. After presenting the Problem and the Research Questions that guide this investigation, I will offer a brief summary of the following chapters in order to provide a roadmap for this work.

Over the last fifty years, the field of teacher education has become fragmented into specialties and cut into binaries. Teacher preparation no longer focuses exclusively on the three Rs. The profession has evolved and, within it, territories have been constructed. Prospective teachers now spend a considerable portion of their time becoming experts in their chosen specialization, acquiring special discourses, and compartmentalized theories of teaching and learning. While teacher preparation has become fragmented, the population of students they will serve have become more and more diverse along race, ethnic, and cultural lines. This diversity brings with it *problems of practice* that teacher preparation programs must respond to in order to address what I define as *Instructionally Relevant Variation* inherent in diverse students. IRV includes notions of pedagogy, characteristics of students, and the mediating spaces between students and teachers, and indicates a set of qualities or markers, that is fluid and all encompassing. It is this tension between specialized teacher preparation and the problems of practice inherent in teaching and learning of diverse student populations that is the focus of this study. Specifically, this study examines the *problems of practice* inherent in teaching diverse students in today’s classrooms in order to answer the question, “How do prospective teachers perceive, think about, and respond to the instructionally relevant variation of their students?”

In addition to an interrogation into prospective teachers' perceptions and responses to their students' IRVs, this main research question leads to an analysis of the tensions and negotiations that must take place when prospective teachers are faced, in many cases for the first time, with the various dimensions of an educational issue.

These tensions and negotiations will be examined in-depth through an investigation that also considers two secondary research question: "How is IRV influenced by prospective teachers conceptualizations of difference? Binaries? Degrees? Overlay?" and "What categories of difference are absent, acknowledged, and/or dismissed by prospective teachers, and which are most often considered when responding to IRV"? Ultimately, the combined results of the three research questions will attempt to not only describe the mechanisms through which prospective teachers perceive, negotiate, and respond to instructionally relevant variation, but also provide stake-holders in teacher education with a view of how the prospective teachers create "local knowledge of practice" (Cochran-Smith, 2009, pg. 95).

Three philosophical pillars underpin this investigation and guide the research study: Inclusive Education, Disability Studies, and notions of diversity in relation to Multicultural Education. I use action research as the methodological approach in order to capture the complexities inherent in the daily planning and practice of 3 pre-service teachers during their internship placements. This approach offers a way to conceive of what it means to 'know' and to 'act' in terms of thinking about problems of practice in teacher education, of which I investigate three: multicultural education, professionalization, and silent binaries.

The findings from this study result in a series of recommendations that might lead into innovative ways in which to examine how a reflective stance promotes the effective teaching of ALL students by analyzing and finding ways to negotiate the various tensions, while respecting

individual diversity, and bridging compartmentalized specialties in order to recognize and act upon IRV, for the benefit of all learners.

The Problem and its Significance

Problem

Over the last fifty years the field of education has become fragmented into specialties and cut into binaries, and teacher preparation no longer focuses exclusively on the three Rs. The profession has evolved and, within it, territories have been constructed. In turn, territorial differences have become refined in higher education, where prospective teachers generally spend a considerable portion of their time becoming experts in their chosen field, acquiring special discourses, and compartmentalized theories of teaching and learning, that will help define their professional stances. Thus, special education departments are often separate entities from teacher education, urban education and multicultural education are often taught by separate groups of lecturers, and prospective teachers are commonly required to choose between one department or the other, one field or the other, as if the children they will encounter are, at birth, separated into distinct categories, and teachers' specialized knowledges are vital for their (categorical) existence.

Paradoxically, institutions of higher education stress specialized knowledge, while preparing teachers for *diversity*. Thus constrained to choose narrow specialties, teachers learn one kind of *diversity*, and *specialize* in urban education, multicultural education, inclusive education, or special education (with a variety of sub-specialties aimed at levels of severity or categorical placements, etc), all of which are offered as self-contained areas of study, which ultimately restricts the strata of the student body they are prepared to work with.

It is within this view of teacher preparation that this study takes place. Its purpose is to inquire about the spaces for inclusion/exclusion created by prospective teachers (interns) at a top ranked Midwestern teacher preparation program, as they relate to their perceptions of *instructionally relevant variation* in both planning and instructing elementary school children. In addition, this investigation will also examine the ways in which each of the participants deals with the tensions created by their interpersonal relationships with those within their collaborative universes, including how they perceive their roles in relation to their students, colleagues, collaborative teachers, field supervisors, etc., all of whom may perceive the same issues in myriad forms which create tensions and necessitate negotiating.

In this study, the term *Instructionally Relevant Variation* (IRV) represents a purposeful effort to unbound and problematize the restrictions that circumscribe notions of *specialized knowledge*, and suggests a departure from the restrictions of terms such as *diversity* and *difference*. Thus, *Instructionally Relevant Variation* is conceptually related to notions of pedagogy, characteristics of students, and the mediating spaces between students and teachers, and indicates a set of qualities, or markers, that is fluid and all encompassing. In an effort to bring about dialogue that opens itself to various interpretations and outcomes, and frees itself from binaries, the term *instructionally relevant variation* is used to represent competencies and circumstances that impact teaching and learning, while allowing for overlap and gradation. Thus, IRV can include race, ethnicity, economic strata, dis/ablity, and other commonly used *diversity* markers, but it may also include other more elusive notions of educational obstacles, such as the child's health, familial ties and circumstances, or concerns with having students' most basic needs met, at any particular point in time. IRV stands for, not only those qualities or markers that are innate or long-term, but also circumstances that may be punctual or of short duration

(including the child's relationship with their teacher), and that either provide affordances or prevent learning from occurring if a teacher-lead action does not take place.

Three questions guide this investigation.

The main research question is: "*How do the prospective teachers perceive, think about, and respond to the instructionally relevant variations of their students?*" This first question aims at inquiring into prospective teachers abilities to identify and respond to competencies and circumstances that might forestall learning from occurring if a teacher does not intervene, such as when a child comes to school without eating breakfast and may have difficulty completing assigned tasks.

The prospective teachers participating in this investigation were, at the time of the study, in the Fall Semester of their fifth year of the program, a program that prepares them to teach elementary school children in grades Kindergarten through fifth grade, with an additional integrated elementary teaching major such as Language Arts, Integrated Science, Social Studies, Mathematics, Early Childhood Education, or Special Education-Learning Disabilities (approximately 36 additional credits). The year-long post-graduation internship, or fifth year, guides prospective teachers through the actual progression from prospective to practicing teacher, and interns are supervised and mentored by both host/cooperating teachers (CT) and field instructors. Thus, in addition to an interrogation into prospective teachers' perceptions regarding their individual work (planning and instruction), the main research question will also lead into an analysis of the negotiations that must take place when prospective teachers are faced, in many cases for the first time, with the various dimensions of an educational issue (Noffke & Brennan, 1991). This question will yield information regarding the prospective teachers perceived collaborative universes, and their attempts to work inter-disciplinarily with

professionals outside of their area of *expertise*, such as parents, administrators, school nurses, school social workers, special education teachers, and others.

The two secondary research questions will guide this investigation into finding out in what ways do prospective teachers conceptualize IRV, and whether there are specific areas included and/or excluded from those conceptualizations. Thus, the second research question is: *“How is IRV influenced by prospective teachers conceptualizations of “difference”? Binaries? Degrees? Overlay?”* This second research question will help determine if the participant prospective teachers are able to perceive a specific *instructionally relevant variance* in overlap with others (conditions or circumstances), or the degrees to which a specific *instructionally relevant variance* would warrant further investigation.

The final research question is: *“What “categories of difference” are absent, acknowledged, and/or dismissed by prospective teachers, and which are most often considered when responding to IRV?”* This question aims at a possible thematic description of perceived IRVs, and a better understanding of the larger themes the participants in this study consider relevant within their practice.

Ultimately, the combined results of the three research questions, will attempt to not only describe the mechanisms through which prospective teachers perceive, negotiate, and respond to *instructionally relevant variation*, but also provide stake-holders in teacher education with a view of how the participants in this study create “local knowledge of practice” (Cochran-Smith, 2009, pg. 95), knowledge that is generated within their local contexts but might include ways on understanding and interpreting useful and applicable in other contexts. This view of “local knowledge of practice” (pg. 95) will be provided in the form of a series of suggestions that might suggest ways in which to continue to promote a reflective stance that facilitates the effective

teaching of ALL students, while respecting the individual, and bridging the compartmentalization of specialties, expert areas, and specific knowledge(s), based upon the extent to which the participants were capable of recognizing and acting upon this knowledge(s), for the benefit of all learners.

Significance

The significance of this investigation is directly related to the current design of most teacher preparation programs (Darling-Hammond, 2006), which emphasize various disciplines and areas of specialization, leading to a reduced number of Universities offering generalist endorsements and/or Inclusive Education degrees or certifications¹. In fact, the notion of Inclusive Education, or the education of ALL children, together, in their neighborhood schools, has emerged fairly recently, and established teacher preparation programs with reputable fields of study in their programs have traditionally been slow in responding to this new impetus. In general, legislation such as Brown vs. Board of Education (1954), PL 94-142 (1975), IDEA (1990) and, more recently, NCLB (2001) and the IDEA Re-Authorization (2004) have had an effect not only on the preparation of special education teachers but also on the guidelines that regulate all teacher preparation programs, but not any immediate effect in the ways in which teachers are prepared to work with ALL students.

The birth of Special Education

The social upheaval experienced in the 1960's and 1970's, which lead to racial integration, and the deinstitutionalization of students with disabilities, is largely responsible for many of the *specialized* areas of study in teacher education. Educational specialties such as

¹ Syracuse University, Teacher's College in New York, and University of Madison-Wisconsin are a few of the Tier I institutions that offer teacher preparation programs especially designed for Inclusive Education.

multicultural and special education originated from the need to respond to the perceived problems that arouse from policies that required schools to provide education for ALL children. With the Civil Rights Movement and de-institutionalization of children and adults with disabilities in the 1960's, teacher preparation programs shifted their focus and adopted the specializing trends of the medical community by dividing their programs into what is still known as General/Regular and Special Education. For the past 25 years these two fields have developed in parallel, and co-existed to varying degrees in Colleges of Education everywhere, with little (at times no) intersecting areas. Rhetoric of merging programs, infusing general education programs with special education content (and vice-versa), and claims of more or less rigorous research agendas to address this issue, have fueled reforms and controversies in many Universities, large and small alike. However, with the development of IDEA in 1990, and its re-authorization in 2004, the inclusion of children with disabilities in the general education classroom became a prominent issue and, with it, the more urgent need to prepare all teachers to work with all students, regardless of disability. However, while racial desegregation produced several branches of multicultural education (Banks, 2002), the deinstitutionalization of students with disabilities produced a separate but parallel branch of education: special education.

Prior to 1974 students with special needs had previously been educated while confined to medical and psychiatric institutions, far removed from the field of teacher education. However, in 1965, Congress created the Bureau of Education for the Handicapped, and the early 1970's are witness to a series of court cases related to children with disabilities, such as PARC vs. Pennsylvania (1971), and Mills vs. D.C. Board of Education (1972), which ruled in favor of children with disabilities and their families, and their right to education. Section 504 of the Rehabilitation Act in 1973, and the Family Educational Rights and Privacy Act of 1974, further

influenced the enactment of PL 94-142, or the Education for All Handicapped Children Act of 1975, which would ultimately guarantee the right of education to children with disabilities, children until then not educated with their non-disabled peers. “By 1974, most of the legal protections that characterize special education as we know it today were in place” (Palmaffy, 2001. p.5) and the Education for All Handicapped Children Act (EAHCA, 1975) mandated that all children be provided with a “free and appropriate public education” (FAPE) in the “least restrictive environment”(LRE), henceforth mandating that all children be provided with an education comparable to that of their non-disabled peers, an education to be provided, to the largest extent possible, in the general education classroom.

Thus, for the first time in the history of teacher education in the USA, the responsibilities related to the education of students with disabilities in the general classroom (and presumably by the general education teacher) were added. Since then, while Public Law 94-142 and its re-authorizations have provided access to general education for many students with disabilities, many others have experienced pervasive and covert segregation (Heward & Cavanaugh, 2000) due to the unpreparedness of teachers, as well as the continued belief that students with disabilities will be better served in specialized institutions, schools or classrooms that can better cater to their specific needs (Smith, 2004).

In 1990, the original EAHCA mandate was re-authorized with a name change to Individuals with Disabilities Education Act (IDEA) and the further recommitment to the original “Least Restrictive Environment” (LRE) provision. By expanding the array of services to be provided to children, Congress further implied that compliance with the LRE is not only expected, it is obligatory and further added the requirement that each State examines the outcomes of students with disabilities. Again, the obligations of general education teachers are

implied, and in 2004, the reauthorization of IDEA (now the Individuals with Disabilities Education Improvement Act) offered several changes to the initial mandates, among which the curricular alignment of special education students with that of their non-disabled peers. In an alignment of 1990's IDEA with the No Child Left Behind Act of 2001, the re-authorized IDEA (2004) mandates that the academic goals of students with disabilities must reflect the state mandated curricular goals of non-disabled students, and further mandates that all students, without exception, must participate in state-wide assessments, further cementing the need for all children to have access to, participate in, and progress through the general curriculum. IDEA 2004 mandates that state and local authorities become accountable for the positive outcomes of all children, or face dire federal consequences (Riester-Wood, 2004; Bejoian & Reid, 2005; Kim & Sunderman, 2005; Smith, 2005; Turnbull, 2005; Handler, 2006; Nagle, Yunker, Malmgren, 2006; Voltz & Fore, 2006), in an alignment with NCLB's "Annual Yearly Progress" (NCLB, 2001) requirement, a measure designed to ensure that all schools and students meet equal academic standards in reading and math by 2013-2014, a measure applied to various sub-groups of the school population, including students with disabilities (Nagle, Yunker & Malmgren, 2006; Cawthon, 2007).

Teacher Preparation in times of change

However, none of the legislative directives above have provided the guidance and tools necessary to optimize teachers' potential, despite the fact that both IDEA 2004 and NCLB (2001) require that, in order to support the accountability principle, all teachers be deemed "highly qualified" (Turnbull, 2005; Smith, 2005; Hyatt, 2007; Robinson, 2011). The highly qualified requirement (IDEA, 2004) is one of the main alignments between IDEA 1997 and the NCLB act of 2001, and both maintain the requirement of teaching based on evidence-based

practices, while IDEA 2004 delineates obligations for teacher preparation programs, particularly with respect to the teachers responsible for core subjects (Handler, 2006). However, both policies are silent regarding the preparation of teachers for ALL students, although their alignment implies engagement, collaboration and shared responsibility of ALL students by both general and special education teachers. But, their alignment also creates multiple layers of responsibility and accountability with regards to teacher preparation (Handler, 2006, Hardman & Dawson, 2008).

Teacher education programs have been charged with addressing many different areas of need (such as the learning needs of diverse populations, or the impact of globalization on education) and done so with varied levels of success (GAO, 2009), but the case for the highlighting of Inclusive Education has not been made systemically, or rigorously. While specific teacher preparation programs have not prepared teachers adequately for Inclusive Education (Florian, 2007), the greater national and international impetus towards it has made more visible the need to prepare teachers to work with ALL students (Kugelmass, 2004; McKenzie & Santiago, 2005), not only those with disabilities, or those originating from a perceived disadvantaged group. Therefore, this investigation will address one area of the preparation of general education teachers, teachers that will, in the near future, be expected to teach ALL students and, implicitly or explicitly, become Inclusive Educators.

Despite an unyielding policy, and curricular advances, the impetus towards Inclusive Education (or mainstreaming, as it was initially conceptualized) has impacted teacher education programs to varying degrees. Even when silent about Inclusive Education, both the NCLB Act of 2001 and IDEA 2004 require that teacher preparation programs provide the skills needed for teachers to work with a wide variety of students but, by 2009, this was still not the case across

the country. In a study completed by the US Government Accountability Office (2009) not all teacher preparation programs required training on instructing children with disabilities (or English language learners) or adequate field experiences and “many programs faced challenges in providing this training” (GAO-09-573, 2009).

Some Colleges of Education clearly look at Inclusive Education as a passing whim and maintain the general/special education field separation (Handler, 2006), while others have taken on a more democratic approach and embraced the philosophy of Inclusive Education in all its components, modifying and redesigning departments, general practices, curriculums, and research agendas. Somewhere in the middle we find more cautious and measured approaches that try to strike a balance between maintaining the “status quo” and reforming Colleges of Education by “infusing” their general education courses with what is typically assumed to be specific curricula of special education courses. Such is the case of the teacher preparation program where this study took place, one of the few in the country with no requirement of a special education course for general education teachers. The course content being infused, again, varies among institutions. Some require that all courses address diversity and disabilities, others pick and choose what content might be of use, in what course. However, the “outcomes of this high level of teacher education to prepare general education teachers to work with students with disabilities (...) are not well developed” (Pugach, 2005, p. 552).

While the alignment of NCLB and IDEA 2004 imply engagement, collaboration and shared responsibility of ALL students, these practices are not established in all schools across the country, nor do they occur without adequate supports or opportunities for general and special education teachers to learn how (and experience) to work together with one common goal. While many teacher preparation programs do require that general education teachers have some

exposure to the instruction of students with disabilities, this is usually accomplished in separate settings and general and special education prospective teachers have little opportunity to share ideas, learn together, or develop an understanding of the collaborative requirements NCLB and IDEA 2004 convey (Cooper, Kurtts, Baber & Vallecorsa, 2008; Harvey, Yssel, Bauserman & Merbel, 2010). Collaborative teaching and engagement that is responsive to all students requires the development of a complex set of inter-personal skills most pre-service teachers do not have an opportunity to develop or have modeled (Handler, 2006).

Building on, and extending upon the discussions and tone of the 2010 American Association of Colleges for Teacher Education (AACTE) Conference in Atlanta², this investigation is timely and relevant in that it addresses the significant need to create dialogue and inquiry that provides prospective teachers with some of the pedagogical tools necessary to question the policies that regulate their practices, and to help them, and the institutions where they are located, to recognize that their active participation in a systemic and paradigmatic change is required for the successful accomplishment of Inclusive Education. Because the mechanisms of special education pervade and envelop their practice, and teachers often perceive their expertise as limited to particularly restrictive knowledge basis, it becomes imperative to equip prospective teachers with, not only the commitment to become Inclusive Educators, but also the tools to work on Inclusive Education from the inside out (Florian, in Allan & Slee, 2008).

² One of AACTE's Major Forums, entitled "Diversity Frameworks in Teacher Education: Where Does Special Education Belong?" which included Marleen Pugach, Linda Blanton, Lani Florian, Marilyn Cochran-Smith, Jacqueline Jordan Irvine, Anna Maria Villegas, and Jane West, discussed "what it means to make good on the promise of teaching all students" (AACTE 2010 Conference Program, p.66). While all the discussants may be counted as representatives of various diverse communities and schools of thought, the common thread of the panel was the need for teacher preparation that targets ALL students.

In the 2011 AACTE publication “Preparing General Education Teachers to Improve Outcomes for Students with Disabilities”, Blanton, Pugach and Florian again outline the need to address teacher preparation programs in ways that will ensure that classroom teachers are prepared to educate all students in inclusive classrooms. They envision such programs as those that prepare teachers who believe that all students belong in their classrooms, who treat all students as capable learners worthy of being held to high expectations, and who have the skills and knowledge necessary to meet the instructional needs of all students, embracing diversity in all its forms.

This need to acknowledge and prepare teachers to work with ALL students further supports the notion of the individual as multidimensional (King, 1995), and highlights this investigations’ conceptual departure from an inquiry restricted to special education (or any other expert field within teacher education), while speaking to the need for a multidisciplinary approach to research in teacher education. By purposefully attempting to demystify the notion of special education expertise, this investigation will provide suggestions related to the ways in which ALL prospective teachers might gain competences and confidence in addressing change and uncertainty in their work, while assuming responsibility for ALL students and, as a consequence, learn to successfully address the “double-edged and contradictory nature of inclusive teacher education” (Allan, 2003, pg.117).

Overview of the Study

In Chapter Two, I will present the literature review completed for this investigation and will describe the conceptual framework upon which this study is based. This chapter will present the empirical and philosophical pillars of the research, or the terrain of teacher preparation, as it relates to the preparation of ALL teachers to work with ALL students.

In Chapter Three, I will provide a roadmap for the study and the rationale for the use of an Action-Research methodology in this investigation. I will describe the setting, the program, the participants, and my positioning within the study in relation to the participants. Furthermore, in Chapter Three, I will offer a general description of the collected data, of how it was collected, and how it was analyzed.

In Chapters Four, Five, and Six, I will present the data collected and analyze it, by participant. In Chapter Seven, I will present a wrap-up analysis of the combined collected data centered, on the Research Questions and problems of practice and will conclude with the study's limitations, and recommendations for further research.

CHAPTER TWO – LITERATURE REVIEW

Mapping the Terrain and Identifying Problems of Practice in Teacher Preparation

In this chapter I will present the literature review completed for this investigation and will describe the conceptual framework upon which this study is based. This chapter will present the philosophical and empirical pillars of the research, or the terrain of teacher preparation, as it relates to the preparation of ALL teachers to work with ALL students. Chapter Two is divided into four parts.

The first part of this chapter, “Foundations”, examines the larger context upon which this investigation is based and guides the reader through the necessary journey of understanding the researcher’s bias and frame of reference. The three philosophical pillars that sustain this investigation (Inclusive Education, Disability Studies, and what I perceive as a need for an extended definition of *diversity*) will be discussed in order to provide a contextual understanding of what I have identified as characteristics and potentially problematic areas within the terrain of teacher preparation. This first part, describes some important issues in teacher preparation, within my personal frame of reference, and attempts to describe my intent as a researcher investigating across pedagogies, while outlining my position within teacher preparation.

The second part of the chapter “Problems of Practice” examines teacher preparation through the lens identified in part one and offers a reading into what I perceive are three “Problems of Practice” in the preparation of teachers to work with ALL students: Multicultural Education, Professionalization, and Silent Binaries.

In the third part, once the problems of practice have been identified, I will suggest ways in which the tensions they create can be discussed in alternate ways, ways that might lead into “Possibilities of Practice”. I will explicate the ways in which existing evidence has lead me to the

questions that guide this investigation, and how the search for possible answers to my research questions can suggest ways in which teacher preparation institutions might gain new insights from a different perspective, one that has not been previously explored.

Finally, in the fourth part, I will present the argument that there is enough conceptual and empirical data to open the possibility that, within specific contexts, the preparation of teachers to identify and respond to “Instructionally Relevant Variation” lies at the intersection of three existing pedagogies (Culturally Relevant Pedagogy, Response to Intervention, and Differentiated Instruction), and that the adequate identification and response to IRV offers a new perspective into the preparation of Teachers for ALL students.

Foundations

The first part of this chapter, “Foundations”, examines the larger context upon which this investigation is based, and guides the reader through an explication of the three philosophical pillars that sustain it. Inclusive Education, Disability Studies, and what I perceive as a need for an extension of the traditional definition of *diversity*, constitute three of the elements of my personal frame of reference. These three philosophical pillars will be discussed below in order to provide a contextual understanding of what I have identified as characteristics, and potentially problematic areas, within the terrain of teacher preparation, as well as provide a explanation for my departure from a study steeped within the special education field of study (while I am a doctoral student in special education), and my intentional attempt at embarking upon a study that offers ways to reconcile understandings across pedagogies and paradigms.

Although the present investigation is situated in a Mid-western teacher preparation program, the three pillars upon which it is based take on an international character. While research on Inclusive Education, Disability Studies and studies of diversity abound in the United

States, the bulk of the research on Inclusive Education and Disability Studies originated elsewhere. Therefore, the empirical studies referenced below represent both national and international explorations, and frame the work described in the following chapters. Each of the three pillars will be explicated in turn with the purpose of providing a working definition for “teacher for ALL students”, or an Inclusive Teacher, a main premise of this investigation. A *teacher for ALL students* is thus conceptualized as a teacher who is expected to meet the needs of ALL learners with no exceptions, not necessarily alone, but through collaboration and problem solving, and by tapping upon multiple resources, with the primary goal of fostering the development of engaged and contributing democratic citizens.

Pillar 1 - Inclusive Education

Tracing the roots of Inclusive Education

The term *Inclusive Education* lends itself to multiple meanings and practices depending on geographic and socio-political context. The term was first used in 1994 in the Salamanca Statement and Framework for Action (UNESCO) but it was born out of a multitude of trans-national initiatives aimed at curtailing the difficulties of extending education to ALL children around the world, particularly children and youth with disabilities and from disadvantaged sectors of the population. Its origin can be traced as early as 1964, to four specific Articles of the United Nations Convention Against Discrimination in Education, which address the prevention and elimination of discrimination in education, while promoting equal educational opportunity (Peters, 2007).

In 1966, the concept of free and compulsory education for ALL children (UNESCO) was further implemented and, in 1971, Article 2 of the Declaration of the Rights of the Mentally Retarded Persons declares not only the right to equal education for all, but also introduces the

“concept of maximum potential” related to disabled persons. In 1975, the crucial international recognition of the rights of all disabled persons is postulated in the Declaration of Rights of Disabled Persons (Peters, 2007) and, in 1981, representatives of 103 countries participated in the writing of the Sundberg Declaration, which stated that the right of education starts in infancy and should be understood as lifelong learning and training. In the following year, 1982, the World Programme [sic] of Action Concerning Disabled Persons calls for “focus on ability, not on the disability of disabled persons” and, in 1989 the Tallinn Guidelines for Action on Human Resources Development, establish inclusive practices as cost-effective practices, teacher training provisions, and the recognition of diversity among individuals with disabilities.

In 1990 two distinct international policies, mark the start of a new era with regards to children with disabilities and issues of inclusion: The Convention of the Rights of the Child (1990), reaffirms previous policies and makes specific mention of children with disabilities; and the World Declaration on Education For All (1990), a six-goal framework that supports access to education to all children around the world and has been subscribed by 191 nation states, addresses educational access and participation, and introduces the concept of Inclusive Education as the means to attaining universal education. Furthermore, it declares that each nation state must find the resources and solutions necessary to ensure not only access but equity as well.

However, it wasn’t until the 1994 World Congress on Special Needs Education in Salamanca (Spain), which yielded the Salamanca Statement and Framework for Action, that a piece of policy first brings children with disabilities to the core of educational systems, and offers a clear outline of systemic reform centered upon Inclusive Education, as the vehicle for the strategies outlined in Education for All. In the Statement, student abilities and strengths take center stage, Inclusive Education is defined, and indicators of quality of participation in

education are offered. The structures of the Salamanca Statement are further strengthened in the EFA Framework for Action in 2000 and, most recently, in the 2008 UNESCO Education Summit.

A Continuum of Definitions

Although UNESCO policies take on trans-national dimensions, it is up to each nation state to determine the extent to which each policy will be endorsed and enacted, and to create structural guidelines that take on the character of each nation state, and reflect each nation state's own interpretation of the common goals. While, in the USA, Inclusive Education is seldom mentioned outside the realm of special education discourse, and reflects concerns regarding access to the curriculum by students with disabilities, the European and Australian/New Zealand contexts are quite different. In the USA, special education (and Inclusive Education) discourse has been couched in both the Civil Rights movement and parent rights (Newby, 1980; Fuchs & Fuchs, 1993; Yell, Rozalski & Drasgow, 2001; Fusarelli, 2004; Smith, 2005; Grant, 2007), the European concept of Inclusive Education is clearly related to Human Rights and Children's Rights issues (Daunt, 1995; Vislie, 2003; Gray, 2007), and the Australian/New Zealand concept was spurred by concerns with Aboriginal and Maori education, and issues of colonialism (Ballard, 2003; McPhail & Freeman, 2005; Mitchell, 2005). Therefore, Inclusive Education means many things to many people along a spectrum of possibilities, and it is difficult to solidify a definition since so many exist, all of which are embedded in, and reflect, the larger social and educational paradigms of a particular time and place.

At one end of the spectrum (i.e. Kavale & Forness, 2000) Inclusive Education is confined to the field of special education and it pertains to access by students with disabilities to the general education classroom. Inclusive Education is, in this case, limited to a spatial

arrangement, and can be measured in degrees. Such is the case of Inclusive Education in the United States, in which a lack of federal definition has conferred an ephemeral and idealist character to the discussions and practices on Inclusive Education, and has restricted its movement to the confines of special education.

Mid-way in the spectrum, scholars such as Riddell (2007), place Inclusive Education discussions on a larger framework of functionalist versus critical paradigms, and contend that the word inclusion can be used by different people to mean different things without taking into account “the shifting construction of special education” (p.35).

On the other end of the spectrum, Inclusive Education is presented as a means to a greater good, that of citizenship in and for democracy (Slee, 2007). Furthermore, this conception of Inclusive Education is based on the assumption that both special and regular education create and preserve means of exclusion and must be rejected as inclusive (Slee, 2007).

Working Definition of Inclusive Education

In order to provide a clear understanding of what is meant by Inclusive Education, for the purposes of this study Inclusive Education takes on its original definition, that of the Salamanca Statement and Framework for Action (UNESCO, 1994) which, understood as an education reform initiative, is one that was written having students with special educational needs at the center of the policy, and extends the notion of “pupil” to mean:

all children regardless of their physical, intellectual, social, emotional, linguistic or other conditions. This should include disabled and gifted children, street and working children, children from remote or nomadic populations, children from linguistic, ethnic or cultural minorities and children from other disadvantaged or marginalized areas or groups (pg. 6 – emphasis in original).

The democratic intent of Inclusive Education as defined in the Salamanca Statement, and represented in the “recognition of the need to work towards ‘schools for all’ – institutions which

include everybody, celebrate differences, support learning, and respond to individual needs” (UNESCO, 1994, p.iii), is central to this investigation. Furthermore, this investigation follows the steps of the Salamanca Statement and Framework for Action in its declaration of Inclusive Education as its main philosophical stance: creating schools that are able to serve all children and a reaffirmation of the right to education as an individual and undeniable right as promoted by the 1948 Universal Declaration of Human Rights, “regardless of individual differences” (pg. vii).

The contradictory nature of Inclusive Education

As can be expected from such a complex array of definitions and understandings, Inclusive Education is often presented as a contentious notion, one that because it is riddled with doubt and can take on multiple meanings should not be associated with notions of teaching as science, or the standardization of teaching (Ornstein, 1995). Particularly since the late 1990’s, the inclusion debate has developed into a scholarly argument, and while scholars such as Kavale and Forness (2000) equate the issues surrounding Inclusive Education with ethical and empirical questions, Gallagher (2001) contends that issues of Inclusion are related to a moral choice: “In the end, the question of inclusion requires a struggle of conscience through free, open and informed moral discourse. There is no neutral arbiter, scientific or otherwise, that can obviate our responsibility to choose” (pg. 651).

Attempting to provide clarity upon the inclusive education debate, Julie Allan (2003) offered the notion that Inclusive Education requires not only a shift in school systems, but also in ways of knowing, ways of learning, and ways of working, which involves a process of negotiating tensions. For this scholar, three major elements get in the way of inclusive practices: (a) an unyielding special education paradigm; (b) an induction into the teaching profession that leads new teachers into the belief that special education is the best approach to children’s

inherent deficiencies; and, (c) accountability systems that operate on a narrow understanding of inclusion.

Lani Florian (2007) also considers the notion of dilemmas as related to Inclusive Education, particularly in relation to the provision of services to children, in that by categorizing special education children as distinct from others this paradigm creates “the central dilemma....how to make educational provision available to all children without the shame of marking some as different or deviant (pg. 13).

Allan’s (2003) suggestion that Inclusive Education requires a change in the ways of knowing (and doing), in conjunction with Florian’s (2007) suggestion that the ways in which teachers can teach ALL students without labeling is challenging, laid the conceptual foundation for this investigation, and led me to my first research question. Thus, an investigation into the possible answers given by three prospective teachers to the question “*How do the prospective teachers perceive, think about, and respond to the instructionally relevant variations of their students?*” might lead to identifying some of the ways of knowing, doing, and negotiating through the challenges that should continue to be investigated in order to illuminate the preparation of teachers to work with ALL students.

Pillar 2 - Disability Studies

As offered above, the Salamanca Statement and Framework for Action has supported the development of more inclusive policies and practices in many countries across the world, particularly in democratic nation-states, but it has also led to unrealized promises and failed reforms (Dyson, 1999; Ainscow, 2003; Ainscow & Cesar, 2006). Because policy alone has proved, over the years, to be insufficient in promoting the kind of educational reform the Statement espouses, particularly in countries where a medical-deficit model of special education

has been the norm, the present investigation extends the use of its definitions by embracing the Disability Studies (DS) notion that disability is a political and ideological stance (Bejoian & Reid, 2005). As a junior scholar with an interest in the ways in which multiple voices might inform practice in the US, I concur with Bejoian and Reid (2005) and the notion that it is necessary to open up various venues in which to discuss the political and social dimensions of disability as suggested by Disability Studies, and consider its stance of discovery, in that to end oppression and discrimination one must understand the many facets (and uses) of disabilities, as well as the social meanings being attributed to human variation that construct and maintain the binaries and continuously marginalize disabled persons (Peters, Johnstone & Ferguson, 2005).

The Disability Studies model used in this investigation as a possible vehicle by which notions of disability might be interrogated, is suggested as a way in which spaces might be created in which discussions on how a different notion of dis/ability that might impact the traditional notions of *diversity* may be held. This DS model is supported by scholars such as Peters, Johnstone & Ferguson (2005) who argue that disability should be understood within the range of human variation. Furthermore, Baglieri and Knopf (2004) contend that discourse encompasses not only theories but also practical aspects such as attitudes, frames of reference, chosen modes of communication, and actions, all of which are steeped into social practice. The reliance upon the medical model in special education, is a discourse that relies on dichotomies in order to define human variation. *Normal* does not exist without *abnormal*, or *ability* without *disability*, and *normal* is defined by the characteristics or that which is NOT *normal*. In an attempt to cross *specialties*, I have made the choice of conceptualizing this investigation in a way that might present spaces in which to interrogate alternate *ways of knowing* (Allan, 2003) by privileging the alternate discourse of Disability Studies, which problematizes the dichotomies

offered by scientific determinist. Scholars in the field of Disability Studies look at *difference* as simply a group of characteristics inherent to human variation. Thus, in the field of Disability Studies, the emphasis is placed not on the differences among people but on the meanings placed on these differences (Baglieri and Knopf, 2004). Baglieri and Knopf (2004), further describe Disability Studies as striving to uncover, and eliminate, not individual differences but the political, social, and cultural barriers to human variation, that prevent access to the social opportunities that are usually afforded to individuals perceived by scientific determinism as *normal*. Consequently, it problematizes the influence of the barriers and social constructs onto educational practices, such as labeling and categorizing within Special Education, which promote Othering. For Disability Studies scholars, then, dis/ability and impairment do not reside in the individual but in the social, political, and cultural barriers of their communities, which preclude them from active and full participation.

By utilizing the discourse of Disability Studies I hope to be able to open the possible realm of answers to the three research questions to wider universes of possible answers. In other words, by offering something additional to the Special Education discourse (which focuses on the student), and leading participants to wonder about their own assumptions (focusing on the self) about their teaching and their teaching universe, are prospective teachers able to perceive, identify and respond to (wide-ranging and less defined) Instructionally Relevant Variations?

Pillar 3 - (Not) Naming Diversity

Until recently, much of the research into the intersecting areas between special education and diversity, or special education and culture, was the purview of either the special education field or multicultural education (Pugach & Seidl, 1996, 1998; Day-Vines, 2000; Losen & Orfield, 2002; McNally, 2003; Obiakor & Utley, 2004; Salend & Duhaney, 2005; Skiba, Poloni-

Staudinger, Gallini, Simmons & Feggins-Azziz, 2006; O'Connor & Fernandez, 2006; Zhang & Benz, 2006), and only occasionally did it cross the inter-disciplinary boundaries onto other fields of study. By attempting to cross into various specialties and narratives, this investigation will explore if/how it is possible to provide prospective teachers with broader understandings of the complexities afforded by the diversity/disability binaries, and if/how these might affect their planning and instruction.

In the USA, race is at the center of discussions about social relations, and the ways in which issues of race have been constructed impact all societal aspects. However, as Beth Harry (2007) reminds us, it is not the biological difference that impacts educational performance but rather the historical and political status given to the biological differences. Race, disability, gender, and sexual preference are all markers that, per se, are perfectly acceptable, but become problematic when particular values are attached. Throughout time and spaces, each marker becomes permeated with particular moral values that impact how each marker-carrier is perceived, and the term “diversity” has become a catch-all for social, cultural, or economic markers, or categories, that carry particular values. As such, it may encompass a variety of *-isms*, such as ableism, racism, sexism, and the discourses that construct and enliven these values. Disability can, then, be seen as an individual feature, a social responsibility, or a political quest (Reid & Valle, in Kalyanpur & Harry, 2004) but, for the most part, teachers in the USA tend to think of disability/diversity/difference as an individual trait, one often laden with a deficit connotation.

This investigation, in particular the two secondary research questions, attempt to explore the extent to which by defining and naming *diversity* one gives it character, norms, features, allowances, and meanings that shape and constrict the ways in which different individuals are

capable of perceiving and addressing it. While different definitions generate different policies and practices in teaching institutions, particular labels and definitions are, in teacher preparation programs, accepted as given, and are a fundamental part of the theoretical foundation of any teacher education program. The increased recognition of the US population as becoming more and more diverse along race, ethnic, and cultural lines has prompted many states to issue teacher preparation requirements to address this issue (Miller, Strosnider & Dooley, 2002), but teacher preparation that attends to ample training of teachers to work with children from diverse backgrounds still requires great effort and meets, at times, with great resistance (Pugach & Seidl, 1996, 1998). Thus, by seeking to answer the question “*What “categories of difference” are absent, acknowledged, and/or dismissed by prospective teachers, and which are most often considered when responding to IRV?*” this study will provide further avenues for the exploration of the issue of *categorical* and/or *specialized* teacher preparation programs.

Both in and out of the field of education the term *diversity* is most often used to describe an amorphous group of individuals perceived to have common characteristics that determine their behaviors and abilities. A few education scholars (i.e. Pugach and Seidl) have, since 1996, conducted extensive research in the area of intersection between diversity and disability in the USA, although their work and that of others (Sleeter & Grant, 1988; Kalyanpur & Harry, 1999; Harry & Klingner, 2006) has been restricted to the area of disproportionality of minority students within the special education population. Again, while extremely important, their scholarship has been restricted to particular fields of *specialty*, that continue to narrow the discussions about *diversity* into a few cross-disciplinary possibilities and confound the “diversity-disability connection” (Pugach & Seidl, 1996, pg. 5). This study, in particular the possible answers to the question “*How is IRV influenced by prospective teachers conceptualizations of “difference”?*”

*Binaries? Degrees? Overlay? ”, might open the discussion and explorations into the ways in which teacher educators have conceptualized *diversity*, and the ways in which these conceptualizations might be impacting the ways in which prospective teachers perceive planning and instruction.*

Problems of Practice

The second part of this chapter, *Problems of Practice*, examines three aspects of teacher

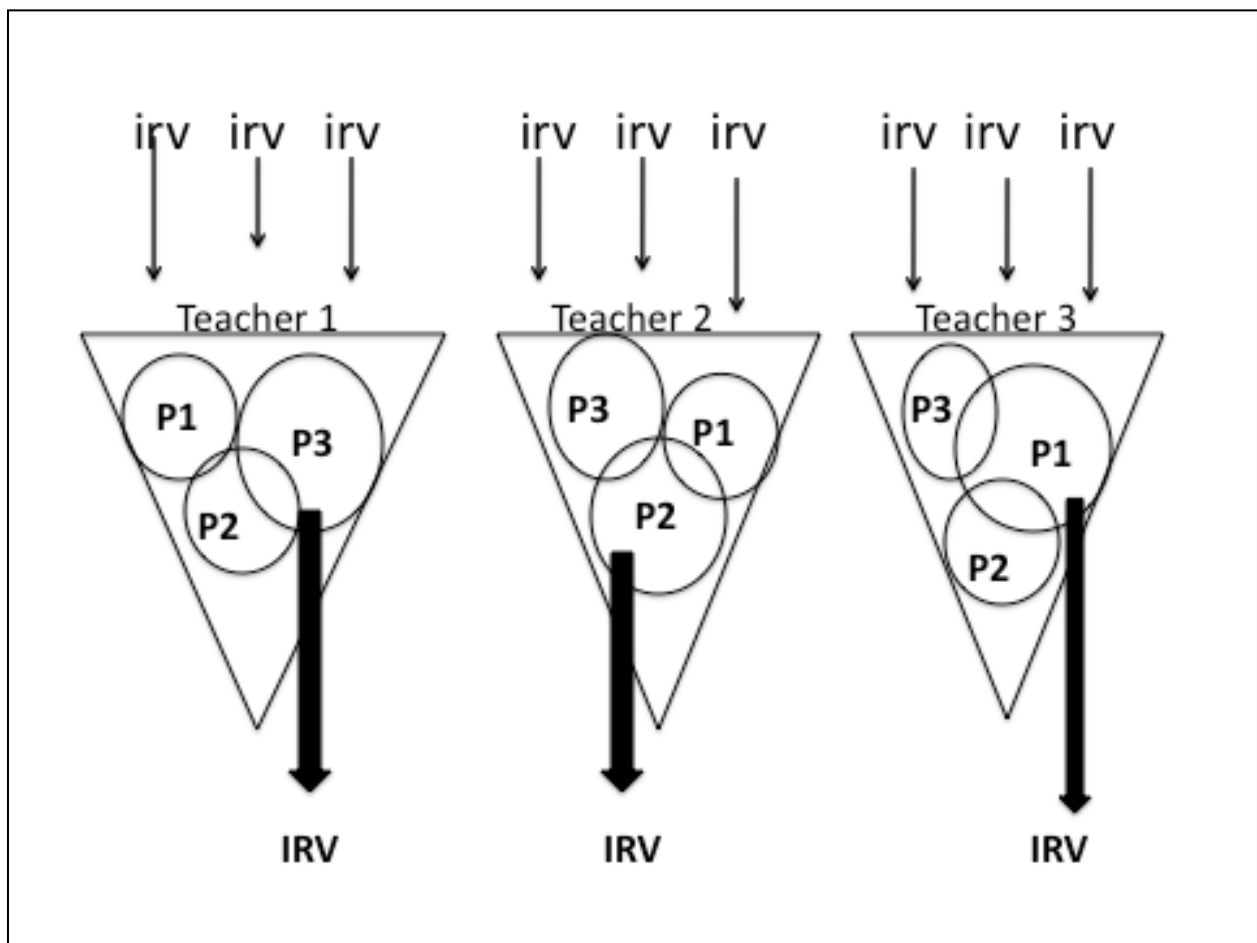


Figure 1 – Traditional Teacher Preparation

preparation, through the lens identified in Part One, and offers a reading into what I perceive are three potential *Problems of Practice* in the preparation of teachers to work with ALL students:

Multicultural Education, Professionalization, and Silent Binaries. It will be argued that, in combination, the three problems of practice promote particular ways of *seeing* and *doing* that are constricted by narrow notions of diversity, and restricted fields of work based on particular ways of understanding the world. Thus, traditional teacher preparation compels prospective teachers to *see categories of children* because prospective teachers identify the IRVs that are filtered through their own professional lens.

Problem 1 - Multicultural Education as a narrow field of study

Demographic Imperative and the Achievement Gap

Although there seems to be general agreement regarding the increasing diversity of K-12 students, the teacher work force continues to be underprepared to face this challenge (Lombardi & Hunka, 2001; Stanovich & Jordan, 2002; Laarhoven, Munk, Lynch, Wyland, Dorsch, Zurita, Bosma & Rouse, 2006). In a review of research into teacher demographics, Zumwalt & Craig (2006), indicate that although the pool of prospective teachers is now less likely to be exclusively composed of white candidates, there is still a great need for teachers of color. This argument, that a more diverse teaching population is necessary to close the achievement gap, is based on the belief that the presence of teachers of color will counter-balance the presumed negative impact created by the dominant knowledge(s) and authorities represented by white teachers (Day-Vines, 2000; Banks, 2002). Furthermore, this impetus towards a diverse teaching population is, arguably, based on the need to teach an increasingly multicultural population by being culturally aware and responsive to their needs, a pedagogical approach often regarded to be the exclusive purview of teachers of color (Ladson-Billings, 1995; Sleeter & Thao, 2007; Villegas & Davis, 2007; Brown & Greenwood, 2010). However, Zumwalt & Craig's (2006) study also indicates that the existing research with regards to teacher demographics and their impact on student

learning is not robust, and that while teachers' gender has been established as unrelated to student achievement, the results are mixed with regard to the links between the teacher's race and ethnicity, and student achievement. While data on gender and age is readily available, data on race and ethnicity is the most challenging to gather both in isolation and when compounded with socio-economic status, gender, etc., and the study's main finding points to the lack of research that looks specifically at the impact of particular teacher profiles on student outcomes. This finding becomes even more pertinent when taking into account that existing research measures student outcomes by looking exclusively at standardized test scores, and does not account for other student outcomes. In other words, "little attention has been paid to how the demographic profile may affect the practice of teaching and how that, in turn, may affect student achievement" (pg. 143).

Despite the above research difficulties, the issue of the disparities between the student and teacher populations with regards to race, ethnicity, culture, economic strata, etc., as well as the achievement disparities among groups of students, the "demographic imperative" (Cochran-Smith, Davis & Fries, 2004, pg. 931), continues to be prominent in most literature reviews, research efforts, and teacher education programs in the USA.

Can the demographic imperative be surpassed? Can a typically white, middle-class, female teacher relate to ALL students, especially those that fall outside of their demographic group? Is it reasonable to expect a swift and robust change in teacher demographics, one that will more closely align the profiles of the teacher population to the students? And, even if possible, will the demographic alignment be sufficient to address the disparities that exist among racial, gender, social, cultural, language, and ability student groups and close the achievement gap? The investigation being described in this thesis, attempts to explore ways in which some of these

questions might be interrogated, but assumes that teacher preparation programs should not postpone preparing teachers for ALL students based on the possible positive answers to these questions.

The Achievement Gap and Multicultural Education

The ways in which the root-causes of the achievement gap are viewed, researched, and understood have been created by, and continue to contribute to, the philosophical and academic differences that lie beneath many of the specializations within the field of teacher education. While Multicultural Education is often viewed as the educational specialty that most cohesively represents the efforts of creating institutions that aim at equity in education (Banks, 2004), the field is not without controversy. Both James Banks (1993) and Geneva Gay (1994), distinguished scholars in the field of multicultural education, agree that, despite the great level of consensus among Multicultural Education researchers and historians, the field can be understood from a multitude of perspectives that is reflective of the *specialty* of each scholar. Therefore, the issues surrounding racial/ethnic minorities and the achievement gap, as well as all other issues surrounding education, can be studied from a variety of perspectives. However, researchers such as Lowenstein (2003) re-conceptualize multicultural education and discuss the issues surrounding the demographic imperative, from varying perspectives by re-conceptualizing the ways in which pre-service teachers are exposed to issues of diversity and reframing teachers as competent and resourceful learners.

The notion of an inadequate teaching force soon to be found incompatible with the student population it means to serve, is the first *problem of practice* identified in this investigation, and I contend that this *problem* is largely exacerbated by the specific philosophical parameters that circumscribe its discourse. Thus, by using the discourse of Disability Studies,

and examining the potential answers to the research questions that guide this study, I hope to be able to provide guidance towards ways in which to problematize *diversity* and *multicultural education* into broader/varied ways, some of which might guide future research onto paths that conceive the *achievement gap* as an asset and not a difficulty to be surpassed.

Problem 2 - The Role of Professionalization in Teacher Preparation

While exploring ways in which to think about teacher preparation for ALL students, including different ways in which to consider the work of multicultural education scholars, it is important to acknowledge that a multitude of factors influence the ways in which prospective teachers perceive, identify, and respond to (the Instructionally Relevant Variation of) their students. In fact, the division of the field of education into specialties and areas of professional expertise, which influences the ways in which prospective teachers might be trained to work with some *categories* of students, can be traced to as early as the beginning of the 20th century. According to Lagemann (1997), professionalism and specializations emerged alongside the advent of the scientific community, which presented itself as the optimal response to the social malaises of the period. Education scholars and researchers in the late 1800's found themselves within a new empirical age, and education departments were established within existing areas of study such as the arts, sciences, and humanities. By the early 1900's, educationists were considered *experts* within their field and were established as a specialty group now distinct from other scholars and the departments that had once housed them. Despite gaining ground as a specialty group, departments of education and educationists would continue to factionalize and further professionalize into sub-specialties.

The economic and social upheaval of the 1920's and 1930's gave way to opposing views of education (child-centered versus society-centered) and to the emergence of such fields as

curriculum studies. However, by the 1960's, the field of education was, once again, being appropriated by the disciplines that had once dominated their scholarship, which created new experts often derived from fields of study far removed from education which established new patterns and knowledge within education. After 1965, the professionalism of education and specialty divisions, paralleling that of other fields in the arts and sciences, effectively prevented any inter-disciplinary work to be developed. Relying upon Andrew Abbott's work³, Lagemann (1997) contends "professionalization has been a barrier to the effective linking of knowledge and action in education" (pg. 15). Because particular groups among educationists aspired to the same professional status that many other groups aspired to, there has been a constant territorial fight for privileged knowledge. This quest for superiority by various groups, leads to the constant challenge of bodies of knowledge that constrains professionals within particular fields and, ultimately, prevents collaboration.

Within the field of policy and administration in education, Skrtic (1995) notes professionalism is based upon the assumption that the scientific knowledge that serves as the basis for a given profession is an objective representation of reality. Thus, because professions are steeped within scientific (and objective) knowledge, professionals are allowed authority and autonomy under the assumption that their knowledge is used for the common good. Under a positivist perspective, abuses of authority are addressed in ethical codes, and the assumption is made that a profession holds an objective view of society that is based upon empirically observable data, a stance that values neutrality, and "ultimately converges upon the truth about the world" (pg. 9). On the one hand, when positivism underlies professionalism, the knowledge

³ The System of Professions (Abbott, 1988) – professionalization is a continuous process during which particular groups vie for control over particular bodies of knowledge, define boundaries, and retain knowledge that is not available to others outside that particular occupation

circumscribed within the profession respects the theory/application/practice hierarchical relationship and professional induction occurs through a process of socialization in which an individual is provided access to the body of knowledge, values, rules, and behaviors that underlie the profession, thus becoming complicit and held accountable for extending this particular body of knowledge, but also bound by its implicit and explicit regulations. On the other hand, the subjectivist view of the professions contends that professional knowledge is enveloped within particular paradigms and, therefore, traditional and based upon conventions. Knowledge that is bestowed upon an inductee is tacitly accepted, and those new to the profession are seen as novices that are meant to conform to this set of conventions. Professional knowledge is contextual, bound by circumstance, and situated in time and space.

Both the positivist and subjective views of professionalism have serious consequences for the current divisions among general education and the various other specialties offered in colleges of education across the country. While the positivist view of professionalism implies that specialty knowledge is empirically sound and, thus, a true view of reality, the subjective view implies that the knowledge base of the specialties is based upon a contextualized social construction of reality (Skirtc, 1995). However, regardless of paradigmatic orientation, both views support the construction of the myths that surrounds the divisions between general education and specialty areas. The positivist perspective perpetuates the homogenization that envelopes general education and the assumptions that students from minorities groups require specialized instruction that only certain professions can confer. Students with special needs can only be taught by special education students, African American students can only be fully understood by teachers of color, critically relevant pedagogy targets only students of color, etc.

The subjective perspective argues that because all learning is contextualized and bound by social constructions, the practices and knowledge inherent to the various professions is without merit.

If positivist/subjective were the only two possible approaches to professionalization, education could easily be compartmentalized into two general perspectives, but that is not the case. Skrtic (1995) goes on to demonstrate how the social sciences can be dominated by four different paradigms. Of those, because only the functionalist paradigm sustains professionalism as described above, a paradigm shift implies new ways of arranging knowledge domains, an evolving process that requires discussions, negotiations, and appropriations of knowledge, which take time and effort. This process of shift, or “crisis” (pg. 37), allows for established professions to analyze, interrogate, and either re-interpret or re-align their initial purposes and, because the knowledge upon which a profession is based is being questioned, the legitimacy of the profession must also be questioned.

Is it possible that expertise leads to narrow views of teaching? Do teacher preparation programs create what I see as the *myth of specializations*? By examining each of the three participants in this study and the ways in which they each answer the three research questions, I hope to be able to explore the tensions presented by Skrtic, and further explore his understanding of the subjective view of professionalization that contends that a paradigm shift is required if general education teachers are to feel prepared to teach ALL students.

Problem 3 - Silent Binaries

Specialization and the ways in which professionalization occur in teacher education, are only two of the issues traditionally left unquestioned in teacher preparation programs. The third *problem of practice* revolves around binaries/dichotomies closely associated with the ways in which prospective teachers are inducted into the profession and set into parameters deemed

exclusive to certain specialties: first, the expert-novice dichotomy which dictates the ways in which teachers are (or not) supervised and accepted by peers; second, the theory-practice dichotomy that further serves to delineate territories within schools and mark areas of expertise in all education institutions; third, the beliefs-dispositions dichotomy that perpetuates the notion that not every teacher is morally capable and/or willing to teach ALL students. I will discuss each, in turn, below.

Expert-Novice

Carter, Dayle, and Riney in “Expert-Novice: Differences in Teaching” (1995) contend that the study of the binary expert-novice in teaching has been modeled after studies conducted in fields such as cognitive psychology, where the distinctions between experts and novices are clear. The authors note that in education the distinctions are elusive and, therefore, “the image of teaching expertise that emerges...is sparse and reductionistic...narrows our understanding of what it means to teach and what knowledge and experiences are required to teach well....(and) perpetuates the dubious view that only a few teachers ever achieve proficiency” (pg. 266).

However, in the same year, Ornstein argues that the expert-novice binaries can be associated to studies of teacher effectiveness and that it can be suggested that because experts and novices perceive, analyze and teach in different ways expert knowledge is “considered important for building a science of teaching” (p. 281). Later, in a 2001 study, Mather, Bos, and Babur inquire into the perceptions of both experienced and inexperienced teachers with regards to early literacy instruction. The authors found that both groups has insufficient knowledge specific to language, despite their own beliefs regarding their ability to teach.

In “How People Learn” (1999), a report commissioned by the National Research Council that depicts a 2 year study into the science of learning, experts are described as falling into a pattern of knowledge with 6 key principles, among them the ability to organize knowledge in ways that is reflective of a deep understanding. From this, it can be extrapolated that one of the dimensions of expertise is that knowledge is organized around basic concepts relevant for a profession, which also suggests that the curriculum itself should be thus organized. In turn, this leads to basic concepts that are circumscribed within a particular domain, and curricula that is, invariably, circumscribed to the same particular set of possibilities. Thinking is, thus, circular, and circumscribed to a particular conceptual box.

The dangers of an expert-novice binary are multiple, but two are especially pertinent for this inquiry (Carter, Doyle & Riney, 1995): (a) the binary implies that novices are not adequately prepared for the tasks they are expected to complete, and (b) the assumption that development within a profession is a linear trajectory along time and experience. Furthermore, personal beliefs regarding expertise affect the degree to which teachers (particularly novices) inquire as to what they still do not know (Bransford, Brown, & Cocking, 1999).

By exploring each of the three study participants in isolation, this investigation might be able to provide avenues in which to explore if the linear relationships described above are present in prospective teachers at this particular institution. If, in fact, the traditional preparation of general education teachers which revolves around subject matter (or fields of specialty) instead of allowing for exploration of knowledge(s), teaches them to seek *expert* knowledge when faced with problems they don’t believe they have the pedagogical background to deal with, then some of these effects should be observable in this study. If general education teachers are, traditionally, encouraged to defer to the *expertise* of special education teachers when a student

seems to fall outside expected norms, and delegate the work to them, as deemed more capable, instead of inquiring into what norms dictate these expectations, are these practices going to be observable in the three participants of this study? Do the study participants rely on collaboration and knowledge sharing among and across the professions and specialties in order to find answers to their planning and instructional needs vis-à-vis their students perceived, and identified Instructionally Relevant Variations?

Theory-Practice

Equally pertinent is the interrogation of the accepted theory–practice binary, and the associated divisions between researchers-practitioners. Munby and Hutchinson (1998) reported that pre-service teachers criticized the few connections between theory and practice within their courses, and that learning to teach is often presented as a skill-set to be acquired, not a theoretical construct to be understood. As with the expert-novice binary, divisions between theory and practice (as well as researchers and practitioners) helps to define professions, boundaries, and hierarchies of knowledge that perpetuate the reductionist view of general education teachers. However, these divisions are related to different frameworks of learning to teach (Cochran-Smith & Lytle, 1999), frameworks that are often “invoked by differently positioned people in order to explain and justify quite different ideas and approaches to improving teaching and learning” (pg. 251).

To believe that theories, policies, and practices get enacted exactly as prescribed would be taking on a dogmatic and deterministic view of education. They are appropriated, negotiated, and enacted in flux, but “individuals desire and seek to act in ways that are likely to be rewarded and avoid actions likely to be penalized” (Cherryholmes, 1988, pg. 5). Therefore, individuals who are inducted into a profession tend to act in the ways expected by that specific professional

community, and are not prone to inquire outside of the proscribed boundaries of the profession. Pre-service teaching methodologies vary according to discourse (Cochran-Smith & Lytle, 1999) but because teachers are bound by the knowledge base that supports their particular expertise, they often have limited opportunity for paradigm-crossing and genuine discovery. This phenomenon is clearly evident in the field of special education, which has historically been rooted in a medical model that privileges the knowledge bases of psychology and behaviorism. This deep entrenching within a particular paradigm (functionalist), and its sanctioning within the education community at large, has effectively proscribed knowledge-base crossing, as evident, for example, by the lack of constructive dialogue between special educators and educators in the field of disability studies. For as long as work continues to be distributed according to specialties, collaboration is unnecessary (Skrtic, 1991) and, despite a common target population and a possibly complementary discourse, special education professionals are not familiar with the knowledge-bases of disability studies, multicultural educators, urban educators, bilingual educators, etc. This lack of reciprocity among the fields indicates, among other things, that teachers need to be made aware of the limitations of their professions, deliberately introduced to investigations that are highly relevant to their practices but take them outside of their comfort zone, and willing to engage in dialogue across knowledge-bases. This way, rather than discounting their own abilities and looking for others outside of their domain that can answer their questions, general education teachers can be taught strategies that empower rather than prohibit their explorations across paradigms.

Possibilities for the future will depend on understanding and surmounting of professionalization in order to develop more truly equal, genuinely respectful, and effectively collaborative relationships among the groups most directly involved in the study and practice of education (Lagemann, 1997, pg. 15).

In the next chapters I will explore the ways in which the study participants look for answers to their planning and instruction, and where/how do they negotiate the tensions they perceive within themselves, their students, and the participants of their immediate collaborative universes.

Beliefs – Dispositions

What leads prospective teachers to ask questions (and search for answers or different ways) to their perceived problems when planning or instructing? The argument between the value of beliefs and/or dispositions in teacher preparation is long-standing, and has led to the entrenchment of teacher preparation programs within particular philosophies and political stances. Beliefs have been considered to guide what teachers do since the early 1950's, and are still held in high regard among many researchers in teacher education. In 2007 beliefs were defined as “those propositions pertaining to schooling, teaching, learning, and students that teachers hold to be true” (Bondy et al, pg. 68) and considered to be a good predictor of behavior, in particular, with regard to personal epistemologies. Because engaging in the act of learning is a deeply personal and long-term endeavor, prospective teachers easily identify their future role of teacher with that of being a student. Despite the fact that all individuals draw upon their personal experiences to create a professional connection, in the case of teachers, this connection is more problematic than in other professions, because prospective teachers have years of experience, as students, with various teachers. Therefore, it can be argued that learning to be a teacher is not only the learning of a new craft but, at times, the transformation of deeply held beliefs (Decker & Rimm-Kaufman, 2007). While Decker & Rimm-Kaufman (2007) contend that beliefs are influenced by personality traits, demographic characteristics, and level of education, Wilke and Losh (2008) demonstrated that classifying prospective teachers by their pedagogical beliefs is difficult to do because, across disciplines, they “consider a large set of instructional strategies”

which are not necessarily indicative of particularly held pedagogical beliefs. For example, while prospective teachers might be believed to be passive students, lecture time accounted for only 20% of their weekly total planned instructional strategies.

While research into teacher beliefs is an important area of scholarship, the more recent focus onto the study of teacher dispositions posits the theoretical argument of *beliefs* versus *dispositions* into the more practical aspects of institutions involved in teacher education programs, namely the issue of teacher quality. However, and despite the long standing dispute between beliefs and dispositions, the sanction of a policy on dispositions by the National Council for Accreditation of Teacher Education (NCATE) in 2002, effectively created policies within teacher preparation institutions to determine who has/has not the dispositions necessary to become a teacher, and defines Professional Dispositions as:

Professional attitudes, values, and beliefs demonstrated through both verbal and nonverbal behaviors as educators interact with students, families, colleagues, and communities. These positive behaviors support student learning and development. NCATE expects institutions to assess professional dispositions based on observable behaviors in educational settings. The two professional dispositions that NCATE expects institutions to assess are fairness and the belief that all students can learn (pg. 89).

Teacher preparation programs that are NCATE certified are obligated to evaluate their teacher candidates as to the dispositions (behaviors) that are indicative of fairness (commitment) and the belief that all students can learn. While this is a commendable goal for every teacher preparation program, its execution is made difficult due to the lack of an operational definition, the lack of reliable and valid measures (Borko, Liston & Whitcomb, 2007), and the assumption that the issue of dispositions made pre-service teachers more apt to accept their instructors' ideologies (Villegas, 2007). In an age where accountability is the driving force of educational institutions, these are difficult arguments to overcome.

In the framework of this study, the tension between beliefs and dispositions is important in that both notions are limiting, and conceptualized as personal, immutable, and mostly irreversible. Therefore, I hope to be able to determine if the participants in this study can clearly identify with one (or the other) end of the belief/dispositions dichotomy binary or, if they use both (or none) of these notions to justify their planning and instruction.

Possibilities of Practice

The notion of changing the “ways we stand, the ways we see, and the lenses we see through” (Cochran-Smith and Lytle, 2009, pg. 288) is central to this inquiry’s conceptual framework. In this third part of Chapter Two, I will address the *problems of practice* identified above and suggest ways in which this investigation might open explorations into the ways in which identified problems of practice might be reframed as *Possibilities of Practice*.

The three philosophical pillars of this investigation, Inclusive Education, Disability Studies, and an expanded notion of diversity (or, not-naming diversity), stand upon notions of life-long learning, collaborative practices, and trans-disciplinary approaches, all of which are difficult to reconcile with the *problems of practice* identified above. This investigation is centered upon discovering whether some of the ways in which these tensions might be analyzed and reconciled lies in the theoretical assumption that expanding the notions offered by multicultural education, embracing teacher preparation programs geared towards Inclusive Education as well as a disability studies framework of dis/ability, and supporting the positive aspects of change and doubt, can lead prospective teachers to the self-reflective and collaborative practices inherent to the process of perceiving, identifying and responding to Instructionally Relevant Variation.

This investigation is arguing that the first *problem of practice*, that of a teacher force forever incompatible with an ever-changing student population, might originate in a particular way of seeing the world. If this is, in fact, a possible reading of this problem, then, a possible solution might be to expose prospective teachers to philosophical lenses and other ways of seeing the world that they are unfamiliar with (IE, DS, not-naming diversity), guide them to deploy different discourses, and encourage them to be committed to teaching ALL students **despite** the demographic imperative.

While multicultural education has forced the broadening of teacher preparation to include racial and ethnic considerations, this investigation is based on the assumption that multicultural education alone is insufficient, in its scope, to engage in the preparation of ALL teachers. Because multicultural education originates from ethnic studies (Banks, 1993) and is most often associated with African American, Latino, Native American, and Asian scholars, it fails to present itself as an ALL inclusive vehicle of educational transformation. By narrowing down its scope into specific racial categories, it fails to study what it excludes, such as the role of white teachers and white scholars as advocates of multicultural education, and excludes the experiences of others who do not perceive themselves as a part of specific racial or ethnic categories and simplifies the understanding of racism (Lei, 2006).

Furthermore, multicultural education has created the notion that some students' cultures can be considered an educational hindrance, one that should be acknowledged and remediated through particular curricula. This study aims at investigating the premise that the opening of discussion of multicultural education based on the assertion that ALL cultures are valuable assets to education might be conducive to a further commitment to embrace ALL students. Changing the ways in which diversities and differences are usually defined, as well as exposing the

purposes behind each of its uses, will allow prospective teachers to explore the ways in which students are prevented from full participation in education, and dispel the notions (even if elusive) that some children's cultures are more important than others (so much so that they require specially prepared teachers), and that some teachers are, because of their cultural backgrounds, better prepared to teach than others. By varying the frame of reference of the discussions about multicultural education, teacher preparation programs might enable prospective teachers to reflect upon their own cultures and accept that they are cultural beings in non-limiting ways.

Furthermore, this investigation aims at inquiring into the role of professionalization in the preparation of teachers for ALL students. The second *problem of practice* might, therefore, be investigated by inquiring into the *possibility* that by guiding prospective teachers to examine their own cultures and its affect upon their teaching (Lei, 2006), teacher preparation programs can also broaden the discussion of the ways in which prospective teachers become professionals. By constantly reflecting upon their own cultural lens, teachers can better understand their own perceptions about teaching, learning, schools, students, relationships, etc. Engaging in discussions about culture and the roles that particular notions of culture have taken in the professionalization of teachers, might lead to different ways in which to perceive *problems*, and think about the *possibility* of transformative ways of engaging with the profession.

Equally important in this investigation is the inquiry into ways in which to think about transforming the identified third *problem of practice*, and explore ways in which to promote sustainable teacher education programs that support the preparation of ALL teachers to work with ALL students as it relates to the often silent, and taken-for-granted notions of expertise, of power relations among researchers and practitioners, and of moral divisions between beliefs and

dispositions. Therefore, this study proposes the analysis of the tensions in the existing teacher preparation program with the aim to discuss what possibilities might be opened if a teacher preparation program based on the three philosophical pillars (that would, by extension, encourage prospective teachers for ALL students to conceive of themselves as constantly learning, evolving by reflecting upon their experiences, and embracing the notion that, throughout their life span, they are ever-changing) could be enacted. The findings associated with the research questions that frame this study might shed some light onto issues of perceived expertise, both within the participants and across their collaborative universes. This investigation will attempt to explore whether the prospective teachers efforts to reach expertise hinder/expand their ability to deal with doubt and uncertainty, prevents/allows them from initiating and engaging in partnerships with other members of their collaborative universes, and prevents/allows them from seeking collaborative experiences across disciplines.

According to Bagliery and Knopf (2004), and Larry Cuban (2008), age-graded schools assume that children all learn the same way and should have the same goals, favoring one set of values and practices over others, thus privileging a particular group of children. Those who do not fit these assumed practices are generally deemed abnormal and separated from their peers, thus creating a subgroup of abnormal students subjected to lower expectations, standards, and instruction. Counter-intuitively, abnormal students, those that need the highest level of quality education, are usually subjected to the lowest schools have to offer, thus minimizing already low chances success. The Disability Studies lens supports the notion of “moral imperative – that society must work to deconstruct ableism and create a community that recognizes and embraces all differences” (Stiker, 2002, pg. 526). Bagliery and Knopf (2004) maintain that Inclusive Education is critical in creating societies that perceive difference as commonplace and

acceptable, norms not exceptions. While acknowledging that barriers to full inclusion are astonishing, they also convey Disability Studies' commitment to preserving all individuals' rights to self-determination which cannot be accomplished with the simple placement of ALL children in general education classes. A change in placement does not imply a change in attitudes.

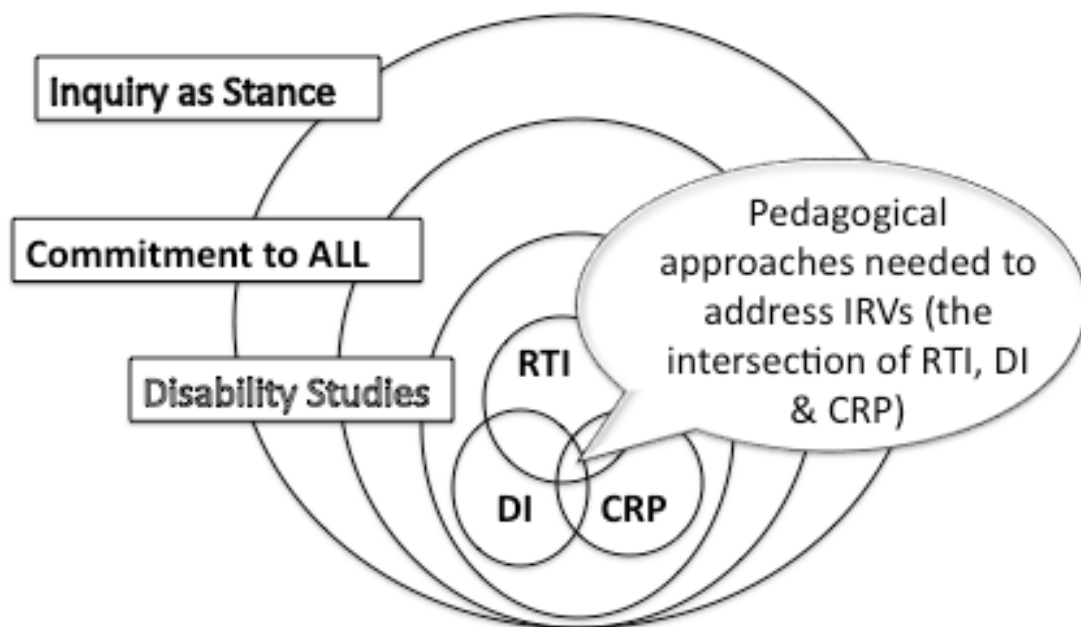
Some teacher preparation programs are already attempting to address the issue of teacher preparation for ALL students. For example, Teacher's College in New York is one of the many programs that has engaged in practitioner research and published findings that directly relate to this subject. Hamre and Oyster (2004, 2006), in collaboration with their prospective teachers, have written extensively with regards to preparation for inclusion, and described their successes as well as specific areas in which their students had difficulties envisioning inclusive classrooms. They tell us that, for the most part, teacher candidates to regular education programs do not have experiences with people with disabilities that is, in itself, a reflection of the historical exclusion of people with disabilities from mainstream society. They suggest that it is necessary to "create collaborative forums for our students to come together in dialogue, sharing and grappling with their own critical reflection" (pg. 161), design teacher education curriculum that takes into account the range of experiences of each prospective teacher, and study, in depth, the moral and ideological commitments of each.

Instructionally Relevant Variation

This investigations' conceptual framework, based upon the three philosophical pillars introduced above, and the exploration into a transformative agenda from *problems* to *possibilities of practice*, is intended as the basis of a study that acknowledges that in order to promote teachers to strive towards more inclusive practices, it is necessary to look at teacher

preparation as a progressive process (Dyson, 1999) not a final destination. In this final section of this chapter, I will explicate the ways in which existing empirical evidence has lead me to the research questions that ground this investigation, and how the search for possible answers to the research questions can lead teacher preparation institutions to gaining new insights from a different perspective, one that by combining existing pedagogies, has not been previously explored. Thus, I will present the argument that there is enough conceptual and empirical data to open the *possibility* that, within specific contexts, the preparation of teachers to identify and respond to *Instructionally Relevant Variation* lies at the intersection of three existing pedagogies, and the adequate identification and response to IRV offers a new perspective into the tensions that surrounds the preparation of Teachers for ALL students.

Possibilities of Practice and IRV



**“Changing the “ways we stand, the ways we see, and the lenses we see through”
(Cochran-Smith and Lytle, 2009, pg. 288)**

Figure 2 – Instructionally Relevant Variation

This investigation proposes to study the spaces/places/intermediaries that occur, for three prospective teachers at a Mid-western university, how they progress throughout the first semester of their internship, and how they articulate/negotiate their first interactions with their collaborative universes. By means of analyzing the data collected by the three research questions, it is my intention to inquire as to whether the study participants question the status quo, become familiar with ways in which they can negotiate conflicting philosophies and practices, and ultimately participate in developing a system that is “premised on innovation and thus configured as a problem-solving organization that invents new practices for unfamiliar contingencies” (Skrtic, 1995, pg. 249).

Furthermore, if, as suggested by Oyler and Hamre (2004, 2006), inclusive education principles and a disability studies framework of dis/ability should permeate all aspects of a teacher education program, this investigation allows for a discussion regarding what might be expected of prospective teachers in their fifth year of a teacher preparation program, a program that does not explicitly discuss multiple and/or conflicting notions of diversity or dis/ability. Can, as Zeichner (1999) suggests, these prospective teachers know “how to think rather than what to think” (pg. 20)? And, if so, have they been introduced to broad and varied knowledge(s) and been given opportunities and incentives to reflect upon and articulate their own thoughts?

The questions raised above, while of a conceptual nature, might be able to be discussed and examined with the support of empirical data gathered by way of the three research questions. Thus, the data gathered by the answers to the questions, “*How do the prospective teachers perceive, think about, and respond to the instructionally relevant variations of their students?*”, “*How is IRV influenced by prospective teachers conceptualizations of “difference”? Binaries? Degrees? Overlay?*” and “*What “categories of difference” are absent, acknowledged, and/or*

dismissed by prospective teachers, and which are most often considered when responding to IRV?” might constitute a first step into identifying the tensions and issues that might take place in teacher preparation programs that explore ways to progress towards inclusive practices.

Locating the Study – past and present connections

Between September of 2006 and December of 2007, I conducted a longitudinal study at the same top-ranked Midwestern University in which the present dissertation study is located. The initial study, “Infusion Project – a University Prospective Program Needs-Assessment Project” (Hunt, 2008), took stock of what undergraduate students, and their instructors, perceived regarding the knowledge(s) they were acquiring in the teacher preparation program (at all levels in the program, from years 1 to 4), knowledge(s) that I considered a value-added to foundational knowledge, and essential to Inclusive Educators. The study interrogated how prospective teachers and their instructors perceived their practice with respect to four specific areas of study: their knowledge of Disability Studies (i.e. concepts of inclusion and exclusion; theories of disability; various contexts of disability; causes and consequences of discrimination); their ability to practice in a diverse field (with diversity identified by markers such as class, race, ethnicity, ability, gender, etc.), and include students with special education needs effectively; and their ability to utilize technology as a tool in their own learning and future teaching. The four variables were believed to, in addition to a strong foundational background, provide a transformative way to look at the knowledge domain of Inclusive Education and the education of ALL students.

The data gathered at the time indicated that, at best, less than half of all instructors considered the courses they taught to be doing a “somewhat” adequate job at preparing students to work with ALL students, while students reported to be “somewhat” prepared in the areas of

Disability Studies and Special Education Needs, and “adequately” prepared in the areas of Diversity Issues, and Technology Use. Diversity Issues seemed to rank “high” in order of importance for students, with Special Education Needs being considered of “medium” importance, and Disability Studies and Technology Use ranking in at “low” importance. Not surprisingly, this was also the order in which instructors rated themselves as being more or less well prepared. In this instance, the perceived area of most importance was also perceived as the area in which they are the most confident, and not necessarily the area that would best prepare their students for future inclusive practices.

Also not entirely surprising were the answers given by the instructors with regards to who was responsible for teaching the areas in question. Again, Diversity Issues were reported as their “own” responsibility (once again, possibly tied to the area of perceived expertise), while Disability Studies and Special Education Needs were reported as the responsibility of “someone else”. Furthermore, the survey indicated that learning about and through Technology Use was perceived as a “personal” responsibility. Paradoxically, the same instructors asserted that the courses they taught did not provide enough exposure to the areas of Disability Studies, Technology Use, or Special Education Needs, a finding confirmed by their own reports which indicated that their time dedicated to these areas occupied between 0 and 10% of all instruction, while Diversity Issues occupied between 10% and 50% of the instructional time.

The first finding that can be gleaned from the study described above is that, prospective teachers did not perceive to be minimally prepared to become Inclusive Educators, especially in the areas of Disability Studies and Special Education Needs. While instructors perceived to be doing an increasingly better job at preparing their students to become inclusive educators, prospective teachers did not share this perception.

From this first finding, a second one, equally important, was deduced: that in order to properly respond to the needs found in the teacher education program and provide future Inclusive Teachers with the tools needed for their successful teaching careers, prospective teachers (and instructors) should participate in the curriculum and course design of the courses they teach and attend.

However, when searching for research to support or refute the findings from the study briefly described above, an appraisal of the most recent longitudinal reviews of teacher education programs (Cochran-Smith & Zeichner, 2005; Darling-Hammond & Bransford, 2005; Darling-Hammond, 2006; Cochran-Smith, Feiman-Nemser, McIntyre & Demers, 2008) indicated that, while studies of teacher education programs usually depict a variety of settings and program features that range from the standard 4-year programs to alternative approaches, these reviews do not indicate the level of involvement between the prospective teachers at a teacher education program and their own program design. Not since the efforts of humanistic education of the 1970's and 1980's (Wass and Combs, 1974; Combs, 1981a, 1981b, 1985) have prospective teachers perceived themselves as integral parts of program and curriculum design and, candidate-centered models (Walsh, 2004) and curriculum renewal efforts (Hammerness, Darling-Hammond, Grossman, Rust & Schulman, 2005) that embrace prospective teachers' direct involvement, are the exception rather than the rule in teacher preparation programs in the USA.

Furthermore, I identified three other areas of research that led me to believe that a disconnect between what prospective teachers perceive they need, and what the teacher preparation programs are providing is common among teacher preparation programs (Ford, Pugach & Otis-Wilborn, 2001; Lombardi & Hunka, 2001; Henning & Mitchell, 2002; Kleinhammer-Tramill, 2003; Turner, 2003; Voltz, 2003; Pugach & Blanton, 2007).

First, students in elementary education teacher preparation programs very early on deem themselves as inadequately prepared to face the challenges of teaching, particularly teaching ALL children, a perception that remains largely unchanged throughout their programs (Monahan, Marino & Miller, 1996; Kirk, 1998; Sprague & Pennell, 2000; Garriott, Miller & Snyder, 2003; Silverman, 2007).

A second associated research thread acknowledges that there is a persistent divide among disciplines, specialties, and funds of knowledge that constricts prospective teachers' perceived responsibilities to the narrow areas of expertise in which they consider themselves confident (Stanovich & Jordan, 2002; Bahr, Shaha, Farnsworth, Lewis & Benson, 2003; Hamre & Oyler, 2004; Titone, 2005; Blanton & Pugach, 2007). In other words, as identified in the survey described above, instructors are confident only in the areas they specialize in and deem all other areas of discussion the purview of someone else.

Third, prospective teachers perceive that in order to have their needs addressed, teacher preparation programs need to offer a balance of course work and field experience (Munby & Hutchinson, 1998; Langone, Malone & Clinton, 1999; Keefe, Rossi, Valenzuela & Howarth, 2000; Little, 2000; Wise, 2000; Gut, Oswald, Leal, Frederiksen & Gustafson, 2003; Smith, Frey & Tollefson, 2003).

While the issues described above are not new to teacher education research, they are much more common in the parallel research being conducted with and for children. Therefore, when thinking about the tensions and issues regarding students from diverse populations, students at-risk or identified as having a disability, technology use, personal involvement in a study plan, images or self-worth, learning styles and abilities, and hands-on activities, research is often separated into studies with/for children and studies with/for teachers. However rich and

reflective of a variety of frameworks, the research that targets teachers, both pre- and in-service, is not widely studied or analyzed as one (or a few more encompassing) bodies of inquiry.

While this separation into fields of interest and/or specialty is also present in the study of children, the last few years have yielded a new tension, one that is being felt across various domains, and brings a new sense of urgency to the discussions regarding what are the common themes and threads allowing collaborations, as opposed to what each member of a particular school might be able to contribute, in isolation. This newly felt tension, Response-to-Intervention, represents the initial thread of this investigation and, in combination with two other existing pedagogies (Differentiated Instruction and Culturally Responsive Pedagogy) will guide the final analysis of the data collected, by means of the three research questions.

Response-to-Intervention

The notion of Response-to-Intervention (RTI) as a pedagogical tool can be found in both general and special education literature despite the fact that most scholars conceive of it as a general education initiative, aimed at improving the achievement of students considered “at-risk”. There are many models of RTI, with slight variations among them. Gerzel-Short and Wilkins (2009) describe RTI as a group of both academic and behavioral interventions and strategies, responsive to student needs, and aimed at improving the student’s success rate in the classroom. At the core, RTI is based upon measures of universal screening and progress monitoring, in multitier interventions: tier 1 addresses universal screening; tier 2 addresses students who need targeted intervention; and, tier 3, addresses students that require intensive and/or individual intervention (differentiated instruction). RTI is often described as a prevention/intervention model (Orosco & Klingner, 2010) which provides teachers with a collaborative forum in which there is constant communication among all the partners involved in

a students' life, as well as a constant progress monitoring that requires a "collective team problem solving" approach (Gerzel-Short & Wilkins, 2009, pg. 109).

While RTI has been embraced by policy-makers and administrators across the country, it is also viewed as a potential means to disrupt the traditional ways in which students with disabilities are identified. "Many of the details of RTI implementation still need to be worked out" (Orosco & Klingner, 2010, pg. 270) but RTI considers the general education classroom as the main (if not only) site of instruction, and the general education teacher as the catalyst for particular interventions. However, few teachers understand their role within RTI, and few teacher education programs include RTI in their prospective teacher preparation programs.

Hawkins and colleagues (2008) argued that despite variations among models, it is urgent that RTI training be a part of pre-service programs. According to the authors, while prevention and intervention are not new concepts in teacher preparation, the sequencing of events and data-driven decision making inherent to RTI, as well as the interdisciplinary approach to problem-solving, should be introduced and supported in field experiences.

From the literature review I conducted regarding Response-To-intervention and very briefly summarized above, one other pedagogy clearly emerged as an area of study that intersected and/or enhanced RTI's *possibilities*: Differentiated Instruction.

Differentiated Instruction

Differentiated instruction (DI) is not new. All teachers differentiate (Levy, 2008) when they allow a student to take longer to complete an assignment, or when only 8 out of 10 words on a spelling test are graded. However, with the advent of the special education resource rooms, the term became associated with special education practices and, in the late 1990's was again transformed, this time to encompass a more systematic and rigorous use of strategies that are

responsive to individual student needs. Through the manipulation of content, process, product, (Levy, 2008) or a combination, and the tailoring of academic activities to meet individual interests and needs, DI advocates for a “logical way to achieve the goal of content acquisition” (Tomlinson, 2008, pg. 27).

Based upon Vygotsky’s principles of social constructivism, and Howard Gardner’s theory of multiple intelligences (Edwards, Carr & Siegel, 2006), DI is a pedagogical approach that requires that teachers know their students well, and are committed to teaching ALL students. It is a process of discovery for both prospective teachers and their students, because it requires that prospective teachers think of themselves and their students as life-long learners. By promoting the engagement of teachers with students, and the development of deep relationships, DI is concerned with not only content mastery but also learning efficacy and ownership (Tomlinson, 2008).

Baglieri and Knopf (2004) promote the use of DI as a means to teach students to care for themselves and each other in their community. For them, DI is characterized by: (1) a teacher created curriculum that is centered around each individual students base-knowledge(s) that grows with the student; (2) a curriculum that allows students to learn deeply, not in competition with each other, but in tandem with individual characteristics; (3) teachers understand that learning is facilitated by deep teacher-student relationships, and how to promote them. Under this model, teachers are encouraged to discuss and dispel student’s negative attitudes toward differences, and remove negative societal norms and attitudes. Differentiated Instruction evolved over time and it no longer serves exclusively the children to whom it was originally intended, students with special needs, and advocates that all teachers need to learn to distinguish between differences and problems in order to be able to teach ALL students (Santamaria, 2009).

Again, as with the emergence of DI while researching RTI, one other pedagogy emerged as intersecting and potentially enhancing both RTI and DI. According to Santamaria (2009), DI and Culturally Relevant Pedagogy (CRP) both engage methodologies targeting students traditionally marginalized and low achieving. Klingner and Edwards (2006) further contend that more than a deeper understanding and exposure to RTI models is needed. They argue that there is a need for an “RTI model for culturally and linguistically diverse students” (pg. 113) that ensures that the scientifically sound approaches used by RTI are also culturally responsive and sensitive to the needs of ALL students, as well as an examination of school contexts while implementing RTI. In short, they argue, “the best instructional practice is based on sound pedagogical principles implemented thoughtfully and sensitively by a knowledgeable and reflective teacher who adapts instruction to students’ needs” (pg. 113).

Culturally Relevant Pedagogy

While Culturally Relevant Pedagogy (CRP) was borne out of multicultural education, it has the potential to develop well beyond its boundaries because it is understood as a “validating, comprehensive, multidimensional, empowering, transformative, and emancipator” (Santamaria, 2009, pg. 223) pedagogy. Studies that focus on school/home relationships used a variety of terms that later coalesced into Culturally Relevant, or Culturally Responsive, which reflects a dynamic relationship between school and communities (Ladson-Billings, 1995). It is the synergy it embodies that this investigation appropriates, by suggesting that CRP might be used as a means to empower prospective teachers to interrogate their own identities as cultural beings, facilitate reflections that are critical to their practice, and introduce them to the community contexts and issues in which they will be teaching. Salsbury (2008) is one of the many scholars that argues

that broad cultural issues are more important to teacher preparation than examinations of their students' individual cultures (Salsbury, 2008).

In a 2009 study, Settlage and his colleagues tried to address the issue of preparing culturally responsive teachers by means of learning about identity development. Their conceptual framework based on James Gee and Bandura's concept of self-efficacy asserted that teacher identity is an on-going process and a much more complicated process than the linear movement from candidate to teacher. The authors argued that

to be or become a teacher is a continual project of forming and reforming oneself within an elaborate web of affiliational, institutional, discursive settings and natural elements...Identity (...) becomes a path that is created as the individual moves from one event to the next (pg. 105).

While the current investigation does not have the longitudinal scope necessary to follow the process of teacher-identity development, it does allow for the appraisal into the possible points of entry for each of the participants of the study, and investigates whether how/if each of the participants reconsidered their own teacher identities vis-à-vis their school placement culture. Furthermore, it will allow for an examination into whether the three participants engage in cultural inquiries, inquiries that might provide prospective teachers with valuable opportunities to engage critically and reflectively with the unknown. "Even if their personal cultural elements do not directly tie to those of their students, constructing a general sense of culture gives teacher candidates the opportunity to reexamine" (Salsbury, 2008, pg. 32) themselves and their own understanding of teaching.

By taking into account the combined potential, or intersecting points between RTI, DI and CRP, this investigation might be able to support the discussions surrounding the newly felt tensions in teacher education.

Recognizing Instructionally Relevant Variation

Instructionally Relevant Variation (IRV) is conceptually related to notions of knowledge, pedagogy, characteristics of students, and the mediating spaces between students/teachers, and represents qualities, competencies, and circumstances that impact teaching and learning. This investigation proposes that in order to be able to teach ALL students, prospective teachers need to be able to identify and address Instructionally Relevant Variation (IRV). “Inquiry as Stance” (Cochran-Smith & Lytle, 2009) was chosen as the foundation for this inquiry into instructionally relevant variation, and prospective teachers’ perceptions of *difference*, because its’ most central dimensions clearly embody the essential paradigm shift that will enable teachers to work with ALL students.

There are four central dimensions of the construct of inquiry as stance (...): (1) a perspective on knowledge that rejects the formal knowledge-practical knowledge dualism (...); (2) an expanded view of practice as the interplay of teaching, learning, and leading (...); (3) an understanding of practitioner communities as the primary medium or mechanism for enacting inquiry as stance as a theory of action; and (4) the position that the overarching purpose of practitioner inquiry is to provide education for a more just and democratic society (pg. 126).

Thus, this investigation aims at exploring the possibility that an “Inquiry as Stance” (Cochran-Smith & Lytle, 2009) framework, combined with a Disability Studies framing of normality and dis/ability (Bagliery and Knopf, 2004), and the fostering of commitments (Gordon & Combs, 1958) towards the education for ALL students might provide direction when re-examining the necessary philosophical underpinnings of a teacher preparation program for a New Generation of Teachers for ALL. Furthermore, this investigation aims at exploring the possibility that the preparation of a New Generation of Teachers for ALL might require the demystifying of the contemporary pedagogies described above. While there is ample research in these areas (Cochran-Smith and Lytle, 1999, 2009; Tomlinson, 1999, 2004; Ladson-Billings, 1999, 2006; Howard, 2003; Dykeman, 2006), most has not been done concurrently, and there is

little data to indicate if/how they relate, or whether they are more meaningful in combination, or in isolation. The present inquiry will attempt to discuss the tensions presented when combining these various frameworks and pedagogies, and will attempt to argue that the study of the spaces where pedagogies intersect, and the dynamic relationships that result from those intersections (and the particular contexts where they occur) can lead prospective teachers to perceive, think about, and respond to Instructionally Relevant Variation in ways that better allow them to identify and remove the barriers that prevent ALL students from learning.

CHAPTER THREE – QUALITATIVE RESEARCH AS A METHODOLOGICAL APPROACH TO STUDYING TEACHER EDUCATION

Chapter Three is divided into four parts. The first, describes the research questions that guide this investigation. In the second part, I describe the context in which the investigation took place, including who the participants are, the structure of the teacher preparation program, and the structure and content of the course which served as backdrop for many of the contacts with the participants. The third part, describes the methodology of the study: the chosen mode of inquiry, and the researcher as participant-observer. Finally, in the fourth part, I explain how the data was collected, what data was collected, what constituted the artifacts, how I worked with the data, and also address issues of validity and reliability.

The Research Questions

It was this study's purpose to study the spaces for inclusion/exclusion created by prospective teachers (interns) at a top ranked Midwestern teacher preparation program, as they relate to their perceptions of *instructionally relevant variation* in both planning and instructing elementary school children, in order to offer insights and suggestions to prospective general education teachers and field and course instructors in teacher education programs, with regards to observed tensions throughout their internship experiences.

These spaces were interrogated in terms of prospective teachers' perceptions regarding their individual work, but also the negotiations that took place when taking into account "the interrelatedness of all dimensions of an educational issue" (Noffke & Brennan, 1991, pg. 193).

In this study, the term *Instructionally Relevant Variation* (IRV) is conceptually related to notions of pedagogy, characteristics of students, and the mediating spaces between students and teachers, and indicates a set of qualities, or markers, that is fluid and all encompassing. In an

effort to bring about dialogue that opens itself to various interpretations and outcomes and frees itself from binaries, the use of the term *instructionally relevant variation* represents competencies and circumstances that impact teaching and learning, while allowing for overlap and gradation. Below are the three research questions that guided this inquiry.

Main Research Question

1. How do the prospective teachers perceive, think about, and respond to the instructionally relevant variations of their students?

The primary question leading this study was aimed at investigating how interns create “local knowledge” that can be globally applied (Cochran-Smith & Lytle, 2009), by inquiring into their views of perceived *instructional relevant variation*, in order to identify the ways in which they are capable of recognizing and acting upon this knowledge. This study inquired into the interns ability to recognize competencies and circumstances that might forestall learning from occurring if a teacher does not intervene, such as when a child comes to school without eating breakfast and may have difficulty completing assigned tasks. It was also important to determine if interns, as prospective teachers, perceived a specific *instructionally relevant variance* in overlap with others (conditions or circumstances), or of a degree that would warrant further investigation. Because it was assumed that prospective teachers might not be confident in their own abilities this early in the program, the study also inquired into their perceived collaborative universes, and their attempts to work inter-disciplinarily with professionals within and outside of their area of *expertise*, such as parents, administrators, school nurses, school social workers, special education teachers, and others.

Secondary Research Questions

The concept of the individual as multidimensional (King, 1995) highlights this investigations' conceptual departure from a special education (or diversity) specific inquiry, and responds to the need for a multidisciplinary approach to research in teacher education. Therefore, the two secondary research questions addressed issues of *difference* as undefined dimensional markers, within the domain of elementary general education.

1. How is IRV influenced by prospective teachers conceptualizations of “difference”?

Binaries? Degrees? Overlay?

2. What “categories of difference” are absent, acknowledged, and/or dismissed by

prospective teachers, and which are most often considered when responding to IRV?

By way of these two secondary questions, this study attempted to map out the ways in which prospective teachers conceptualize differences in the classroom. Do they see students as only Black or White? How do they conceptualize race and ethnicity? Do they conceptualize race and culture separately or as a part of the same continuum? If a child is considered a special education student does that *category* supersede all others? Can they untangle the overlay of race, culture, gender, ability, and other markers? If they do, can they determine the degrees to which each student identifies with each marker? The answers to questions such as these allowed for the *categorizing of difference*, in order to highlight not only the categories most often considered, but also the ones most often dismissed, or ignored, in relation to *instructionally relevant pedagogy*.

Context

The interns

The population to be investigated was restricted to twenty-one (21) prospective teachers from a top ranked Midwestern teacher preparation program, in their Fall 2009 internship placements, all attending the same (required) graduate level literacy course. While the

participants in this action-research inquiry did not recall participating in the previous study (surveys), which originated some of the inquiry lines of this dissertation, they did complete their under-graduate work at the same institution, and at the same time at which the surveys took place.

The study was designed as a single case study with three participants in order to address potential issues related to insufficient data. By designing the study with three participants, the researcher attempted to safeguard against morbidity and make as many contacts as possible, thus expanding the possibility of triangulating data, and providing a comparative analysis (King, Keohane & Verba, 1994) between the participants.

Twenty-one (21) prospective teachers from the elementary general education pool were asked to volunteer, and three offered to participate in the study, having as their only form of compensation a “Certificate of Participation” to be included in their professional portfolio. Because this investigation centered upon the perceptions of prospective teachers that might, in their future job placements, be expected to teach ALL students (including students identified as having special education needs), interns with a major in special education or kinesiology were excluded from the pool. This ensured that the interns that did volunteer, and later accepted the invitation to participate, did not have the access to particular knowledge domains, which could potentially contribute to differences in their perceptions of their students, planning and instruction. For the same reason, the target population was also restricted to prospective teachers in the elementary school program, without exposure to either secondary or music/art knowledge domains, in an effort to ensure the participants’ curricular and pedagogical exposure to experiences to have been shared among all. However, one of the study participants had a different knowledge domain originating from her previous preparation in early childhood

education. Furthermore, the three participants in this inquiry did not complete any special education courses, since none are required in this teacher preparation program except for those prospective teachers pursuing a special education degree, and were considered to be representative of the majority of those surveyed previously because they had been exposed, to a large degree, to the same curricular demands and possibly the same instructors.

The program

The Elementary-level certification program at the institution where this investigation took place, certifies teachers to teach all subjects in grades K-5 (K-8 in self-contained classes) and the subject area corresponding to their teaching major in grades 6-8. In order to progress through the program, including the internship, candidates must satisfy course work requirements and pass a State mandated Teacher Certification test. Students must complete one elementary teaching major (Language Arts, Social Studies, Integrated Science or Mathematics) and can choose to complete a teaching minor (extra and optional). The institution where this study took place expects the teacher candidates to complete their program having gained a solid foundation in the core content areas as well as in their chosen major, and provides them with a fifth-year internship. The requirements of the elementary certification include:

1. Studies in the Social, Biological and Physical Sciences, Writing, Math (beyond Algebra) and American Cultures;
2. Professional Education Studies completed with a minimum GPA of 2.5 in:
 - a. 100 level – Sociological, psychological and anthropological theories about teaching and learning;
 - b. 200 level – Schools and social institutions; diversity and inequality; individuals and groups;

- c. 300 level – Differences among learners; Context and socio-cultural background; teaching and learning content-specific subjects; literacies;
 - d. 400 level – Learner diversity and subject matter; enabling learning of subject-specific content to diverse students;
 - e. 400 level – Instructional decision-making based on data; professional roles and responsibilities of teachers;
- 3. Teaching Major and Minors (Language Arts, Integrated Science, Mathematics or Social Studies with a minimum of GPA of 2.5);
- 4. Elementary Planned Year (20 credits);
- 5. Competency exam – State approved Teacher certification test must be passed;
- 6. Technology Requirements – in which students are expected to become *experts* in pedagogical technology;
- 7. Bachelor degree (all requirements must be fulfilled and degree conferred);
- 8. Internship Year – in order to progress towards the internship year, all the above requirements must be met. However, despite having passed all the requirements above, students may be denied their internship if, according to institutional standards, they have failed to meet Professional Criteria which indicates whether they are ready to work and display the appropriate disposition for their profession. The Professional Criteria used by the institution is divided into three sets of criteria, each evaluated at various points throughout the program:
 - a. Reliability and responsibility – is related to the candidate's ability to be punctual with appointments, classes, assignments, and have a clean record with regards to honesty.

- b. Communication skills and social relations – is related to the candidate’s ability to demonstrate the ability to communicate effectively and professionally in all interactions, and respecting personal and professional boundaries.
 - c. Comfort with and concern for the learning of all children – is related to the candidate’s ability to engage with children and maintain professional interactions with all children and adults regardless of their social, cultural and/or economic backgrounds
9. The internship year consists of the fifth year of the certification program, in which interns are placed in a selected school, while completing graduate-level course work. During this fifth year, interns are engaged in co-planning and co-teaching with a collaborating teacher at their assigned school, and are expected to progressively assume responsibility for the classroom. The Professional Standards which are used to evaluate the candidates throughout their Internship Year are aligned with the Program Standards, and include: (a) Liberal education; (b) Subject matter teaching; (c) Individualized instruction; (d) Classroom organization; (e) Use of school infra-structure; (f) School networks; (g) Parent and community involvement; and (h) Teacher as reflective learner. The Internship Year is divided in 7 segments with different experiences and provided support. In the first semester – Unit Planning and Instruction (UPI) - the candidates spends 7 weeks learning about the school, classroom, curriculum and children; in the next 7 weeks the interns will teach a Unit in collaboration with their host teacher; in the last 3 weeks the interns will reflect upon their Unit and plan their second semester experience. In the second semester – Unit Teaching (UT) – the interns will spend the first 3 weeks preparing for teaching;

the next 3 weeks transitioning into teaching, and the next 6 weeks engaged in teaching (UT). The last 5 weeks will be spent phasing out of Unit Planning and Instruction.

10. Certification (after completion of all requirements, teacher candidates are eligible to apply for a provisional teaching license.

As previously mentioned, although all three student volunteers attended the program outlined above, one of them, Lisa, had exposure to a different knowledge-base because her bachelors' degree was in Child Development. Thus, most of the courses she attended during her initial studies were focused on human development and family studies, with an emphasis on the education of young children in early childhood education centers, Headstart, kindergartens and the early years of primary education. This different knowledge-base provided Lisa with an essentially different way of viewing children, a difference that will be further explored in the following chapters.

This investigation took place during the fifth year of the Program, the Internship Year, in the first semester. In the first 7 weeks of the semester the interns learned about the school, classroom, curriculum and children, and during the second 7 (+3) weeks, planned and taught a Unit (UPI) in collaboration with their host teacher, and reflected upon their Unit while planning their second semester experience. One particularly important mention to be made regarding the teacher preparation program where this study took place is related to the nature of the program itself. As mentioned above, this is an intensive program of study, one of the few in the country that include a fifth year dedicated to a practical inquiry. However, this is also one of the few programs in the country that has chosen to infuse throughout many of the specific knowledges and skills mentioned throughout this investigation as essential to becoming a teacher for all students. Thus, throughout the 5 years of study, prospective elementary teachers are not required

to take courses that explicitly address special education, inclusive education, English as a Second Language, diagnostic reading, culturally relevant pedagogy, learning disabilities or reading disabilities.

The graduate course in which many of the contacts took place, was chosen because it was a literacy-based course, a subject that cuts across all subject areas. In this first semester, the interns were placed in various schools but clustered around this literacy course (and all their work in the placements was aimed at a literacy unit). This served a double purpose: on the one hand, the fact that all three participants attended the same class at the same time allowed for me to easily follow the progression of the course and be able to lead, brainstorm, and/or design specific interventions at the points during the planning when they seemed most critical. On the other hand, attending the same course alongside the interns allowed me to interact with them at approximately the same points during the semester. With regards to their placements, since literacy is, in their school districts, taught as a cross-curricular content, observations were not restricted to particular days/times, which heightened the probability that the researcher could have an equal number of contact points with each of the three interns. Thus, the three participants in this study constitute a convenience sample.

The course – LIT 800

The syllabus for LIT 800 (Appendix A) describes the course as a platform to learn how to teach various subject-matters through literacy, built upon knowledge and experiences from two previous undergraduate courses, and focusing on comprehension skills, genre, literacy assessment and discussions through literature. It proposed to investigate “the language events that students experience in schools to consider when and how they have opportunities to: learn language (...), learn about language (...), learn through language” (pg.237).

The three interrelated course goals evolved around seven questions that led the interns to investigate their own beliefs and values regarding literacy, their vision of a good reader/writer and responsibilities towards their students learning, the instructional needs, progression, and assessment of their students throughout the school year, and the interns' ability to assess and reflect upon their own instructional effectiveness.

The course called upon the reading of previously used texts, as well as numerous professional articles, and the text by Keene and Zimmerman, "Mosaic of Thought" (1997). In this book the authors argue that in order to teach and learn how to actively engage with reading, thinking aloud might be the single-most important strategy, in that it teaches children how to develop a metacognitive approach to reading. The authors also argue that high levels of literacy are essential to students in an age of technology and high-stakes testing, and that comprehension is meant to enable deeper understandings of text. They further distinguish between surface and deep structures of comprehension, thinking aloud, and monitoring for meaning via conferencing with students.

Then, the authors introduce 6 strategies in isolation, and provide an in-depth study of each, its' possible applications, and specific classroom suggestions. They are: (1) schema as an understanding mechanism; (2) teaching all children how to ask questions while reading by using a variety of pedagogical strategies; (3) becoming an active reader by modeling, through think-aloud; (4) developing metacognitive opportunities throughout the school year in order to explicitly model how to develop imagery that will enhance comprehension; (5) discussing the layering of details and the importance of think-aloud in order to demonstrate to students how to determine what is primary and/or secondary information.; (6) differentiating between synthesis

and summary and providing examples of how proficient readers synthesize both during and after reading (pg. 243).

In the first LIT 800 class of the semester, the students were introduced to the course outline and the content (via the course syllabi), the university's web-based platform, and the course Wiki. The planned activities included a discussion of two articles related to children's writing and the students were introduced to their first main project, "Project One".

The students had been asked to bring to class an artifact meant to be used as writing prompt and, in class, were asked to talk about, write about, and share their writing within small groups, as an introduction to the presentation and discussion. The discussion centered on issues of genre, basic elements, and available resources to teach children about narrative writing. The students were also provided with handouts, all of which were examples of ways in which to stimulate, recall, or direct children's writing.

The 3-page guide for the completion of Project One (Appendix B) asked interns to gather "information on literacy resources, programs and assessments in your unique context" (pg. 250) to include: physical and human resources in the classroom, building, district and community levels, and literacy programs (models, resources, and schedules, as well as the Grade Level Content Expectations, and how literacy is expanded across the curriculum) and assessments. The interns were also asked to pinpoint three students whom they wished to investigate (from a literacy stand-point), collect writing samples from them, and identify additional measures needed for the entire class.

The second class of the semester took place off-site, and the students were given directions on a variety of tasks to complete on-line.

In the first task, the students were asked to reflect on “experiences, questions and/or concerns you have regarding guiding the writing of students with special needs” (Appendix C) next, the interns were asked to read an article regarding what writing problems might look like (what are some effective practices of writing instruction, what are some often used adaptations done to instruction, materials and expectations of struggling writers, how to tailor instruction to specific needs, and how to identify road blocks to writing success) (Troia & Graham, 2003), and view a Power Point presentation (Appendix D) in which 5 problem areas for struggling writers are identified (developing writing fluency, generating content, organizing structure for compositions, formulating goals and higher level plans, and revising text and reformulating goals). The presentation included writing activities that, when completed by the interns, highlighted some of the difficulty areas, and also ways in which teachers might help each student advance through the writing process with specific supports. Then, the fourth and final task (Appendix C) asked the students to “Tell us if/how (in 800-100 words) your thinking has changed in light of reading (...) article, power point and/or experiences in this module”. The data gathered in this second week constituted the first data points collected for this study.

In order to prepare for the third class, the students were asked to read three articles. The first article, described genre as “cultural resources on which writers draw in the process of writing for particular purposes and in specific situations” (Chapman, 1999, pg. 469), which implied a shift in the way writing is taught and learned. Based upon Bakhtin’s theory of genre, and Vygotskys’ theory of the zone of proximal development, the author advocated creating a community of learners in the classroom, and making the teaching/learning of writing an activity that evolves across the curriculum, and in which students learn about writing by writing.

The second article (Cahnmann, 2006) encouraged the use of poetry as a counter-point to other tasks, as well as promoting an environment to explore and value various home languages and cultures.

The third article (Kovalcik & Certo, 2007) was geared towards interns placed in K-2 classrooms and read by Lisa. The article described, in detail, a series of poetry mini-lessons and presented a good guide on how to introduce poetry to young writers.

The fourth article (Berne & Clark, 2008) was intended for those interns placed in grades 3-5, and read by Cassie and Megan. In it, the author described ways in which classroom teachers can expand their use of poetry in the classroom by exposing their students to various genres and periods, from traditional to contemporary, adult and children writers, and representations of various cultures. The author guided the reader through a series of questions to ask when selecting poetry, as well as the need for carefully selecting the piece that allows for children's varied interpretations. The author offered suggestions with regards to selecting classic poetry, as well as conducting pre-writing activities that provide a connection between the poems being read and a poetry writing activity. Both Megan and Cassie utilized some of the tips from this article in their planning.

In class the students participated in a presentation in which Poetry knowledge and writing strategies/plans were discussed, and tips for poetry selection, unit planning, and projects were given. The students were also given resources to be used in the classroom.

In order to prepare for the fourth class the students were asked to read the first three chapters of "Mosaic of Thought" by Keene and Zimmerman (2007). The students were also asked to audiotape and transcribe a short writing conference with a student and bring the

transcription to class, to share with a small group of peers, along with the pre and post-conference writing sample.

In week 4, I was an active participant/observer in class and I started my interactions with the entire class by introducing myself, and this investigation (Appendix E). Shortly after I finished my introduction, the class instructor started the discussion about 1-on-1 student conferences and after, the students shared the transcript of their 1-on-1 conferences with the peers in small group. Then, again in large group, everyone contributed to the discussion regarding the common characteristics of a *good* 1-on-1 conferences. All three study participants would plan for and conduct 1-on-1 conferences in their Unit Instruction. The class continued with a guest speaker who brought in several examples of children's literature considered to be written in the genre of expository writing and conducted a discussion based on the Power Point "Expository Writing". The speaker led the students through the reading and discussing of several pieces of children's expository writing, and then discussed genre features, drafting, and the organizing of expository writing. Finally, the students were provided with several graphic organizer handouts and ideas as to when to use each, as well as copies of an article in which the author offers a 5-point rubric for each of the 6 Traits of Writing to help teachers assess and evaluate children's writing according to: (1) Idea development; (2) Organization; (3) Voice; (4) Sentence Fluency; (5) Word Choice; and (6) Conventions. While none of the study participants used expository writing in their Unit, all three would use or more of the graphic organizers (or some variation) offered by the guest speaker.

During this class two students immediately volunteered to participate (Appendix F) in the study and initiated a conversation about the research. The third student would become involved in Week 5.

In order to prepare for week 5, the students were asked to finish reading “Mosaic of Thought” by Keene and Zimmerman, as well as one of three articles depending on individual interest. Lisa read an article suggested for all students, which presents a detailed literature review on many of the issues discussed by Keene and Zimmerman. The authors discussed what balanced comprehension instruction should include, and provided a visual model that I found very helpful in extending my understanding of this concept, initially introduced in “Mosaic of Thought”. Megan and Cassie read an article suggested for students placed in fourth grade internships in which the authors discussed the benefits of peer-led literature discussion and offered a potential model for its implementation, a model that Megan would eventually consider utilizing in her Unit Planning and Instruction.

The plan for this class was for me to make a brief presentation on the research project, followed by a LIT 800 Instructor-led discussion of comprehension strategies and a review of the rubric for Project Two (Appendix G), followed by workshop time.

After my presentation class continued with a presentation/discussion regarding Comprehension Strategies. The LIT 800 Instructor guided a discussion by pointing out some of the many benefits of Literature-Based Instruction and asked the students what types of comprehension strategies they saw their Collaborating Teacher use in class. They seemed to be at a loss as to what she meant by *comprehension strategies*, and this developed into a conversation with regards to meta-cognition, think-aloud, and the use of specific comprehension strategies. The LIT 800 Instructor also demonstrated how some books lend themselves to teaching particular sets of comprehension strategies and can be used in Literature-Based Discussions, and then discussed the expectations for Project Two. She went over the salient

points of the handout and told students that, by October 22, everyone was due a complete overview of their Unit Planning, 3 Lesson Plans, and 2 assessments.

Finally, the Instructor gave the students the rest of the class period to start working on the UPI plan, check in with her and each other with regards to their planning, and ask us both questions either regarding the class, or the unit planning process.

In preparation for class #6, the students were asked to read an article (Liang & Dole, 2006), which posited that despite great impetus and research-based instruction, many teachers continue to feel unsure about their ability to teach comprehension. The article presented 5 instructional frameworks, all of which are research-based and tested in real classrooms, divided into 3 major focus areas: (1) understanding the content; (2) learning the process; and (3) combined framework.

Class 6 was the first of several fully dedicated to workshop. The students were encouraged to work on the planning of their UPI with same grade-level, or same internship placement peers, and share ideas, plans, and problems amongst themselves, as well as brainstorm with the LIT 800 Instructor and me.

By this time in the semester and having spoken to the research participants as well as the LC 800 instructor, I knew that the Unit Plan and Lesson Plans they were being required to designed constituted their first attempt at medium and short term planning meant to be put into practice. While all three participants had, in the recent past, written a Lesson Plan, they were still far from confident in their skills, even after being given specific instructions and support. The voiced concerns particularly with regards to the Unit Planning and how each envisioned they Unit would translate into Lesson Plans with a pre-determined time allocation they could not change. Therefore, I decided to share with them an article, two graphic organizers, and a lesson

plan rubric to motivate them as they start thinking about their own first classroom. I gave them samples of Sobel & Taylor's (2006) article "Blueprint for the Responsive Classroom" and Vaughn, Bos, and Schumm's (2006) "Unit Planning Pyramid" (Appendix J) and "Lesson Planning Pyramid" (Appendix K).

The article "Blueprint for the Responsive Classroom" (Sobel and Taylor, 2006) discussed the need for teachers to be reflective and affirming of their students' needs. The article briefly summarized the Individuals with Disabilities Education Act of 2004 and the impetus towards studies that have concentrated on highlighting teaching that responds to various needs and backgrounds by means of adapting the environment, grouping, materials, lessons, focus and motivation, student assessment and behaviors. The article provided a vignette for a tri-level analysis (school, classroom and teacher) that was highly descriptive of a responsive classroom. We would, later, encounter one or more of these themes in our discussions and conversations.

Both Pyramids (Unit and Lesson Planning) were included in the text by Vaughn, Bos, and Schumm's (2006) "Teaching Exceptional, Diverse, and At-Risk Students in the General Education Classroom". They are graphic organizers meant to aid teachers in their planning for ALL students, both at the unit and the lesson levels. The Unit Planning Pyramid leads the teacher into thinking about the unit content in broad terms, and determine what are the crucial aspects of the content, those that all students must learn, as well as secondary content (most students will learn), and tertiary content (some students will learn). The Pyramid also asks teachers to plan their unit materials and resources, the instructional strategies and accommodations, and the unit evaluation procedures. The Lesson Plan Pyramid takes on a similar format to the unit planning pyramid, but asks for more detailed information such as: in-class and homework assignments, and lesson agenda. Again, the teacher is prompted to think in terms of ALL students. The Unit

Planning Pyramid (or parts of it) would be extensively discussed with Lisa throughout the Planning and Instruction, and was utilized by Cassie at the end of the semester.

As I spoke to Megan and Lisa, I gave them the above items and described both my intent in giving it to them, and the content of each. I did not talk to Cassie today because she was deeply involved with her grade-level team. However, I did give her the hand-outs and told her we would discuss them via e-mail or in person the following week.

Week 7 was held according to a workshop model and in Weeks 8, 9 and 10 the study participants were in their placements doing Unit Planning and Instruction.

The class in week 11 evolved around data analysis and the discussions prompted by a Power Point entitled “UPI Debriefing and Data Analysis Workshop” in which the students were asked to reflect upon what they had learned regarding their focal students, and share their insights with same grade-level peers. They were also asked to give their peers teaching tips. Afterwards, the students were asked to report to the entire class with regards to common themes, experiences, and learning opportunities gleaned from their Unit Planning and Instruction experiences. The students were guided through a brief presentation regarding data analysis which asked them to analyze their own data and assessments, possible modes of data organization, possible modes of reporting data, and what other types of data might be gathered and utilized.

The students were also asked to participate in an “Independent Write” activity that would serve as the first draft of Project Three (Appendix L), their final class required assignment. Therefore, the students were first asked to write a summary paragraph about their students’ ability in relation to the planned units, and provide substantiating data to support their findings. Then, the students were asked to reflect upon their entire classroom in relation to the unit and what data might be used to substantiate their findings in the form of both ongoing/formative and

summative assessments. Finally, the students were asked to reflect upon their own learning, consider how their unit fit with the curriculum (obstacles and successes), and report whether the unit occurred as planned. The students were also asked to share an anecdotal account about their teaching unit and use it to inform the audience as to their own topic/issue of interest within the realm of literacy, and support their choice through a review of the professional literature.

Week 12 class was entirely on-line. The LIT 800 Instructor gave directions as to the various tasks to be completed, and the first part of Project Three was due. On week 13, the last of the semester, the interns presented their Literacy Units, in small roundtables, per grade level and/or unit genre. The interns were expected to play the roles of both presenter and engaged attendee for 10-minute blocks of time, and use the second part of Project Three drafts to shape their presentations. The interns were encouraged to present student work, videos, photos, Power Point presentations, etc., and were strongly encouraged to prompt for and ask questions.

Megan and Lisa both presented their unit at the same time, and I could only observe Lisa's unit presentation, followed by Cassie's, I did not observe Megan's presentation. I also conducted Lisa and Cassie's Final Semi-Structured Interviews and collected their Final Unit Plans. I met with Megan and conducted her Final Semi-structured Interview in week 14 and also collected her Final Unit Draft.

Methodology

The methodology utilized in this study was informed by a variety of strategies of inquiry, and methods of data gathering, analysis and interpretation, all within the realm of qualitative research. This study is based on three separate case-studies that were analyzed according to the same three lines of inquiry, and proposes a constructivist analytical interpretation of the data.

This investigation attempts to respond to a new line of inquiry (Hunt, 2008), as well as extend the research efforts identified in Chapters One and Two. It was intended as an attempt to respond ethically to data collected in an earlier effort, which pointed towards the need to enlist the collaboration of prospective teachers in (their) curriculum design in order to address their perceived areas of need, as well as investigate ways in which it might be possible to identify and support the resolution of existing tensions, in order to better prepare prospective teachers to work with ALL students, and continue to advance the project of Inclusive Education.

Inquiry and practice are interdependent, and learning is an essential part of any professional life-long experience (Cochran-Smith & Lytle, 2007). Because this study assumes that there is no distinction between theoretical and practical knowledge, it loosely borrows from participatory research methodology, since this is thought to be the most authentic means to explore the “the reciprocal, recursive, and symbiotic relationships of research and practice, analysis and action, inquiry and experience, theorizing and doing, and being researchers and practitioners” (Kindle loc. 951), as well as the synergy of creating knowledges in-situ, knowledges that can be applicable to wider contexts (Cochran-Smith & Lytle, 2007).

This investigation, which centered upon the daily planning and practice of prospective teachers while in their internship placements, and the possible role(s) and influence(s) of the researcher upon their planning and/or practice, required a methodology that would accomplish more than the simple observation of facts.

One important aspect of practitioner inquiry is the assumption that all the individuals involved in a particular study have substantial knowledge that is essential to a particular social situation. This study’s progression and outcomes were dependent upon each of the participants, and their relationships with their immediate educational dimensions (Noffke & Brennan, 1991),

including perceptions about our relationships and interactions. Because this study greatly relied on prospective teachers' perceptions and reflections of planning and instructing, it was important to utilize a methodology that would lend itself to the witnessing and recording of their experiences, the *what*, *how*, and *why* of each issue they faced.

Three Case Studies

The substance of this investigation is centered upon the combined potential of the description inherent in and across case studies. While recent social scientists (Flyvbjerg, 2011) might consider a study of three individuals as one single case study (when proper contextual boundaries are set), this study is purposefully set as three parallel case studies: Lisa, Megan and Cassie.

In this investigation, what is to be studied (specified in the three research questions) is deeply connected with an intensive search onto how each individual participant reflects upon practice, is cognizant of their own strengths and weaknesses in planning and instruction, and can relate to others within their professional universes. Despite the fact that all three participants were, at the time of selection, attending the same course and preparing to engage in the same internship experience, the research questions that guide this study are related to how each individual participant experiences their internship, and thus attempt to describe the personal trajectory of each participant, albeit along common lines of inquiry.

Thus, while the study is based upon three research questions that are to be answered by the collective data of the three case studies, each participant is valued for their own contribution, their own reality, and their own stance within the internship experience. The data gathered in each case study will be analyzed individually, and each participant's contribution acknowledged as a single unit of study. However, because the research questions aim at the production of

knowledge applicable to interns and their instructors, the analysis of each case study will be conducted according to a common thread that runs across all three case studies, and an attempt at observing common patterns will be made. While generalizing is not an objective of this investigation, nor would it be possible from three case studies, the perceived value of this study lies within its ability to contribute to a wider body of knowledge. Summarizing case studies is, often, not possible or useful, but there is value in each case study as a single unit, and in their within-case variance (Flyvbjerg, 2011). The value of discovery (and of this study) is not inherently related to the ability to generalize, but to the process of knowledge production that occurs when studying phenomena as closely to real-life situations as possible.

The Researcher as Participant-Observer

Cleo Cherryholmes (1988) claimed that “practices do not exist without rules, nor rules without practices. Knowing rules means knowing how to proceed” (pg. 4). He made the argument that one cannot talk about discourse and practices in isolation and continuously used the term association between *discourse-practice* to stress the falsehood of such a dichotomy. Based on the premise that “meanings flow back and forth from what is said to what is done, from ourselves to the world” (pg. 9), this study acknowledges that the knowledges that permeate practice are ideological (Young, 1989) and professionally limited to constricted areas of knowledge production (as per Chapters One and Two).

Embarking on an investigation onto prospective teachers’ perceptions and the pedagogical knowledges they need in order to feeling empowered and committed to the education of ALL students, required that I, as the main investigator, made transparent the ideological underpinnings of my research. Because research into Inclusive Education is ideological (Allan & Slee, 2008, pg. 98), this investigation shares the assumption that a paradigm

shift and a total reform of the educational system is necessary if ALL students are to be educated, a shift endorsed by many Inclusive Education scholars. It is, therefore, aligned with the principles proposed by Hegarty (1998, 2007), Peters (2007), Florian (2007) and others, who contend that the focus of Inclusive Education is not on particular children but on the structures in which they are educated. It is further aligned with Thomas Skrtic's (1995) conceptions of professionalism and paradigm shifts, as well as the notion of an adhocratic systemic configuration as a necessary condition for Inclusive Education, all of which are conceptually situated within notions of democracy (Dahl, 1989), and social justice (Nieto & Bode, 2008), and is far-removed from the positivist theoretical underpinnings of other social scientists (i.e. Kavallo, Kauffman, Sasso).

My direct involvement with the participants was intentionally tailored towards an attempt to demystify the notion of *special education expertise*. By recommending pedagogies that could allow prospective teachers to gain competence and confidence in addressing change and uncertainty in their work, not only with regard to students with disabilities but ALL students, I attempted to demonstrate that knowledges that are, at times, perceived to be exclusive to those that are considered experts in special education are, in fact, applicable to ALL students at particular points in time. I tried to do this both with the large group in those occasions when I was a course instructor, and with each of the study participants individually.

In week 4, my first in LIT 800, I introduced myself to the entire class as a former university instructor, a special education teacher, and a native Portuguese with an elementary education certification from Portugal (Appendix E). I described the salient differences between internships in Portugal in the USA, and further explained how I became interested in Special Education. I followed this brief introduction by expanding onto the reasons why I enrolled in the

M. Ed. in Special Education at another university, and how much experience I've had as a special education teacher since then. I further explained that I considered myself an Inclusionist, and how this philosophical positioning has affected how I think about teacher education, especially general education teachers.

Then, I explained that the research I was embarking on did not focus upon special education, but was an attempted at mapping out the ways in which people that are having their first experience in school think about differences, of all kinds. I presented my research as a give-and-take partnership, in which I planned for the participants to share with me how they think about their students and, in turn, I share as much of my *expertise* as they require or request. I asked for 3 volunteers with no other background or minor other than general education, and answered a few questions that clarified how I might help them determine who constitutes their *collaborative universe*. I also shared my personal information in case they would like to discuss the research project in private, and gave each student an "Informed Consent" form (Appendix F).

Throughout my introduction I attempted to make clear that, because I had been a special education teacher and was still a special education administrator I had experiences with both special and regular education students and teachers that allowed me to assert that the knowledge-base of special education was applicable to all students. I also reiterated, at several steps in my introduction that, although I was often perceived as an *expert in special education* my research interest was broader and encompassing of all teachers.

During this same Week 4 class, I began to make connections between the material being presented by the guest speaker and a research project in which I had previously collaborated. I decided to pull some articles related to this project and share them with the course instructor, and determine if a short presentation could be conducted. I also decided to bring in a "manila and

sticky notes” graphic organizer that I had become familiar with at the school I worked at, to share with the students.

After discussing with the LIT 800 course instructor, I began class on Week 5 by sharing with the students my previous involvement in the research project that complemented the guest speaker’s presentation from the previous week. In my presentation (Appendix H), I used a Power Point (Appendix I), which included samples of some graphic organizers. I started the presentation by sharing with the students my involvement with the project and leading them into a 3-minute pair-share activity. I asked the students if they remember learning how to study, who taught them, and how. It was clear from their input that, for the most part, the students remembered learning specific skills (such as using flash cards for memorization) but not everyone learned at the same time, in the same way, or for the same purpose. After they had shared with their partners and with the entire class, I proceeded to introduce them to the research project, its origins and main goal: to “improve how students deal with complexity, as well as to help them to access, develop, and organize information around particular literacy and disciplinary goals, content, genres and dilemmas” (Appendix I, slide 3). I explained that although the study was born out of work targeting students with learning disabilities, it was applicable to all students, a point with which they would agree since they identified many of the strategies described as having work for them. I stressed the importance of meta-cognitive skills making a connection between this project and the “Mosaic of Thought” as well as Vygotsky’s Zone of Proximal Development. I introduced the students to the cognitive strategies and text structures it targets, as well as the inquiry process it promotes in comprehending and producing expository text. I highlighted each of the strategies by showing the students the graphic organizers (and

associated mnemonic devices) that were developed for each, and discussing the many possible uses of each in an inclusive classroom.

The presentation/discussion became quite animated while discussing the “highlighting” strategy and the need for teachers to model, via think-aloud, what each strategy entails, which led to the “fairness conversation” (Appendix H, pg. 283), and the idea that supporting tools are individualized and maintained while the students need them, regardless of whether or not the remaining students in the class think it is “fair”. The LIT 800 Instructor then introduced the idea that there is no equity in education and we both discussed the idea that in issues of fairness, there is no right/wrong answer but that it is an issue that all teachers will have to deal with eventually. This would be a topic of further conversation with all three participants, throughout the semester, and issue they all dealt with very differently (see subsequent chapters). While discussing the need to teach, explicitly, the meta-cognitive strategies required to predicting and activating prior knowledge, one of the students didn’t think that a talk-aloud and explicit instruction was necessary, just the modeling of the activity because students copy teachers’ behaviors. This comment, said in the most naïve of ways, provoked my own reflection as to the appropriateness and necessity of a gate-keeping mechanism that helps to determine whether a student is prepared for the internship, regardless of having completed all required courses. It seemed evident to me that this student’s comment (not one of the study’s participants) demonstrated a great lack of understanding with regards to child development, a lack of understanding I did not expect of a student in the internship year.

After talking informally with several students (the participants in this study and others) the main focus of my post-class reflections was on the questions the prospective teachers were not asking. I noted that there is no detail or sophistication to the prospective teachers questions

with regards to students' disabilities and they do not seem to be able to distinguish among disabilities; furthermore, they speak of students in special education as if they constitute one homogenous group that always behaves the same way, and thus should respond equally to the same interventions and instruction.

Constructionist Analytics

It is quite clear from the above that I was not an objective investigator. In fact, this inquiry assumes that, not only is rigorous and judgment-free observation impossible, but it is also impossible to account for all the influencing constructs that direct observations, since it is difficult to determine with accuracy what is inside and outside of us (Gallagher, 2001, pg. 640). This research, and its methodology, is conditioned by human social and cultural values, and contingent upon my belief that neutrality is a vacuous concept, one that cannot be brought to bear in the full inclusion debate (Gallagher, 2001).

One way of studying the *what*, *how* and *why* of teacher preparation, is by looking at the ways in which the study participants created and acted upon knowledges within the boundaries and constrictions of a social institution that, not only circumscribed their practice, but was also impacted by their practice. This study attempts to determine not only the ways in which participants perceive their students, but also the ways in which they act upon that knowledge, and the relationships necessary to plan and instruct within a space that is socially mediated. Thus, the notion of “constructive action-in-context” (Holstein & Gubrium, 2011, pg. 342), which focuses on the dialectic between “discursive practice and discourses-in-practice” (Holstein & Gubrium, 2011, pg. 346) was found to be one of the strategies that can best describe the everyday realities of prospective teachers in an internship placement, as well as the conceptual and ideological tensions they encounter within each placement. Throughout the data analysis of

each case study, I will not only describe their personal processes of planning and instruction, but will also attempt to contextualize them within each participant's social structure.

My ideological positioning is addressed in my direct involvement in the study, both as a mentor and as an experienced special education teacher, which has the potential to contribute to the development and implementation of the participants' lesson plans. My positioning, vis-à-vis the participants, changed over time as well as the lenses I used to interact with each, and this shifting impacted the power differential with each participant at different points throughout the semester. Furthermore, this shifting in positions was also considered a part of the social action the participants engaged in. While, at times I observed and concentrated on the description of events (i.e. looking at lesson plans), other times I attempted to orient the participants' realities, by offering comments and guiding discussions into my particular ways of thinking and viewing the world. By moving "back and forth between discursive practice and discourses-in-practice" (Holstein & Gubrium, 2011, pg. 347) I attempted to address the dialectic of each of the participants experiences, while supporting their practice. In the following chapters, the data is presented within each case study in chronological order. However, my positioning is embedded throughout the text, and I describe, analyze, and create my own knowledge throughout. There are many possible reading for each, and across, the case studies. The one in the upcoming chapters is informed by my own reality, and it is an interpretation of the participants practice through my analytical lens.

Ultimately, this study attempts to describe the mechanisms through which prospective teachers perceive, negotiate, and respond to *instructionally relevant variation*, and promotes a reflective stance that addresses the effective teaching of ALL students while respecting the individual. As with all social science research, this study attempts to describe and explain (King,

Keohane & Verba, 1994), but it is also concerned with maintaining a collaborative and ethical model (Mockler, 2007). Four guidelines to practitioner research were embedded throughout the methodological assumptions of this study, which include: ethical processes, procedural transparency, collaboration, and impact upon practice. Because researching with the institution one is affiliated with raises ethical questions (Norton, 2007), the guidelines for practitioner research and the associated limitations of this study will be explored in the last chapter.

Data Collection

How data was collected

The practices described and analyzed in this investigation were observed and recorded in chronological order. However, there were four distinct points throughout the semester that, due to their nature and my positionality within the study, can be considered to mark four distinct phases throughout the investigation. They are described below:

Phase 1: Researcher observation and participation in LIT 800;

Phase 2: Participants developed a Literacy Unit Plan and researcher supported planning according to perceived or explicit participant needs;

Phase 3: Participants acted upon the plan and researcher observed the effects from participants' actions. Discussions between participants and researcher did, in some instances, lead to change in future actions;

Phase 4: Participants reflected upon the effects of their Unit Plans (with guidance from the researcher).

This set of phases took place in three separate environments: the Literacy Course 800 (LIT 800), internship placements, and informal settings. Data was gathered with a variety of instruments and, whenever possible, triangulated across environments; particular instruments

were used to address the specific needs of each phase within the action/environment, as described below and in Table 1.

Phases 1 & 2 – Observation/Participation and Development of a Unit Plan (LIT 800)

1. Phases 1 and 2 occurred almost entirely during the researcher's observations and participation in LIT 800. During this time, the investigator:
 - a. provided assistance, per agreement with class instructor, to all class participants;
 - b. Developed a professional/mentoring relationship with the research participants and provided intellectual support and pedagogical tools as requested or deemed appropriate, with regards (but not limited) to issues related to: diversity, differentiated instruction, response to intervention, culturally relevant pedagogies, special education legislation and practices, collaboration, and disability studies in education.

During these structured times, the investigator had an opportunity to observe the ways in which learning about teaching was facilitated and how the prospective teachers were relating to the activities that had been structured by the course instructor, and investigated into the areas in which the prospective teachers found the greatest interest and/or difficulty. Taking into account the prospective teachers' perceptions or requests related to their specific interests/needs when planning their instruction, the investigator was able to suggest and provide pedagogical tools to aid in the planning (i.e. readings, activities, websites, collaborations). Phase 2 ended with a semi-structured interview, which was audio-recorded and later transcribed, coded, and analyzed around three themes. The First Semi-Structured Interview aimed at guiding the interns through a reflection upon the Planning of the Unit, and a discussion regarding how the Plan had been oriented, taking into consideration their entire classroom and their Focal Students.

Phase 3 – Action/Observation/Action (Internship Placement & LIT 800)

Phase 3 took place in both the prospective teachers' internship placements and the LIT 800 classroom after UPI. Data gathered during Phase 3 includes various drafts of the UPI Unit Plans and leading projects, field notes, transcripts of informal conversations, e-mails, and transcripts of video observations. The first observation was conducted by the investigator, video-taped, and complemented with field notes. This observation occurred during the three weeks of Unit Planning and Instruction, and at a time mutually agreed upon by the investigator and each intern. A second video-tape was collected by the intern, at some point during the same three weeks, but at a time of their own choosing, and used as a second *observation*. This second observation was planned with the intention of giving each intern control over what was *observe/document*. While the participants had control over the date/time/subject of the first observation, they did not perceive themselves in control of the teaching. This second observation was meant to give them an opportunity to choose what I would *see* and give them also a chance to *show* me something different than the first time, if they so choose.

Phase 4 – Reflection (informal setting)

Phase 4 took place after the researcher observed the intern in the internship placement, and shortly before the end of the semester. This last phase was constituted by a semi-structured interview which attempted to guide the interns through a self-reflection of the work accomplished in the previous weeks, the correlations between planning and executing the instruction, the possible influence of the pedagogical tools offered by the investigator upon the intern's design and execution of the plan, and the interns' overall impressions regarding their first teaching experience.

What data was collected

In light of the posed research questions, this study endeavored to promote a collaborative control of the research between researcher and participants, by allowing the participants to lead the conversations, ask questions and ask for advice, without being worried that I would, in any way, grade or qualify their work in any way. Furthermore, by giving them the opportunity of when and where I would observe them, I further allowed them to choose what I could *see*. Table 1 summarizes the phases described above, the environment in which each phase took place, and the artifacts collected in each.

Primary Instruments (Phases 2 and 4)

Interviews provide a means to learn about the ways in which others perceive their own realities (Anderson, Herr & Nihlen, 1994), and the questions being asked in the semi-structured interviews evolved around artifacts and occurrences of *instructionally relevant variations*. The questions varied depending on whether they were asked in Phase 2 or Phase 4, but clustered around the eight themes that organized the first two main course assessments (Appendix M).

Secondary Instruments

The data gathered via the primary instruments was complemented by the artifacts collected throughout the semester, including: the course syllabus, readings, handouts, and other information provided to the study participants while attending the LIT 800 course.

Working with gathered data

Throughout the semester, I gathered, read, and reflected upon all the course materials, those given or suggested by the course instructor, as well as those produced by the three study participants. I attended all classes between weeks 4 and 13, and voice-recorded all the informal conversations and interviews had with the participants. I gathered and organized chronologically

all handouts, power points, field notes, interviews, and video-taped observations, as they occurred.

| | Environment | Instruments |
|---|--|---|
| Phase 1 Observation/Participation | 1. Observation & Participation in LIT 800 2. Researcher observes and participates in LIT 800 | 1. Field Notes 2. Work produced by participants in LIT 800 |
| Phase 2 Development of a plan | 1. Observation & Participation in LIT 800 2. Researcher and each Participant develop individual plans (Unit Planning and Instruction plans) 3. Semi-structured Interview | 1. Field Notes 2. Initial draft of Unit Planning and Instruction (UPI) Plan 3. Work produced by participants in LIT 800 4. Transcript of first Interview |
| Phase 3 Action/Observation/Action | 1. Internship Placement 2. Observations (one formal and one informal) | 1. Various drafts of UPI plan 2. Field Notes 3. Transcripts of videotaped observations (2) |
| Phase 4 Reflection | 1. Semi-structured Interview | 1. Transcript of last Interview |

Table 1. Investigation phases and associated environments/artifacts

At the end of the semester, and once I was no longer in communication with the participants, I transcribed all conversations and interviews in their entirety. The video-taped observations were not transcribed. They were intended as a means to augment recorded data, and were found to offer no additional or relevant information.

The data was then organized chronologically, and a narrative of each week was completed, which included: how the participants were asked to prepare for class, what materials were distributed, the content and relevance of the discussions held, and the work produced by the participants both in and out of class. Then, this narrative was further divided into each of three

participants, irrelevant or repetitive data was removed, and each set of data (Chapters 4, 5 and 6 below) was analyzed individually. Each case study (chapter) is organized in two parts:

- 1) Data collected – includes a description and analysis of the data collected;
- 2) Cross-Cutting Themes – includes an analysis of the data collected according to three pre-conceived thematic areas that represent three domains essential to teachers for ALL students: their ability to Plan for ALL students, their perceptions and understandings of Differentiated Instruction and, finally, their notions of fields of expertise and associated ability to create collaborations with other professionals.

Finally, in Chapter 7, the data from Chapters 4, 5 and 6 was further analyzed to determine:

- 1) How the overall collected data, both individually (chapters 4, 5 and 6) and collectively contributed to answering the *Research Questions*;
- 2) How each participant perceived and negotiated their first semester of the internship year in relation to the identified *Problems of Practice*;
- 3) How specifically designed discussions aimed at reconciling some of the tensions the participants encountered throughout the semester might have supported their progression through Planning and Instructing and facilitated their identification and responses to *Instructionally Relevant Variation*.

Validity, Reliability and Relevance

Traditionally, researchers distance themselves from the context and participants of the research they undertake (Armstrong & Moore, 2004). However, this is a problematic condition for this investigation because the researcher and the research were deeply entangled. Not only were the questions of this study designed based upon deeply held personal interests, but also as a way to contribute to the participants and the researchers' development of transformative

practices. This study did not propose to provide clear, unilateral, or objective answers to a particular query. Because it intended to describe a process, it may be likened to a *work in progress* rather than the *real deal*. It did not set out to make objective claims but rather to work within the “perspectives of (...) those who are working in contexts in which they themselves are closely linked with issues and practices relating to inclusion and exclusion” (pg.10).

This study created knowledge that was applied in context but held the potential for more widespread use, and the validity and generalizability of this study are quite different than those held by traditional studies (Cochran-Smith & Lytle, 2007). Thus, this study can be deemed relevant within the context of the immediate institution in which it took place, the participants, their instructors, their internship placements, and the researcher.

Because there is evidence that teachers’ *beliefs* directly impact student outcomes (Silverman, 2007) and that in order to feel empowered to work successfully with ALL students teachers must experience some level of success in the classroom (Giangreco et al., 1993), the present inquiry assumed that, not only is teacher participation in research critical to their success, but it should determine the areas of teaching and learning most in need of examination in a particular context. Here, the notion on “local knowledge of practice [defined as] questions and issues that arise from a local context...intended to generate knowledge that is useful locally...but also includes interpretive frameworks and theories of practice that are useful and usable in other contexts” (Cochran-Smith & Lytle, 2009, pg. 95) was particularly helpful, because it highlighted the means in which it is possible to generate knowledges in-situ, while potentially addressing various identities without the constriction of space, time, theoretical framework, or particular ideologies. Therefore, the current investigation focused on investigating a particular area of research until now vastly left untapped, namely the participation of prospective teachers into

determining their own lines of inquiry, while addressing four areas previously found to be relevant to the study of *instructionally relevant variation* (Hunt, 2008). Thus, this inquiry proposed the study of the three areas below.

First, by providing supplemental and external support to prospective teachers during their first semester of internship, I attempted to curtail some of their feelings of inadequacy. While prospective teachers developed close professional and mentoring relationships with their Cooperating Teachers and instructors, it was thought to be less threatening for them to discuss what they might perceive as personal short-comings or areas of difficulty with someone they perceived as having no direct impact on the successful completion of their courses and/or internship.

Second, by making the knowledge-base often perceived to be the exclusive purview of special education professionals, I attempted to demonstrate that: (1) funds of knowledge constricted within specialty areas (i.e. special education) can very often be extended to all student populations; (2) reflecting and recognizing areas of strength and weakness within one's practice is essential to continued professional growth; (3) collaborative relationships among various professionals are an essential part of the practice of teaching ALL children.

Finally, and more importantly, this inquiry was an attempt to not only acknowledge three prospective teachers' perceived areas of strength and needs in relation to *instructionally relevant variation* and find ways to address these, but also to propose systematic ways in which they might have been encouraged in co-constructing their internship experiences. Cochran-Smith and Lytle (2007) conceptualize teacher research as "working the dialectic" (pg. 31), a process in which there is a symbiotic relationship between researcher and practitioner, theory and practice, doing and observing, questioning and analyzing. By "working the dialectic" (pg. 31) the

knowledge that is generated by all involved is not encapsulated and made stagnant, but it is made relevant in other contexts and transformative in a wider dimension. The research upon which this study is based addresses a dialectical relation between students and institutions, the lack of symbiotic relations between institutionally accepted practices, and the perceptions of those immersed in them, both undergraduate students and their course instructors. As such, the perceptions of undergraduate students and their experiences will make transparent perceived needs, and respond to the existing “attitudes and beliefs” (Silverman, 2007, pg. 49) of the prospective teachers in this study, “rather than making assumptions about these” (pg. 49).

The inquiry into prospective teachers’ perceptions regarding *instructionally relevant variation* will attempt to create dialogue and inquiry that provides them with some of the pedagogical tools necessary to question the policies that regulate their practices, and to help them recognize that their active participation in a systemic and paradigmatic change is required for the successful accomplishment of Inclusive Education. Because the mechanisms of *expert* teaching pervade and envelop teacher education, this study attempted to equip three prospective teachers with, not only the commitment to become Inclusive Educators, but also the tools to work on Inclusive Education from the inside out (Florian in Allan & Slee, 2008). By explicitly “working the dialectic” (Cochran-Smith and Lytle, 2007, pg. 31) and encouraging the participants of this study to steer our collective inquiry, this study will describe what prospective teachers perceive are the strengths, weaknesses, and gaps of their program, knowledge-base, and own abilities to initiate and develop long-standing working relationships with their students, institutions and communities.

CHAPTER FOUR - DATA COLLECTION AND ANALYSIS (LISA)

“Events aren’t just things that happen, but the process of things happening” – Lisa

Chapter Four is divided into two main parts. In the first, I will describe the data collected regarding Lisa throughout the four Phases and analyze it chronologically. Then, in part two, I will analyze the collected data according to three themes that might make visible the tensions Lisa felt when working at the intersecting points of RTI, DI and CRP, and are reflective of the stances associated to her conceptualization of the *Possibilities of Practice*. They are: (1) *Planning for ALL Students*, which investigates how Lisa thought in terms of planning for her classroom in general, and individual students in particular; (2) *Differentiating Instruction*, or Lisa’s willingness and aptitude to plan for students’ perceived needs and strengths; and, (3) *Notions of Expertise*, specifically how she viewed herself as teacher, and in relation to other individuals within her collaborative universe.

Data collected

Lisa’s background knowledge, interest and goals were very different from Megan and Cassie. She was the only participant of this study interested exclusively in kindergarten, and her preparation was based upon a child development knowledge-base that would greatly influence her internship experience. Her internship took place in Kindergarten and, because the school district in which she was placed only offers half-day Kindergarten, Lisa had two classes, one in the morning, and one in the afternoon. Lisa would like to continue teaching Kindergarten.

Phase 1 – observation/participation

Lisa started the semester by reflecting upon writing difficulties and instruction. She was at ease with the writing process but recognized that others have great difficulties and that writing

instruction is a process that should to be carried out well past the time when children learn to print. She mentioned that she believed that after learning how to print, her teacher “just assumed that we all knew how to write, so they stopped with the instruction” (Appendix N, pg. 302) even though not all of her peers were comfortable with the writing process. In her written reflection, Lisa noted that although she had experience teaching writing, she had no “experience with the instruction to students with special needs” (Pg. 302). She commented on a past experience with a peer whom had trouble generating content matter and what she considers the need to ensure that young children enjoy writing in order to actually learn the various steps involved in the writing process. She mentioned two students she had observed at a previous placement, and indicated that one of the students should have used a typewriter in order to aid with the mechanical aspects of writing and allow for a less cumbersome process, which indicated her awareness of the possible uses of assistive technology in the instruction of writing. She further mentioned another student who would frequently leave his paper blank, and indicated that, in this instance, the classroom teacher had mishandled the situation by making disparaging remarks about the spelling, instead of praising the students’ effort, which indicated her preference for positive reinforcement as a motivator.

Lisa reflected upon the fact that not any one teaching strategy will be applicable to all students because “their learning styles and individual experiences shape everything” (pg.303), and added that while many have difficulty with writing this does not mean that they are not learning, merely that writing is not their most successful way of conveying knowledge and “this is where differentiation in assessment becomes ... important”(pg.303).

In *Project One* (Appendix O), Lisa identified various literacy models as the preferred methods in her school and indicated that “other models may be used while the school year

progresses based on the student's academic needs" (pg. 304) and noted that they used leveled readers and Centers as a grouping strategy, and that during Choice Time the students could choose to write or pick a book from the library which was not, otherwise, available to them. She also noted that Literacy took most of the instructional time in the classroom and that, with regards to Writing, there was a "huge range of abilities in the classroom, which the journal allows for" (pg. 305). Finally, Lisa noted that Speaking was the least emphasized skill "probably...we are trying to get the children to learn classroom norms. They are expected to raise their hands and not blurt out" (pg.305) their answers.

Project One also included the identification of the three students who would become the interns' Focal Students for the remainder of the first semester of internship. Lisa identified three focal students and collected writing samples and field notes related to the students writing activities.

Lisa described Student 1 as a 5y8m old boy, whom had never practiced the alphabet or his name, which he could not read, write, or recognize (as a standalone word). Lisa noted that Student 1 showed no hand dominance and commented: "How do I differentiate my teaching enough to help...while staying at the same level as his peers? What strategies can I use to help ... as a literacy learner?" (pg. 305). This was the first time that Lisa voiced concerns related to individualizing instruction while maintaining the pace of the classroom, which would become a recurrent theme in our conversations.

She described Student 2 as a 5y3m old boy reading at the second grade level. He struggled with listening, viewing, and writing, and had frequent outbursts during those activities

because he fully understands letter/sound relationships, he struggles with writing words because he knows that spelling a word phonetically isn't always the correct way to spell it. I would like to learn how to help ...get past his issues with spelling perfection and help him love writing (pg. 306).

She further described Student 3 as a quiet 5y9m old girl, who did not always chose to participant in the activities. Student 3 had some word knowledge, such as her own first and last name, “mommy”, and her mother’s first name.

Two weeks later, during our first *informal conversation* (APPENDIX P) with this investigator, Lisa would again describe her three Focus Students. At this time she was just beginning to think about the instruction she was supposed to plan for the 3 weeks of Unit Planning and Instruction (UPI) and, although she needed to plan with her Collaborating Teacher (CT), she wanted to plan a unit related to comprehension strategies. She was worried about having two classes, one in the morning and one in the afternoon, which yielded a high number of students and a lot of information to process. This was also the first time that Lisa acknowledged me as a potential resource, in that she thought she had a lot of students whom she perceived as students with difficulties, and she wanted to *pick my brain* regarding possible solutions.

At the time of this conversation, our first informal one, Lisa was obviously very careful when choosing the words with which to describe her students, and showed me samples of work of the three focal students, as needed, to reiterate her assumptions. She started by talking about Student 2 who was, according to her, in the gifted and talented category. The student could write and read well, knew all numbers, letters, and sounds, although he had only been in school for a few months. Lisa said that the only difficulty he had with writing stemmed from him knowing that some words were not written the way they sound, and he did not want to write them wrong. We then spoke only briefly about the other two students: Student 3, whom both Lisa and her CT expected to be at appropriate grade level and age; and, Student 1, the one that she was the most concerned about. Lisa said that a lot of her students are like him, very young, and with no previous school history. She showed me some of his work, some of his initial assessments, and

said that he “knew nothing”, and she could not observe any school-related knowledge during her guided observation. She reiterated that he “knew nothing”, did not know what was the proper way to hold the book, how to hold it, didn’t know when to flip the page, didn’t recognize the end of the book, didn’t recognize the beginning of the book, and didn’t recognize any letters or sounds. When asked if he was on grade-level in any other subject matter, Lisa said that he could recognize numbers, but quickly dismissed both my question and her answer with a continued expression of concern about his literacy progress.

Phase 2 – development of a plan

Lisa’s ***first Semi-Structured Interview*** (APPENDIX Q) took place during week 6. We started with her description of the Unit planning she was working on, which consisted of an author study (Ezra Jack Keats), focusing on text-to-text and text-to-self connections, as well as setting and character studies. She was planning on having the students do their own books modeled after Keats’ book “Snowy Day”, and also work on characters and settings by using three different Keats books which could be used to demonstrate linkages, since the characters and settings were the same in all three books. Lisa thought, and I agreed, that by making sure that each new book connected to the previous one but introduced a new idea, this would be a great strategy to teach sequencing while familiarizing the students with the concepts of character and setting.

Lisa wanted the final lesson to be focused on events, “what important things happen, how can we tell...what three things can they think of that happen in the book” (pg. 309), and was considering the use of student journals at the start of each day as a refresher and a way to activate prior knowledge, as well as a writing activity tied to each book, but was concerned that this writing activity would not occur as an “authentic” (pg. 309) event. Lisa was also planning on

using the audio version of one of the books to activate their listening skills by asking the students to draw the story they hear before actually looking at the pictures in the book. Furthermore, we also discussed using a short video of “Snowy Day” later on in the unit, in order to activate their memory and try to link all the books together because, as she explained, the video might

also help some students...because sometimes some of the children are just not used to reading books, having books read to them. What are they used to? They’re used to watching TV...so maybe they may also better understand the book with the supplemental – do you think? (pg. 310).

We also discussed the need to use language that is accessible to the particular age with which she is working, and how Lisa should start each day by recapping the previous days’ work and vocabulary learned. I reminded Lisa of the need to give the students daily reminders of the themes and the vocabulary being used, as well as the need to offer more strategies than rote memorization.

We further discussed the use of a graphic organizer as a pre-writing activity before they developed their own books, and Lisa’s plan to make a tri-bar T-chart that the students would fill out with first event, next, and last, either in pictures or words. Then she would conference with each child and scribe a sentence to match each image/word that they could use in the book. She said:

this is where I also want your help...I need them to have some sort of organizer or like graphic organizer, pre-write to create the book, because obviously if I just give them the stuff and say do it, I don’t think I’d get the best – the best that they could do (pg. 311).

However, Lisa’s request for my “help” was in the form of an expected agreement that a T-chart was a good idea, as opposed to a brainstorm into other possible tasks or strategies.

At the time of our interview it was clear that Lisa had put a great deal of thought into the sequencing of the Unit, and into the possible activities that would best take advantage of each of the stories and the goal for each day. She knew each story line well, had a clear outline for each

day of instruction, and clear goals as far as the instructions of the various comprehension skills she wanted to highlight. It was an ambitious plan, one that not only included new comprehension skills but also specific vocabulary and Lisa was excited with the possibility of her students being able to work at very high standards. She noted that although her expectations with regards to the two classes (morning and afternoon) had not always been the same due to the morning class include a high number of students considered at-risk, she had been wrong in the past and found that she was not giving the morning class “enough credit” (pg. 312). I mentioned that maybe the afternoon class was tired and thus needing more guidance to which Lisa replied, “more than half of my a.m. class students are at risk...one has an IEP for autism” (pg. 313). This comment, indicated a clear tension in Lisa’s reflections because, on the one hand, she was using her information regarding the possible “categories” of students in her class and equating a “label” with perceived abilities, but on the other hand her own interactions with her students were guiding her into a different hypothesis.

Because Lisa shared concerns with regards to the planning for the Unit and was wondering if she should have two different units, one for each class, I introduced her to the Unit Planning Pyramid and explained that it could help her think in terms of planning the same curricula for different ability levels (and, thus, two classes). However, as initially identified, planning for individual students while maintaining the integrity of the class and of her expectations, was a source of great tension for Lisa. She recognized the importance to plan according to each child’s needs and wondered if it was fair to plan equally for both classes when children came from different socio-economic backgrounds, but had great concerns about when and how to individualize instruction without “watering” down the content or lowering her

expectations. She was struggling to find ways in which to reconcile the idea of maintaining adequate expectations for all students, while changing the required tasks and said,

I don't want to change expectations for children – they can do it... I'm not saying that these students won't be able to do it and these will, but at the same time it's just... tough for me (pg. 314).

We discussed that, in the Unit Planning Pyramid, the starting and ending points are the same for both classes but the subtleties of the discussion could account for the individual differences among the children, and I said:

when you're doing your text-to-self connections and you talk about a snowy day, chances are that you may have a PM kid that talks about snowboarding in Colorado ... and then you have an AM kid that talks about not being able to go to school cause they don't have shoes”(pg. 315)

to which she replied “that's just crazy to me” (pg. 315), indicating that she might not have considered such disparities possible among the two classes.

We also discussed a specific student in her class who was reportedly diagnosed autistic but did not have a full diagnosis and was receiving services for speech and language. She had reviewed the current IEP, which did not include suggestions for classroom support, and she had asked the speech and language pathologist what she could do to become better educated about autism, and was told “that's not your responsibility... we have people in the district who are paid to help” (pg. 317). However, Lisa was adamant that it was her “responsibility – she's a part of our classroom ... we need help and it's their job to come in and teach us ways that we can” (pg. 317), and said “she gets pulled out for speech, she gets pulled out for ELL, she's also English language learner” (pg. 318) which was an indication of her frustration. She perceived a great lack of support from the speech and language pathologist towards her and her CT but was invested in making sure she could provide the best possible education for this child. Lisa's interactions with this student had led her to believe that the services being provided were not sufficient or

adequate for the needs of the student, however she did not voice her opinion to the SLP or her cooperating teacher. Lisa was aware that autistic children can demonstrate a large range of ability levels but, with regards to this particular students she said,” from my experiences working with her, it’s – it’ll definitely require a certain amount of, um, differentiation” (pg. 318).

These discussions lead me into an introduction to the Lesson Planning Pyramid and how this tool could be used to aid in planning for individualization of instruction, preferably after the Unit Planning had been drafted. Lisa needed support with what she considered the middle of a particular lesson, or “how to get them ... from what they did in their pre-write...and how I can get that to translate into their book” (pg. 319) and we discussed some ways in which the Lesson Planning Pyramid could help her lay out various ways in which to accomplish this depending on each students engagement with the activity. We discussed the Lesson Planning Rubric as well as two articles I provided for her reference, and also talked about the need to create assignments that include all 5 senses in order to target all types of learners. When discussing multiple mediums, which Lisa was very interested in, she said

I had one question ... I guess because you do have the knowledge in special education...using technology in the classroom is always a good thing, right? (...)
Because I was wondering – we just had the smart board put into our classroom...And so I’m thinking about ... about ways that I can use the technology... if it’s something that helps (pg. 321).

Finally, we discussed some of the institutional practices in the school where she was placed (particularly Kindergarten), practices that she identified has being responsible for segregating students according to perceived needs (i.e. transportation) and how these are directly related to socio-economic factors. She was very perceptive of her students’ needs and knowledgeable about their backgrounds and, when I asked her if diversity in a classroom was a hindrance or a value-added, she said:

I wish that it ... I think that everyone could benefit if with the ... cohesiveness ...so it's not just kids from this side of town and this side of town. (...) I know it happens every year, and that's how it's always been done (pg. 322),

which reflected her knowledge of systemic constraints, as well as her understanding that some institutional practices did not always produce the most valuable outcomes. Lisa understands the logistical choices that, in this case, produce the segregation between the students in the morning and afternoon classes, and was able to rationalize the outcomes. Lisa also mentioned that the home visits she had conducted at previous placements had been an important part of her work, and a way to show her students "Okay, I care about you kids...it's important to me that I go to your house" (pg. 322), but she had not been able to do home visits in her current internship.

Lisa's *Project Two*, the first draft of the Unit Plan (Appendix R) was, as she had previously planned, designed around the instruction of comprehension skills and aligned with two Grade Level Content Expectations in the area of reading. The Unit Plan was centered on 2 objectives, the first related to text-to-self and text-to-text connections, and the second related to identifying setting, characters, and events in a story. The main assessment for the Unit was the creation, by each child, of their own book.

This first draft included the outlines for 10 Lesson Plans. Lisa planned to be able to determine if the students made text-to-self connections and included character, setting, and event in their stories. Lisa's Unit and Lesson Plans were well thought out and detailed. She was planning on modifying as needed, from one day to the next, depending on how the children were reacting to instruction. As a general Unit Plan, Lisa's first effort was very good, even if she did not plan any accommodations or individualized instruction.

Phase 3 – action/observation/action

On November 2 at 9:45 a.m. this investigator started *Lisa's Observation*. I arrived when Lisa was having a 3-way conference with her Cooperating Teacher and her Field Supervisor. The classroom was large, clean, and airy, and filled with materials (Appendix S). The right side of the classroom had storage space, sinks, tables and chairs, and two bathrooms. The left side of the room had a large storage area that divides the classroom from the playroom. The classroom itself had 2 black boards, 1 smart board, a teacher computer area, and several small-size tables and chairs. The carpet on the floor delineated a sitting area in front of a reading chair and several easels. On the far side of the room, on the right, a door leads directly to the playground. The entire classroom looked like it had originally been designed as a two-classroom setting, with common areas.

Around 10 a.m., the children came in from Physical Education class, quietly walking down the hallway. Lisa was seated in the reading chair and the children sat on the floor in front of her as they came in, requiring very little prompting or re-direction. Once all the children were seated, she started the lesson by recalling last weeks' story and text-to-self connections, and explaining what the setting in a story is. Then, she continued by introducing "Whistle for Willie", the story she would be reading, while prompting for student participation by asking questions with regards to the setting of the story. After reading the story, Lisa gave directions for a group assignment, selected work partners, and directed the children to the tasks. She asked each group to draw and make a group poster of the things they saw in the story that characterize the setting of the story. She used the book as needed throughout the task, to help a few of the students with prompting and recalling information.

During the break between morning and afternoon classes I spoke with Lisa's planning and instruction (Appendix T). She was perfectly at ease in the classroom, and really excited that

most students were engaged and making real text-to-self connections either in writing or orally, and the pictures they were creating were equally rich and connected to the content. However, she was also worried about the amount of students that were missing class. Most of the ones absent were students to whom she had planned accommodations and/or different tasks (not included in her Unit or Lesson Plans) and she was wondering how much difference that would have made in her instruction. She was also concerned about what to do when the children came back to school, because some of them would be more than one week behind. We talked a bit about what she could do to plan for contingencies like this, either altering assessment tools and rubrics, or simply not exposing the children to portions of the curriculum (since it is a spiral curriculum and the children will again be exposed to the same content). We also talked about the disadvantages of having children pulled out, either to receive support services, or to receive one-on-one support with another teacher. Lisa was concerned that while some students seemed to benefit from support services, they might be put at a disadvantage in the classroom due to the instruction they were missing.

Lisa continued to be distressed over the difficulty she was experiencing in keeping all her students on the same instructional pace. She asked me for suggestions as to what to do regarding planning and instructing students that are often absent. She said

I was ... kind of wondering, cause they missed some of last week – or at least the girls, they missed one day of last week, I guess it wasn't that drastic. But, well that's just a generic question, is ... what do you do when they're absent, you know? (...) But, I mean... maybe that's just like a moral dilemma that all teachers have (pg. 333).

When asked how much parent support she felt she had, particularly regarding students that were often absent she replied that, for the most part, the students that were absent received no academic support at home.

We also discussed a couple of the students she was concerned about, namely a girl who is very quiet and does not always participate. The student is receiving speech and language services as well as ESL support, but Lisa thought she was listening and even participating in class before going home due to illness, and did not think the difficulties stemmed from a speech/language barrier because the student's engagement varied according to her interest in the task. Clearly, Lisa had been observing her students very carefully and trying to make her own assumptions as to their abilities and interests, but had not been able to (or comfortable with) share her insights with the speech/language therapist.

The fact that she had so many students absent and/or being pulled out for specials was another issue of concern for Lisa. While she understood that some students are being pulled out for services they need, she questioned her ability in instructing them because

“they’re missing everything in here... and I guess I know that that’s just a dilemma that all teachers deal with ... how do you serve all your students the same way when they have (...) different needs (...) but that is bothering me, cause I’m thinking how do I get – how do I get them caught up to their peers” (pg. 334).

However, while she worried about this issue, she was also willing to work through possible solutions and was thinking about using one of the Centers as a way to group students that had been absent and review the material they had missed. I suggested that she could review her planning for the past week, particularly what the students missed, in order to determine what portions of the curriculum were critical for continuity and to ensure the students could follow the remaining instruction upon their return. Then, with regards to assessing them, she could either alter the assessment, or alter the rubric that guided the assessment. I also cautioned Lisa to the fact that, although there were two teachers in the classroom and one can try to get students caught up while the other does the main curricular instruction (as she suggested), the students that are working on getting caught up would be, again, missing the instruction that the other

teacher is doing. So, the choices should be weighed against what the critical information that needs to be taught. Again, I mentioned the Unit Planning Pyramid as a means to evaluate content and determine level of importance of certain concepts and tasks within larger units of study.

Finally we talked about the differences between the morning and afternoon classes, and how she was anticipating that “the morning class might need more... support with the final assessment” (pg. 335) although she also thought that it was not always possible to predict how the students would perform.

In Lisa’s *Project Three* (Appendix U), she described Student 1, as “probably the lowest in our morning classroom. He doesn’t have any experience with literacy prior to school” (pg. 336) but had begun to make text-to-self and text-to-text connections “at a basic level” (pg. 336). He had also started identifying character and events, but “his development of setting doesn’t occur frequently in his work” (pg. 336). Student 1 was absent during text-to-self connection instruction, but had demonstrated knowledge of this concept in the summative assessment. However, Lisa noted that she is “not altogether sure if he knows that he is doing it” (pg. 336), and I sensed a certain reluctance in giving credit to her students’ successes. Student 1’s pictures used to assess his knowledge of character were full of details despite his immature fine motor skills, and although he did not participate in the discussions related to events, “his three events of the story are very cohesive, including what happens first, second and last” (pg. 337). Lisa also noted that “he cannot recognize most letters, let alone write them. Taking the stress out of a lesson which doesn’t necessarily focus on writing, but includes it, may support him. He enjoyed creating the book and he seemed proud, not nervous” (pg. 337).

Lisa’s observations regarding Student 2 started with the comment he “is our strongest reader in both classrooms. He loves being read new books, becoming engrossed in the story.

Despite this (...) classroom behavior is impulsive and immature. Although he is a strong reader he struggles with writing” (pg. 337). He was able to make text-to-self and text-to-text connections and used setting, character, and event “when he chooses” (pg. 338). Lisa said that although he showed that he was able to sequence events, in his summative assessment, events did not progress smoothly. Lisa also said “although he has knowledge of events, I wouldn’t say that it is necessarily mature” (pg. 338). The same could be seen regarding settings and characters. Although he was able to demonstrate knowledge throughout the Unit, he did not perform “as well” (pg. 338) in the assessment. Furthermore, Lisa noted that he “is beginning to grow more comfortable with writing, although sometimes he refuses. (...) I am sure he can apply all of the concepts, however his compliance and ability to follow direction sometimes interferes” (pg. 338), and Lisa further mentioned that Student 2’s parents were concerned that he was not being sufficiently challenged in the classroom but she contended that his

inability to follow direction presents a large problem. We will extend the exercises once we can see that he understands, however his immaturity sometimes prevents us from getting that far...I would only recommend extensions pending Q’s ability to follow direction. He is very smart, but not the smartest child in our class, considering maturity. We aren’t able to tell when he understands something or whether he just doesn’t want to do something (pg. 339).

Regarding the last of her three focus students, Student 3, Lisa said that at the start of the school year she “was about average among the students...[but] was absent for almost the entire unit. The only lesson and assessment that I was able to get was the summative assessment” (pg. 4). This student created a text-to-self and a text-to-text connection in her assessment but did not demonstrate knowledge of these concepts at any other time, and she “never discussed characters, events, or settings” (pg. 339). In addition, the characters in her book were “not very developed” (pg. 339). Lisa said, “at the start of the year, [Student 3] was average among my students. With her high increase of absences, she is now among the lowest” (pg. 340). Regarding

recommendations for further instruction, Lisa noted that Student 3's instruction should be "comprehensive" (pg. 339) due to her high number of absences, and that "everything ... taught in the unit will need to be re-taught at some point ... create some kind of spiraling lesson... which continues to bring up certain concepts" (pg. 339).

When reflecting upon the Unit in general, Lisa noted that she

wanted to emphasize the use of technology...have several children with special needs and ... knew that reading a book and writing in a journal just wasn't going to cut it. Some of the resources ... were SmartBoard, book on DVD, book on CD, movie, interactive sequencing cards, class sets of books, and murals. There is a direct correlation between the success of a lesson and the increase use of technology (pg. 340).

However, Lisa also noted that the use of technology did not produce the same effect with the morning and afternoon classes.

Lisa further commented on the academic differences among her students and noted that while she had a few students reading and writing at second grade level, half of her students didn't "have knowledge of a sound/alphabet relationship and have such underdeveloped fine motor skills that they struggle writing their name (pg. 341). Again, although aware of the various levels of ability in both her classes, Lisa noted that she "didn't want to differentiate on the content of the lesson, nor the actual form of assessment... refused to change expectations, as I believe all of my children are very capable of learning and showing what they learned" (pg. 341). However, she decided to use technology throughout the Unit, as well as "a variety of assessment tools" (pg. 341), to account for student variation. She said,

"all of the students included the concepts that were discussed in class. Some of the higher level students included more mature aspects of the concepts...pictures and language were more detailed on some students, than on the others. However, it didn't appear that any of the students seemed that they weren't challenged enough or too much. They seemed proud about the work they have done" (pg. 342).

With regards to the outlet that Lisa decided to use for “Part B” she said that she decided to write an article to *The Reading Teacher* journal because she was “blown away” (pg. 341) by the performance of her “lower level students” (pg. 343) because

“the work that they created was similar in many ways to the students in the class... that are very high, but perhaps in less mature ways...research that I have found and from my help from Paula has supported using different techniques, specifically multimedia of different types” (pg. 343).

While Lisa “refused to change expectations” (pg. 341) and acknowledged that her “lower level students” (pg. 343) created work of equal quality to remaining students, Lisa would continue to perceive her two classes (a.m. and p.m.) as differently-abled.

In week 13, Lisa did her ***Unit Presentation*** (Appendix V) in a round-table format with two other interns, in which she provided them a handout with copies of six of her lesson plans, one for each book used. The handout that included her justification for using three “different types of multimedia to supplement book reading” (pg. 351) such as viewing “the book being read on a DVD. Text of the book was on the bottom of the screen...children listened...two whole-class readings of the book using a class set” (pg. 351). She also depicted the three children who were the most at risk at the start of the unit. Lisa concluded the handout by describing the progress each of the three students made throughout the unit, such as sharing text-to-self connections, depicting characters with details, and adding details of character, event and setting in their final assessment.

The six lesson plans that Lisa provided for her peers included the objectives, materials procedures and approximate time for each event, as well as assessment and Academic, Social and Linguistic Support (ASLS) for each day. The ASLS included in the Lesson Plans (some of which are highlighted below) were included after the Unit Instruction had been completed. They are evidence that although Lisa did not plan for extensive ASLS, she did recognize that some

were needed and should be included in the Lesson Plans for future implementation. Her first ASLS for said “all children despite individual differences will have one common connection with this book. The students who may have difficulties creating a connection otherwise will have one ‘given’ to them” (pg. 343) and the second ASLS reiterated that self-to-text connections should be previously discussed in order to give “the students who may have difficulties creating a connection an opportunity, while allows for the others to begin making connections on their own” (pg. 343). This was a particularly important addition to ASLS because it was derived from Lisa’s recognition (due to instructional difficulties) that some students are not able to relate to content in the ways originally planned, which can have a stalling effect on the progression through a succession of tasks, particularly with large group instruction. Lisa also noted the importance of constant assessment of work in order to gain “feedback to help the student’s with their connections. It also lets me know what they want to write, even if I can’t understand or read it myself” (pg. 345), and commented that “constructing art as a group is a way of assessment that we haven’t done yet. Some of the children... show interest more often when the activity involved art” (pg. 346). When describing a sequencing activity with picture cards, the ASLS noted that “cards are labeled with pictures and words. Some children may only work on three or four cards when ordering sequentially. Other children may want all six cards to fully sequence the entire book” (pg. 347), which was a direct response to some of Lisa’s concerns and plans to start implementing strategies directed to students that were not being sufficiently challenged. Finally, she concluded with two notations. First that

nothing is more important than a bond between a reader and a book. Some of the children in our class have never read books, nor had books read to them outside of school. The document camera will help the children with specific concepts of print (left to right, up and down, etc.) (pg. 348)

and, second, that “instead of writing down connections, the children will begin to share. They are more confident sharing with friends than writing thoughts” (pg. 348).

Lisa started her round-table (Appendix S) by explaining how her three focal students influenced her choices of materials and why she wanted to use multimedia to explore multiple means of learning. She started by talking about two of the children who, at the start of the year were considered behind in comparison to most other students. These students were receiving services and support from a variety of individuals but, “during a regular day of school they probably would have raised their hand to share once” (pg. 350), so Lisa “decided to do some different types of multimedia and see how... they would change” (pg. 351).

Lisa explained how she used each of the stories; how she introduced them and had children make text-to-self connections, or recognize characters and settings in a story. She also talked about how, despite her expectations, her lowest student was able to stay engaged, participate and produce work that demonstrated a high level of comprehension and application of new knowledge. She said: “I was most impressed with this. He is our lowest, THE lowest, the absolute lowest...in the class and, his books...was full of text-to-self connections” (pg. 352). She acknowledged his success and its connection to her use of technology, and said

unlike his classmates, his story is cohesive. His flows in a very mature way, so, he has this! And, I... see a connection ... because if I look at the other activities that they did, that we did that did not include multimedia, they didn’t participate as much (pg. 352).

Lisa showed her peers some of the students’ books and explained the process of making the books by using their own words and drawings, and how she helped them with the pre-writing activities.

Phase 4 – reflection

We started Lisa's *Final Semi-Structured interview* (Appendix W) by discussing how much her instruction had changed from her planning and she said that, because of a death in the family, her CT was absent for 2 weeks and she was given the choice to substitute teach and be lead teacher right after her unit instruction. Lisa noted that being "thrown into the lead teaching position during that time" (pg. 355) occurred in

perfect timing because I felt really confident after guided lead teaching. Everything went smoothly...my language arts lesson, I couldn't expect anything to go better. Math had a couple of things that I tweaked, or I would tweak and change but ... then I had to start subbing and doing all, like all this prep and all these things" (pg. 355),

but considered it a bit of a "reality check" (pg. 355) having to do all the planning, and handling all the parent interactions. When asked if she thought she learned anything in those two weeks that otherwise she might not have had an opportunity to learn, Lisa said that it gave her an opportunity to develop parent relationships and dispelled some of her concerns about the expectations for the following semester:

when next semester comes around, I'm gonna be able to do it. (...) there's no doubt in my mind... it was kind of scary ... before, ... the idea of... I'm gonna be taking over this class... but I did take over it for ... two-and-a-half weeks...it'll be fine (pg. 356).

While this had been an unexpected situation, Lisa had taken full advantage of it and was clearly confident in her ability to successfully complete her Guided Lead Teaching in the upcoming semester.

We then discussed her three initial focal students (although, by now, she had broaden her focus to five students) as well as the difficulties she encountered with one student in particular, who was frequently absent. Student 3, whom Lisa described as "average" on Phase 1, was absent throughout most of her Unit instruction. Lisa's perception of the student changed from "average" and seemingly not in need of remediation (or an investigative approach), to "now among the lowest" (pg. 340) by week 12, despite the fact that the student did not receive any instruction,

and was only able to participate in the last portion of the Unit, the summative assessment. While Lisa acknowledged lack of instruction, she assessed the student on content she had no exposure to, which demonstrated a clear lack of understanding of the relationship between instruction and assessment. Lisa reached an artificial and, perhaps, erroneous conclusion regarding the student's ability, and her ranking within the class, and possibly enhanced the student's feelings of frustration while being asked questions about content she is unfamiliar with. As with her difficulties reconciling class and individual instruction, this was an instance where Lisa was trying to reconcile what she perceived as expected from a teacher (assessment) and what should be done vis-à-vis her students.

Lisa also spoke about another of her focal students (Student 2) whom had progressed through the Unit instruction as expected, although throughout the semester Lisa's focus with regards to this student changed from academic to behavioral concerns. Student 2 was described as working at the second grade level but with "issues with spelling perfection" (Appendix O, pg. 306), which would now be disregarded, while the most critical issues were described as impulsive and immature behaviors such as only completing assignments "when he chooses" (pg. 338), "sometimes refusing" (pg. 338), and not being "necessarily mature" (pg. 338). Lisa's stance towards this student changed, from her investigative approach at the start of the semester, to a discipline-oriented stance by week 12. Despite her acknowledgement of the students' standing as Gifted and Talented, and the students' parents concerns that their child was not being sufficiently challenged in class (which could partially explain the behaviors he was displaying), Lisa remained reluctant to accommodate his instruction. While she was able to verbalize his need for literacy instruction responsive to his reading level, and a need for "extensions" of his assignments, she was clearly at odds with this issue and would go on to say "I would only

recommend extensions pending [student 2's] ability to follow directions. He is very smart, but not the smartest child in our class, considering maturity" (pg. 339). Lisa would again raise the issue of how to provide academically challenging but developmentally appropriate tasks to her students, and noted that she planned on considering different ways to address students that need to be academically challenged, especially because she "know[s] several of the kids are getting bored" (pg. 358).

Lisa then spoke of a third student (Student 1) whom she had been unsure of regarding his academic progress. At this point Lisa said

it was kind of like you had that – wasn't it the triangle? No...the pyramid ... what you want everyone to know, what you want – what you think some will know ... and so I was thinking that maybe he'd get some things, maybe. But when I saw what he was capable of during this lesson ... he also has very poor attendance, and so he wasn't there for half of these... it was more than what I had expected (pg. 357).

Throughout this investigation Lisa spoke of Student 1, "the lowest", as deficient in a variety of skills, all of which Lisa expects her students to have before entering Kindergarten. She would continuously refer to him as "low", "the lowest", or "the absolute lowest", even while describing how successful he had been throughout her Unit, with comments such as "has begun to make text-to-self and text-to-text connections", "events of the story are very cohesive", and acknowledging that "he knows his numbers". Furthermore, not only does she not acknowledge his success throughout her instruction, she deems his fine motor skills improvement a result of the support of the at-risk aids that work with him 3 times per week, and not her instruction.

When asked how she was going to differentiate instruction after Christmas break, Lisa said that she had discussed it with her field instructor and realized that she had been focusing on the students that had the most difficulties with content and that she wanted to start focusing on those who had not been challenged for whom her

attempt at differentiating wasn't successful ... I need to think about a different way, like what things can I do that will challenge them (...) I saw improvement with them but I think I could have stretched them more... because what they did was kind of like what everyone else did. (pg. 357).

While I was glad to hear, from Lisa, that she recognized the need to plan for both high and low achieving students, her mention of her discussion with her Field Instructor was further evidence that she conceptualized my *expertise* as limited to a narrow and specific area of knowledge because, although planning for ALL students, at all points in the spectrum of academic achievement, had been discussed at length in all our discussions, this advice only became relevant to her when voiced by her Field Instructor whom she obviously perceived at a different level of *expertise* from me.

Lisa planned on addressing issues related to differentiation and determine “what strategies or what things can I do to... really help them... and I know several of the kids are getting bored ... especially because I have a lot that are reading at second grade level” (pg. 358). She noted that her CT has used different strategies with a particular student, that she has imitated and noted that “he just got this smile on his face, like... this is fun being challenged. And that really made me think ... I need to do more for them” (pg. 358). However, Lisa also expressed difficulty planning for a student who academically is at a higher level than the others but “in the classroom setting, he’s very immature compared to all of his friends” (pg. 358). We discussed ways in which she might be able to accommodate his tasks, including talking to the librarian and discussing possibilities with her CT. Lisa said that, when at the library, the students are restricted to sets of books chosen by their teachers and she thinks that this particular student should be reading something that is not included in the reserved items. Lisa considered allowing him to have access to higher reading level books

maybe pending the fact that he doesn't blurt out all the time, or ...he doesn't do some of the things that we always talk about with him... is it bad to maybe have...these higher level books pending that you follow these expectations ...to me ... it sounds like a good idea, but ... it's a behavior management, but it almost seems like a discipline, too, you know, like, oh you weren't good so you aren't gonna get the books, but that doesn't seem fair to me at all at the same time (pg. 358).

Lisa distinguished 3 groups of children, in morning and afternoon classes, the distinction being made according to academic ability. When I asked her how she characterized her low achieving group she replied that they had

“specific characteristics that ... affect the rest... their experience...are coming with no concepts of print without knowing how to hold the pencil... and because they lack all of these experiences or ideas that their classmates have (...) they are less confident to share in class (...) They are less confident in their work ...and most of the times ... because they're not as confident ... they just, well, I don't want to say turn off, but not even want to ... participate. (...) I'd say a lot of them could really benefit from a year of preschool beforehand” (pg. 360).

Not surprisingly, Lisa thought that the area in which she struggled the most and needed the most support was in differentiation and was unsure of her skills and what it meant to differentiate. While she viewed differentiated instruction as a set of skills and an ongoing process, she also wondered “how is differentiating the same for each (...) year ... learning those skills – it might be easier for me to apply them” (pg. 360), which further highlighted a set of tensions she had not reconciled.

She was very confident regarding her ability to develop relationship with parents but, when asked “do you think that you can teach every kid?” (pg. 361), she said:

There's that hypothetical child who...the CT couldn't teach. Who couldn't affect, but the difference is that she didn't have that relationship with him. He confided in me and he confided in the other ... students who cared about him and cared why he wasn't performing like he was supposed to be. (...) I will I teach them by maybe modeling ... what it means to be compassionate ...teaching is just, you know, it's more than just Social Studies and Science – and especially in kindergarten...they're watching what you do. They're learning what it's like to be in school...maybe they don't know what a setting is ... but they can see me and they know how I interact with people and maybe that's a model...to how they should be interacting (pg. 361).

Lisa's comment was very insightful and, again, she demonstrated that she was very attuned to her students' needs and expectations and was taking her responsibility as a role model very seriously.

I asked Lisa if she had thought about planning for contingencies such as absences, and if she had considered how her teaching would differ if she had full-day kindergarten next year. With double the time, would she slow down the instruction or enrich it, to which she replied that she would like to slow down instruction. When asked in the afternoon class was slower, Lisa said that they were slower because they were more detail oriented even though they were quicker to follow directions.

Overall, Lisa's perceptions of her students changed throughout the Semester, but were not always acknowledged in a positive way, since she had such conflicting thoughts about individual versus class instruction. Lisa acknowledged her students' strengths and needs, but was not able to resolve the tensions regarding instructional needs which impaired her ability to utilize each of the children's accomplishments as potential starting points for further instruction. Throughout the semester, Lisa saw herself as a *helper*, and talked of herself as someone that wants to "help" her students, which implied that she perceived her students as needing remediation. While she knew her students well, she often thought about them as having difficulty progressing through stages of development, which was, clearly, a reflection of her knowledge of child development.

Lisa's ***Final Unit Plan*** (Appendix X) was based upon the first draft completed in October but with additional sections, such as considerations included in "Part A: Project Three". The first Unit Assessment now reads:

After reading each book, the children will collaboratively work with partners on an art, game, or discussion task, or complete a worksheet, focusing on the specific focus of the lesson. While making connections with settings, the children will work together to construct the setting of the story. They will also use sequencing cards to better understand the events of a story. The children will draw and write when studying about character and text-to-self connections (pg. 366).

The outline of Lesson Plans still includes 10 lessons, although Day 2 now includes specific directions on how to use the SmartBoard, and Day 3 includes directions to watch the story on DVD, both references to multi-media use. Days 4, 5, 6, and 7 remained as originally planned. Day 8 which was originally dedicated to both pre-write and first draft is, in the revised draft, dedicated to watching the reading of *Snowy Day* on DVD, followed by whole class and individual instruction on the pre-write activity and a review of the pre-write intended to determine “what areas need attention the following day” (pg. 367). Day 9 now includes the completion of the student’s books as well as Writers Conferences. In the final draft, Day 10 is entitled “Author Celebration” and includes the sharing of the children’s books with each other and with their families.

The detailed Lesson Plan for Day 5 remained unchanged. Lisa added her own reflections as to the learning that occurred and shared the difficulties she encountered, and cautioned that it might be difficult for kindergartners to listen to a story without visual support because “without the ability to focus on something, the children struggled with listening, were irritable, and almost uncomfortable...next time, I might use this method beforehand...I feel like it is important, but they still need scaffolding” (pg. 372).

The lesson Plan for Day 8 also remained as initially planned, with the addition of an example on how to describe event sequencing. When reflecting upon this particular lesson, Lisa noted that all children learned how to use a pre-write activity and that “even kindergartners can use literacy concepts...as long as they are presented in a developmentally appropriate way” (pg.

369). On the ASLS section Lisa noted the students that had been absent most often were also the ones who struggled with the pre-writing activities. Lisa thought that re-teaching, while necessary for absentees “would be better if all children were doing it together, so it would be meaningful (pg. 370).

The Lesson Plan for Day 9 was also enhanced. Lisa noted that it was difficult for the children to write sentences and illustrate the book at the same time and that having the book pages ready before illustrating might be more effective. In the reflection section of Day 9, Lisa noted that the UPI lead her to conclude that “there are certain strategies that I can use as a teacher that will get all students, regardless of ability, involved and at an equal level...[but] the activities were spread out to a point that I think some of the children lost the excitement and pride that they once felt (pg. 374). She further said

several of the students included events that were not cohesive to their story... Some just didn't provide segue ways from one event to another. Next time...I would talk more about events. Events aren't just things that happen, but the process of things happening (pg. 374).

Throughout the semester, Lisa's overall plan and goal changed very little, and the changes cannot be directly attributed to my influence, either through the explicit suggestions, or implicit guidance created by our interactions. However, Lisa was able to not only reflect upon her difficulties and successes but also give advice and suggestions for improvement. Her Unit Plan became more defined and augmented throughout the semester, but the essence of her plan (goals, objectives, methodology, outlined and detailed lesson plans), as well as the main tensions observed, remained unresolved throughout the Semester.

Cross-cutting Themes

The opening quote in this chapter, “Events aren’t just things that happen, but the process of things happening” (Appendix X, pg. 374), summarizes Lisa’s experiences and learning throughout the Semester in that Lisa’s words, as she intended them in relation to her students, can also describe the difficulties in her own learning. While Lisa was able to *help* her students develop the sense of chronological progression of a story, she was not able to recognize this same organic progression within her own practice, and maintained the original course of action (Plan) despite multiple absences by multiple students in both her classes. While she was able to identify the “things that happen” for each student, she was not able to respond to the “process of things happening” (pg. 374), or adapt her planning and instruction to these processes. Furthermore, while Lisa did plan “things that happen”, she was not able to identify and utilize the support given, or her own reflections, in the “process of things happening”, which prevented her from responding adequately to the Instructionally Relevant Variation of her students.

In the pages below, the data collected throughout the Semester will be analyzed according to the three themes that might make visible the tensions felt by prospective teachers when working at the intersecting points of RTI, DI and CRP. They are: (1) *Planning for ALL Students*, which investigates how Lisa thought in terms of planning for their classroom in general, and individual students in particular; (2) *Differentiating Instruction*, or Lisa’s willingness and aptitude to plan for students’ perceived needs and strengths; and, (3) *Notions of Expertise*, specifically how Lisa viewed herself as teachers, and in relation to other individuals within her collaborative universe.

Planning for ALL students

Lisa’s planning of the Unit suffered little changes throughout the Semester because, although she recognized differences among her students, she did not acknowledge these

differences as important starting points for individual or small group instruction and, thus, did not address them in her planning, or as progressing overtime.

Lisa's perceptions of her focus students remained largely unchanged throughout this investigation, and she did not demonstrate, in actions, that she was applying her knowledge of child development, or the knowledge about her own students, in planning and/or instructing them, and there is little evidence that Lisa considered the developmental stage of individual children in her classes. While she knew her students well, she often thought about them in terms of permanence at specific stages of development. This particular view of the children in her class, clearly a reflection of her knowledge of child development, might have not allowed her to envision herself as someone with the ability to lead progression (a socio-constructivist notion), or an agent of progression from stage to stage. It is also possible that this developmental perspective lead Lisa to see children in particular "categories" (or stages) which did not enable her to conceptualize the whole child.

Lisa's initial planning was very clearly outlined and based upon the perceived developmental stages of kindergarten children. However, Lisa attempted to fit the children within her plan, rather than plan according to the children. Despite recognizing that her a.m. and p.m. groups were quite different, and that her a.m. class required more support than the p.m. in order to complete her planned tasks, Lisa was not able to resolve the tensions she experiences regarding varying instruction according to individual needs and her position would not change throughout the Semester despite her constant acknowledgement that she could not "make a broad, generalized lesson...need to focus specifically on who...are the kids in my class" (pg. 316). In other words, Lisa struggled with what she perceived developmentally appropriate for her students and the larger and much different picture she was beginning to see emerge in her

classes. Lisa struggled with conceptualizing, altering, and making flexible and adaptable plans responsive to the whole child, and noted that this was because, in the past, she had experienced instances in which multiple planning had forced her to “not give(ing) enough credit” (pg. 312) to her most problematic group of students, and she did not want to incur in the same error.

Throughout this investigation, Lisa occasionally referred to what her three focus students were able to do, but did not acknowledge these occurrences as demonstrations of areas of strength, nor did she utilize them as starting points for further instruction. She provided ALL children with a wide variety of tasks and mediums in order to, reportedly, address their various learning styles, and integrated technology as a means to addressing the needs of students with special needs, but did not include any student-specific comments and/or notes in her Unit Plan. Lisa was adamant that she “didn’t want to differentiate on the content of the lesson, nor the actual form of assessment” (pg. 340) because she “refused to change expectations” (pg. 341) for her students, and often made an implicit or explicit connection between differentiation and lowered expectations.

Lisa struggled with planning for ALL students, as well as planning for the students she considered *low* despite her genuine concerns and deep reflection upon the various planning possibilities. We often discussed the need for instructional planning to be flexible enough to account for prolonged absences, daily absences, and partial absences, including those times when students are pulled out from their classrooms in order to receive a variety of specialized or support services, but she was unable to resolve this tension, one that she viewed as “a moral dilemma that all teachers have” (pg. 333).

Thus, despite a great deal of introspection and discussions, as well as Lisa’s acknowledgement throughout the Semester of her need to address individual needs, she was not

able to suitably resolve the tensions she encountered related to the core philosophical stances that might have allowed her to plan for both her classes while addressing individual needs and strengths at the same time.

Differentiating Instruction

Although Lisa commented on issues related to individual student needs throughout the Semester, and we frequently discussed ways in which information about individual students can be used to inform planning and instruction, Lisa was, throughout the Semester, ambivalent as to what the concept of Differentiated Instruction entails, its value, and applicability and unable to reconcile the need she saw to differentiate and her deep-held beliefs that by differentiating she would be lowering the standards she had set for her students. Despite her commitment to “know[ing]... students” (Appendix Q, pg. 312), Lisa did not differentiate assignments and tasks based upon individual students’ needs or strengths and, her Unit Final assessment piece makes no distinction between the children’s ability to imitate and apply knowledge (a fundamental differentiating step within developmental stages).

Lisa’s knowledge of her students as individual children was often demonstrated, but Lisa’s perceptions of her students remained largely unchanged even when faced with, and verbally acknowledging, various individual accomplishments. Since the beginning of the Semester, Lisa described her focus students as *the lowest*, in the *gifted category* and *average*, and spoke of other children as *diagnosed autistic* and *not getting anything at home*. The ways in which she described her students remained largely unchanged as the Semester progressed. In Project One Lisa attributed questions to two of her focus student profiles, questions that were meant to guide her inquiry into the best ways to plan for and instruct those two students. Although this was a partial requirement of this assignment, Lisa did not include a question in

Student 3's profile, the *average* student, which led me to believe that, because this student was perceived as *average*, Lisa did not deem it necessary to determine ways in which planning and instruction could be tailored to this students' strengths and needs, possibly due to Lisa's belief that students with perceived areas of need (Students 1 and 2) required an investigative stance leading to remediation [thus, her vision of herself as a *helper*, but students that are "average" are able to respond to the general instruction that she was planning for the whole class.

Although, throughout the Semester, Lisa referred of Student 1 as having academic difficulties, in her planning, Lisa did not mention possible accommodations designed specifically for him. Student 2, who had initially been described as "gifted and talented" but with difficulties with spelling due to wanting to be able to spell all words accurately, was later described as impulsive and immature and only completing assignments "when he chooses" and "sometimes refusing" (pg. 338). Lisa's stance towards this student changed, from her investigative approach at the start of the semester, to a discipline-oriented stance by week 12, and Lisa remained reluctant to accommodate his instruction although she was able to verbalize his need for literacy instruction that responds to his reading level, although by the end of the Semester, Lisa noted that she needed to start considering different ways in which to plan for students that "are getting bored" (pg. 358). Student 3, who Lisa had initially described as *average* was, by week 12, considered "among the lowest" (pg. 340) due to absences. Lisa's description of Student 3 as "among the lowest" (pg. 340) was made despite the fact that this student was absent all throughout her Unit instruction, and yet was required to participate in the assessment portion of the unit. Lisa also referred to other students as "really low" (pg. 359) such as those students entering school "with no concept of print" (pg. 359) and "lack[ing] all of these experiences that their classmates have" (pg. 359).

With regards to students that were in attendance but pulled out for a variety of services Lisa was clearly conflicted regarding her ability to “get them caught up to their peers” (Appendix AD, pg. 334). She said “they’re missing everything in here... and I guess I know that that’s just a dilemma that all teachers deal with ... how do you serve all your students the same way when they have (...) different needs” (pg. 334), which led me to believe that, while Lisa knows that this is a common dilemma among teachers, it is one she thinks she should solve on her own. One of the ways in which she attempted to address the needs of “several children with special needs” (pg. 340) was by emphasizing the use of technology and various mediums throughout her unit. Lisa’s planning evolved around research that suggests “there is a direct correlation between the success of a lesson and the increase use of technology” (pg. 340) and with the goal of “activat[ing] all learning types” (pg 340), which was an issue we discussed very early in the semester, but one that I had emphasized as pertinent for ALL students, not just those perceived as having special needs. Lisa focused on a perceived connection between the field of special education and the use of technology, despite my attempt to have her consider technology’s use more broadly.

Throughout the entire Semester Lisa noted (verbally and in writing) that it is important for teachers to know their students in order to better be able to determine what strategies work best for what child. However, in her planning and instruction, Lisa was not able to resolve the tension created by her observations and her expectations to hold all students to a similar set of expectations. Instead, she provided all children with a variety of tasks, none of which were tailored to particular learning styles or background knowledges and, therefore, her Unit plan did not include any particular supports or accommodations designed to target particular students and/or skills.

Lisa did make reference to what I perceived as her own understanding of the concept of differentiating. For example, she planned on examining students' work in order to plan subsequent tasks. She noted that she would allow children to use their own personal experiences and planned to hold individual conferences to scribe and support their creation of their own books. Lisa used art as a response to students' interest, and allowed students to choose the level of difficulty of some of the tasks she proposed. However, there was no targeted planning for student with particular strengths and needs.

Therefore, Lisa did not modify or differentiate her instruction based on her knowledge of individual students. When offered the Unit and Lesson Planning Pyramids, Lisa commented that she was not sure of the fairness inherent in making plans for particular groups of children, plans that would embody different sets of expectations for each group, and she would not make any further mention to either the Unit or Lesson Planning Pyramids until the end of the Semester. During the de-briefing that followed her observation, we again discussed the differences between her a.m. and p.m. classes, at which point Lisa agreed that the a.m. class might require more support than the p.m., and she might have to modify the summative assessment she was planning on using. However, she again reiterated that it is not always possible to predict how particular students would behave and react to instruction, and a modified assessment piece was not included in the final Unit Plan. In Project Three, Lisa continued to stress that her students' abilities are not all at the same level and that "the children vary in socioeconomic status, English Language learning, and race" (Appendix U, pg. 340), and explained why she "didn't want to differentiate on the content of the lesson, nor the actual form of assessment" (pg. 340). She said that she "refused to change expectations" (pg. 341), linking differentiation with lowered expectations, and thus perceiving that her integrity as a teacher was maintained if she did not

differentiate, because she “believe[s] all of my children are very capable of learning and showing what they learned” (pg. 341). She further stressed her views on using a differentiating tool such as a Unit or Lesson Pyramid during our last interview. When reflecting upon the accomplishments of Student 1, Lisa mentioned that the pyramid had led her to think that he might only be able to complete some of the assignments during her Unit instruction, but she “saw what he was capable of during this lesson...more than...expected” (pg. 357), which seemed to justify her position of not considering necessary to provide individualized instruction. This stance led me to believe that Lisa considered her stance regarding differentiation based upon individual student needs as a point of professional integrity which, when combined with the few instances when there was acknowledgement of student accomplishments, serves to strengthen her stance of *helper*, and her view of the students with identified needs in need of remediation.

Furthermore, Lisa wondered if she was ever going to be able to learn how to differentiate instruction, and seemed to think of differentiation as a set of established but elusive skills that can be applied to a group of students with certain characteristics. Referring to Differentiated Instruction Lisa wondered “will I ever get it?” (pg. 360), since she considered learning to differentiate an “ongoing process” (pg. 360). Lisa further noted that she is “not gonna have the same set of kids” (pg. 360) every year, and again questioned her ability to learn “those skills” (pg. 360) because “how is differentiation the same for each (...) year?” (pg. 360), while at the same time conceding that “it might be easier ... to apply them...maybe. I don’t know” (pg. 360).

Lisa also commented on what she considered teacher “dilemmas”, particularly related to questions regarding differentiation. When discussing how to address the needs of students that are constantly absent or are pulled out from the classroom in order to receive additional services,

Lisa said “that’s just a dilemma that all teachers deal with...how do you serve all your students the same way when they have (...) different needs” (Appendix T, pg. 334), which indicates that Lisa was operating from the principle that she should be able to plan and provide one type of instruction so that it would reach all children and encompass all their needs , in order to “serve all your students the same way” (pg. 334), a concept difficult to reconcile with the notion of differentiated instruction.

One of the ways in which Lisa attempted to design instruction for ALL students was by emphasizing the use of technology and various mediums. However, again, ambivalent views are evident. On the one hand, Lisa conceptualized the need for a technology-rich environment upon research that linked the success of students identified as students with special education needs and the use of particular technologies. On the other hand, Lisa decided to utilize a technology-rich environment as a whole-class accommodation, and a means to enhance ALL learning.

Notions of expertise

Throughout the Semester, Lisa seldom referred to herself as a teacher, and often spoke about her role in the classroom as someone who wants to *help* her students, as opposed to someone that teaches by leading and was, at times, clearly doubtful of her own abilities in order to “get [students] caught up to their peers” (pg. 334). She was conflicted with issues for which she did not have an immediate solutions and which she characterized as “a moral dilemma that all teachers have” (pg. 333) or “just a dilemma that all teachers deal with” (pg. 334), and was unable to reconcile various views of *problems of practice*. Furthermore, Lisa often expressed concern and dismay with the lack of pre-kindergarten skills many students presented, and often remarked as to the background knowledge some students came to her class with, which she considered inadequate and indicative of a lack of parental involvement. Thus, Lisa’s view of

parents as knowledgeable contributors (*experts*) to their child's education was distorted by her own assumptions as to their personal involvement (or lack of) in their children's lives.

Lisa also had great difficulty with identifying and working with members of her collaborative universe, particularly those not in her immediate surroundings. On the one hand, Lisa's relationship with me was guided by her perceptions of what special education *expertise* is, and not by what I tried to convey in words, supporting documents, and practical terms. On the other hand, Lisa was often reluctant to follow *expert* advice given by special education service providers, parents, and myself.

Upon my request for participants to this study Lisa approached me wanting to volunteer to be a participant but concerned that, because she had a background in child development, I might not be able to accept her. Because I did not consider this to be a ruling-out factor, I was very happy to have her as a participant in the study. Throughout the Semester, Lisa often spoke about her experience with young children, both in and out of university-sponsored field experiences, and was seemingly confident of her knowledge with regards to child development, and often gave advice to her LIT 800 peers placed in kindergarten. Her appropriation of a developmental perspective as the fundamental stance for a kindergarten teacher was, perhaps, her greatest hindrance in planning and for all students.

Although in her first project Lisa did not identify anyone in her collaborative universe, she did attempt to develop consultative and/or collaborative relationships with *experts*, despite holding a conflicting view of the success of various *experts* working with her students. Again, Lisa clearly struggled with specific tensions regarding expertise. On the one hand, Lisa believed in the impact particular individuals had on the progression of her students through specific knowledge development. However, she did not consider them as potential collaborators in her

teaching at large. Maybe because her one initial attempt at working with the SLP in her school was not successful, at no point did she consider asking for other individuals' advice on how to ameliorate some of the planning or instructional difficulties she identified with the students that received support services.

Interestingly, although Lisa saw my domain of *expertise* clearly marked as special education (despite my attempts to the contrary), she did not ask for my suggestions regarding her special education students, considering the ways in which she had been dismissed by the SLP while asking for support, and becoming adamant that "it's our responsibility (...) she's a part of our classroom...we need help and it's their job to come in and teach us ways that we can" (Appendix Q, pg. 317). Furthermore, despite my efforts to emphasize teaching for ALL students, and Lisa's commitment to doing so, she viewed herself as an outsider to the process of educating students that were served on a pull-out model, due to not being consulted as to the appropriateness of the services and/or times at which the services occurred. In fact, Lisa deferred her responsibility towards students with special needs to someone whom she viewed as an *expert* despite little proof that the child's well-being was the primary concern, and regardless of my insistence that she had an equal responsibility towards all her students.

Throughout this study, I took great care to present myself as an experienced special education teacher but one who considered special education knowledge as pertinent to the education of ALL students. However, Lisa based her Unit Planning upon the use of technology and various mediums of delivering content and twice made explicit connections between me (as a special education *expert*) and the inclusion of specific technologies within her planning. Lisa's perception of my role was guided more by her own expectations of special education *expertise* than by our own interactions. Throughout the Semester, I attempted to guide our conversations

towards the planning and instructional aspects of teaching ALL students, including how to generalize from particular accommodations usually deemed within the special education domain for more general applications. However, Lisa did on several occasions refer to me as an *expert* in special education with comments such as “because you do have the knowledge in special education” (Appendix Q, 320). Notably, although Lisa clearly struggled with behavior management techniques, particularly with regards to Student 2, she never mentioned her difficulties in our conversations, or asked for my advice. Is it possible that Lisa’s perception of special education *expertise* does not include specific knowledge of classroom management? Or, did Lisa simply assume that because Student 2 was considered Gifted and Talented he did not fall into the purview of *my* special education *expertise*? She did not discuss with me the use of her research regarding the use of technology in the classroom even though she equated a special education *expert* (me) as someone with knowledge in technology, and did not heed any of my suggestions to differentiate instruction for students above grade-level but acknowledged these suggestions as valuable and worth pursuing when made by her Field Instructor.

In summary, the data collected throughout the Semester indicates that, with regards to notions of *expertise*, Lisa had difficulty reconciling her expectations and perceptions as to what *experts* do, and the type of collaborative/consultative relationships that can and should be developed in order to ensure ALL students reach their maximum potential.

CHAPTER FIVE – DATA COLLECTION AND ANALYSIS (MEGAN)

“They were the heart of the teaching and learning” – Megan

Chapter Five is divided into two main parts. In the first, I will describe the data collected regarding Megan throughout the four Phases of the Semester and analyze it chronologically. Then, in part two, I will analyze the collected data according to three themes that might make visible the tensions Megan felt when working at the intersecting points of RTI, DI and CRP, and are reflective of the stances associated to her conceptualizations of *Possibilities of Practice*. They are: (1) *Planning for ALL Students*, which investigates how Megan thought in terms of planning for her classroom in general, and individual students in particular; (2) *Differentiating Instruction*, or Megan’s willingness and aptitude to plan for students’ perceived needs and strengths; and, (3) *Notions of Expertise*, specifically how she viewed herself as a teacher, and in relation to other individuals within her collaborative universe.

Data collected

Megan is an enthusiastic young woman, full with “a million ideas, things we’re talking about in class and things that I just know are best practices” (Appendix, Y, pg.389), but “late every day for everything” (pg.390). Megan showed the ability to self-reflect and be critical of her own work, while taking equal ownership of triumphs and missteps, and was committed to this investigation soon after I asked for volunteers to participate.

Of the three participants, Megan was the only one placed in an urban school, in fourth grade, and also the only participant expected to follow closely prescribed curricular and instructional guidelines mandated by the school district in which she was placed. Megan also started her Unit Instruction one week earlier than the other two participants, but finished at the

same time, due to the fact that the students in her class did not have a Literacy block scheduled every day of the week.

Phase 1 – observation/participation

Megan started the semester by reflecting upon difficulties in writing instruction. She expressed concerns with regards to difficulties in writing particularly as they extend to all subjects, and noted that students that have writing difficulties are, at times, perceived as not knowing the content. She said she did not know how to support students with handwriting difficulties, and that one of the students in her internship placement was “diagnosed with Dyslexia, but often writes a lot and easily (...) I would have thought that writing would be a challenge for him too ... seems like I need to learn more about Dyslexia” (Appendix Z,pg. 401).

Upon review of a Power Point which modeled possible writing difficulties, Megan commented on its value and said that it made her more sensitive to students’ needs, and aware about how memory affects writing. Megan felt that she knew little about writing instruction and was pleased to have some direction as to how to help students with handwriting difficulties and was curious as to the availability of assistive technology in her school and how some tools might be deployed as writing aids. Her reading and assignments thus far had made her aware to the need to make writing tasks authentic; and (2) the potential value of describing cognitive strategies as opposed to making assumptions. Because of this she was planning on attempting to build a supportive environment during writer’s workshop, while modeling her own writing and think critically about spelling instruction. Megan also expressed the need to educate herself about dyslexia in order to be “better prepared to assist the student in my class” (pg. 401).

Megan’s ***Project One*** (Appendix AA), which asked her to provide context with regards to her internship placement included her identification of the librarian and Intervention Specialist as

potential members of her collaborative universe, as well as a variety of physical resources. She also mentioned that although the school had a varied supply of curriculum-aligned resources, teachers had the flexibility to plan lessons however they wished, within the boundaries of the curriculum. She would go on to note, with some surprise that “the emphasis is on ‘spelling skills’...not on memorization” (pg. 404).

In this project, Megan also identified the literacy activities and time spent on each, and noted that only on the “rare occasions students read out loud” (pg. 405) which would be something she would address in her Unit Planning. She further noted students seldom engaged in peer-led discussions and that organized discussions (school principal) occurred only once a week.

Megan then described her three identified focal students. She took on an investigative role throughout the Action Plan with regards to her students and, the first time she described her students, she briefly presented each of their profiles along with guiding questions that could, potentially, lead the tailoring of instruction for her three focus students.

Student 1 was described as having been diagnosed with Dyslexia two weeks into the new school year. Megan noted that she was certain he would make a great case study and was enthusiastic about being able to work with him. She said “I want to make reading and writing more enjoyable for him, and also learn strategies to support his literacy learning” (pg. 407) and had six questions guiding her inquiry: (1) “How can I peak ... interest in reading and writing?” (pg. 407); (2) “What topics and genres interest him?” (pg. 407); (3) “How can ...confidence in his abilities be increased?” (pg. 407); (4) Which specific reading and writing skills need the most improvement?” (pg. 407); (5) What are strategies to use to improve his decoding skills?” (pg. 407); and (6) “What are strategies to use to improve his handwriting?” (pg. 407).

Megan described Student 2 as a female with handwriting difficulties. She noted that she had poor letter formation and took longer than average to write, producing very short pieces. This student had set for herself an annual goal to improve her writing, to which Megan reacted by saying “I want to help her achieve that goal and help her make writing a more natural and less frustrating process for her” (pg. 407). Megan’s guiding questions with regards to Student 2 were: (1) “What are strategies to use to improve her handwriting?” (pg. 407) ; (2) How aware is...of her own poor handwriting?” (pg. 407); and, (3) “Are there other skills and/or cognitive procedures to improve?” (pg. 407).

Student 3, another female, was described as “pretty much an ‘average’, smart student” (pg. 407), with seemingly no academic or behavior difficulties. However, despite her description of the student as average, Megan wanted to “make sure that we, as instructors, do not forget to challenge her” (pg. 407). The guiding questions with regards to Student 3 were: (1) “Even though X doesn’t struggle, what are her weak points?”; (2) “How can we address and remedy her weak points?”; (3) How can we assure that she doesn’t lose interest in books, due to being too easy?”; (4) Can ... be utilized to help her peers?”; and, (5) How can she improve her handwriting?”. (pg. 407).

In addition to identifying the above three students as those she would focus on, Megan would extend her investigation to other students. In fact, most of her time, energy, inquiries, and pointed reflections were geared towards Student 4, whom she described as “behaviorally the most challenging student, he’s not diagnosed with anything, but he doesn’t respect (...) very much, he doesn’t follow instructions, he wanders around the room” (Appendix Y, pg. 385). Megan’s comments above denoted a concern with finding opportunities in which students were

being asked to learn in deep and meaningful ways, a stance she would carry throughout the semester.

During our *first informal conversation* (Appendix AB), Megan told me that she was very interested in participating in this study, because she saw it as a great learning opportunity and immediately started describing one of her focal students (Student 1) who had been diagnosed with dyslexia, but who no one knew what to do with. She relayed that she had been told two different accounts regarding this student and there were conflicting reports as to how the student's special education eligibility testing had been planned. She was confused by the conflicting accounts and concerned that, in the meantime, the student was not being provided with appropriate instruction. When I asked, Megan said that she had talked to the special education teacher in the building, but that since the special education teacher was new to the school, she had no background information about the student. It was clear in this short exchange that Megan was not only concerned about the students but had taken a few steps towards gathering information she thought might be helpful. In light of this, we briefly discussed her responsibilities towards this student, vis-à-vis his perceived needs and lack of special education support and Megan, while very willing to work individually with Student 1 was afraid that she did not have the necessary skills to provide specialized instruction.

Phase 2 – development of a plan

Two week later, I conducted Megan's *first semi-structured interview* (Appendix Y). We started by discussing her Unit Planning and Instruction, particularly the fact that she was starting one week ahead of the other two participants, and was feeling that she could use a bit more time to plan. Because she had not started writing her plan, we were not able to discuss her first Unit Planning draft and our session took on a brainstorming format, during which Megan took down

notes as we spoke. This would be the format of almost all our meetings and, by this time in, it was clear to me that Megan tended to write down everything she found interesting, important to remember, or potentially useful, and she constantly carried around a note book in which she archived thoughts, ideas, reminders, etc.

We started her interview by discussing the specific lesson plans needed and the pacing guide mandated by the school district, and how she might be able to teach about Myths, Legends, and Tall Tales by following the guidelines, while still planning as required by her teacher education program. Megan was stressed about her ability to negotiate through the constraints imposed by both the school district and her program, and further concerned by the pressure her CT had communicated related to the fact that “in the past ... [the unit she would be teaching was] kind of dry...and she was hoping that I would make it more exciting so the kids care” (pg. 2). Megan was planning on giving the students several books that depicted the genre in order to allow them to choose what to read while immersing them within the theme. She wanted to give her students as much freedom as possible and said “I don’t want to limit them ...we have a lot of kids that struggle with reading and writing (...); I don’t want to overwhelm them, and I also want them to be able to appreciate the story” (pg. 376), and was planning on giving them Post-It notes to jot down ideas about setting/character/event, as they read.

We discussed how best to plan for 10 days of UPI and how she should be cautious and aware of time, to allow for unforeseen events. We also discussed issues of continuity during the unit because Megan would not be able to use writer’s workshop on Thursdays and Fridays and the students would have a 5-day gap between activities (from Wednesday until Monday of the following week) which was an issue she worried about, although she had already thought about a couple of activities to use as attention-getters during those 5 days, as well as summary charts to

be used to activate prior knowledge on Mondays. Megan said that, because discussions in class were not generally encouraged, she wanted to have the students communicate in a variety of formats by asking them “show me or tell me, and that can be with words or drawings” (pg. 377).

At the time of the interview, Megan had a good idea of what she wanted the Unit and some of the Lessons to look like, but did not have a draft of either, although she only had 36 hours left in which to finish and send it to the LIT 800 Instructor. Time management would be an issue of concern thought the semester and, although the calendar had not been completely agreed upon between her and her CT, she had several lists of items to incorporate in the Plan. Megan was concerned with the fact that she should be more organized and further along in the Planning process but seemed to be evaluating her ideas and choosing which she could try in the UPI. By her own admission, she was always late for everything and had set up the improvement of her time-management skills as her yearly goal.

At this time, I introduced Megan to the Unit Planning Pyramid by describing it as a tool to aid with planning, and upon looking at it she said: “I never thought about that not all students might learn everything” (pg. 380). We discussed the need to determine with certainty what the core of the unit should be and told Megan that the Pyramid could aid in thinking about specific student/activity matches and she agreed that student accommodations should vary by activity. I also briefly introduced the Lesson Plan Rubric and two articles as having been “written by people in the special education field, (but) they are for everyone” (pg. 382). I described planning by using a “cupcake” allegory, in which the cake portion should be the first 2/3 of her lesson (the most important portion of the lesson) and the frosting, would simply be the embellishment of the main content, what she might not be able to attend to due to time restrictions or students’ lack of focus.

Megan had already conducted a pre-assessment regarding Myths, Legends and Tall Tales and had a good idea of where she wanted to start and what themes she needed to include in her planning. She wanted to design her lessons around particular patterns to encourage the students to participate and activate prior knowledge within a safe zone, while guiding them onto new themes and concepts. She was planning on having her students work in groups, starting with something familiar and then branch out to unfamiliar stories and legends, asking students to use both words and pictures to express their knowledge, and then circle back to the pre-assessment by allowing students to self-assess as well as assess her own work. Throughout the Action Plan, Megan's commitment to having the students "generate characteristics of myth and legends (...) rather than... it's in this lesson (...) I want them to be the ones producing (...) most everything" (pg. 384) was clear, and the driving force behind her planning.

We then did a run-through of each day that Megan had to plan for, and how she envisioned each activity to occur. She thought students would work well in their groups because "the teacher was really thoughtful when she planned out the groups for me" (pg. 382), and again mentioned that she had asked the students to complete the pre-assessment activity in various ways by saying "tell me in words or pictures" (pg.383). However, because she was not specific in the writing instructions, most students had written their answers instead of drawing, something she wanted to remedy in the future.

We also talked about reading with purpose, and constructing her unit plan around certain patterns that would ensure all the lessons were cohesive. By reading their pre-assessments, she knew that she needed to address sports legends and contemporary fantasies such as the "Twilight" trilogy, but she wanted the students to "generate characteristics of myth and legends" (pg. 384). By having the students generate the lists and revise their own pre-assessments, she

would be generating an assessment and, if a student failed to revise something that was incorrect it would be an indication that she “didn’t do my job” (pg. 385). This was the first time that Megan spoke of an assessment, and I was surprised and pleased to hear her talk about an assessment in such a sophisticated way, describing it as a tool for herself, rather than a grading tool.

Megan showed me the pre-assessment of the student that had been diagnosed dyslexic, as well as a sample of work from one other student (Student 4) who had a great deal of behavioral difficulties and who she believed was testing her limits. According to Megan “he’s behaviorally the most challenging student, he’s not diagnosed with anything, but he doesn’t respect (...) very much, he doesn’t follow instructions, he wanders around the room” (pg. 385). She was clearly distressed and described the student as someone who thought he needed to defend himself from everything, all the time, and would not take responsibility for his actions. Furthermore, she said “he’s – the student that I struggle with the most by far out of any of them” (pg. 386). She was frustrated and unsure as to what to do although she had been considering different approaches. Not surprisingly, she had started keeping a journal of their interactions and had realized that he had a very good relationship with her CT because she would give him choices and jobs, while ignoring certain behaviors, but Megan clearly doubted her ability to control his behavior. She said that the teachers she had observed in the past had an authoritative presence in the classroom and she was beginning to behave in that way with him although this strategy was not successful, and she wanted to model her CT and “picks her battles (...) I think that’s what works” (pg. 387).

We discussed this particular student at length, on several occasions, and brainstormed strategies that Megan could implement but, throughout her plan, there is no evidence that specific accommodations and/or supports were implemented, even though we discussed them

and Megan agreed to continue trying to find ways in which to build a positive relationship with him. She was worried about the effect the student's behavior was having on the rest of the class, and spoke about the reward system that her CT has adopted which "isn't how I plan to do my classroom at all" (pg. 387) but was something she had to comply with. While she was very willing to learn and experiment with various approaches while following the already established classroom guidelines, she was also very aware that the ways in which she conceptualized herself as a teacher differed from her internship experiences, and she would struggle with finding a balance between what she perceives as her role as a teacher and what others expected of her.

With regards to the Unit content, Megan was very candid about her own difficulties with the content she was supposed to teach, and spoke about how much studying she had done in order to feel confident when speaking about Myths and Legends. We discussed how to set up a pattern within each lesson, a way of differentiating between a myth and a legend, how to approach the possible cultural connections implicit in each of the myths she chose for the students, and how to encourage the students to participate and activate their knowledge.

The interview continued with Megan describing an Autism Workshop she had attended and how thrilled she was that the workshop had been organized and presented by a variety of professionals (para-pros, special and general education teachers, psychologists, etc.) all of whom provided various perspectives on the same topic. We talked about what to look for in an Individualized Educational Plan and how the goals written for each student should guide the instruction, discussed appropriate means of assessing the unit, and how assessment tools should be designed in order to accommodate needs. Megan was vacillating between giving the students a traditional written test about Myths and Legends (which seemed to be expected of her) or asking them to write their own and, in that way, assess their learning about each. Her internship

colleagues had “been discussing whether or not we want to give them like a written assessment at the end” (pg. 393), and Megan’s rational for wanting to give them an assessment was that she considered a written test proof that she “taught them something and then they learned”. She was surprised at her own about-face and said that she was usually “anti-test” (pg. 393), but was now considering that tests might be a good way to should that learning had occurred. We also discussed the importance of modeling what is being asked of them, doing a think aloud, and using more than two modalities for information sharing and accessing.

Finally, Megan circled back to her initial reflection and said that she was still having difficulty distinguishing between students that had difficulty with the writing process and students that had difficulty thinking about the writing. We discussed the need to have a conversation with the students and openly ask them what type of difficulty they were struggling with instead of guessing, which she agreed with and we also discussed incorporating video into the Unit to provide students with a visual representation of what they are studying.

Megan’s ***Project Two***, the first draft of the Unit Plan (Appendix AC), was based upon the goal of “exposure of, appreciation for, and identification of key traits of myths, legends, and tall tales” (pg. 409). The unit was aligned with 7 Grade Level Content Expectations and included 7 Content Objectives and 7 Attitudes and Process Intentions. The Content Objectives for the Unit were related to students being able to explain the purpose of Myths, Legends and Tall Tales, learning how to identify their setting, character traits, and narrative forms, identify symbolism in the real world, and be able to identify and create similes and exaggerated descriptions. Students were expected to be able to apply the character traits, similes, and exaggerated descriptions to a tall tale character, and generate criteria for writing their own myth or legend, based on the key traits shared by all of them, in the form of a book, picture book, or graphic novel. Finally,

students were expected to create their own myth or legend. The Attitude and Process Intentions for the Unit were related to gaining appreciation for various cultures, while working with each other when gathering information and editing their work. Megan's Unit Plan also included a brief description of 4 main assessment pieces and 12 days of Lesson Plan Outlines. Her chosen assessment pieces reflected her concern over making sure that all students were assessed in ways in which they might be successful, and in more than one way. They included drawing as an expression of character traits, the creation on a myth or legend with appropriate characteristics, an assessment that could be written, oral or a performance, and the revision of the individual pre-assessments.

Megan planned to look for the outcome of the Unit, but also to look for how each student performed throughout each lesson. In her planning she included all that she had noted was missing from the usual day, things like reading aloud in pairs, discussions in both small and large groups, revisions of previous work individually and in group, additions to class-generated lists and posters, drawings and expressions of understanding in multiple mediums. The detailed Lesson plans included Academic, Social and Linguistic Support (ASLS) both for all students in the class as well as a few students identified with special needs. Megan's ASLS specified some of the ways in which student support had been built into the planning but such as "They choose to work individually or with someone else, which text to read, or to listen to me read" (pg. 413) which she would continue to use throughout the semester. She also included the para-professional that was assigned to two of her students as a built-in accommodation but with few specifications as to what her role might entail. While Megan was clearly focused on providing a variety of tasks and choices to her students, she left it up to them to decide which tasks and how/when to use them and her ASLS lacked targeted focus on particular students on levels of

need. The working groups, while set up heterogeneously, were to be managed by the students and again without scaffolding or guided leadership on her part. She included visual supports, video, read-aloud, pair-share, transcription opportunities and directions such as “show me with words or drawings” (pg. 418) but without explaining whom the accommodations were intended to or with what purpose. Furthermore, for students identified as having IEPs, the only built-in accommodation was for them to work without any time restrictions, which may or may not have been necessary. Thus, while making specific accommodations according to students’ needs, Megan failed to adequately support their learning. Although Megan’s final draft of the Unit Plan underwent substantial changes in the ways in which the tasks and activities were laid out, Megan’s fundamental goals, the ways she used to engage her students, and the level of ownership she attempted to sustain, remained unchanged.

Phase 3 – action/observation/action

Because it was not possible to secure permission from Megan’s internship placement to do an observation, it was not possible to triangulate her reported data with an observation. However, we did hold a ***second semi-structure interview*** (Appendix AD) at the end of week 7.

At this time, Megan had started her Unit instruction and, when asked how her first week was going, Megan said that UPI was going well but not according to her original plan. She was surprised that she had “planned way too much for each lesson” (pg. 419) despite our previous conversation and my cautions, and had decided to eliminate the last five days of planning, which were dedicated to a large writing project in which each student was going to write their own Myth or Tall Tale, and decided it would be best to shorten the writing assignment and spread it out throughout the remaining weeks. She had changed the way in which she would introduce the lessons every day, by “start[ing] with here’s the questions that we’re gonna explore. (...) a lot of

them are wondering about what I was planning to do to the next day anyways” (pg. 420) and she was making changes to her Unit Plan draft in order to accommodate time constraints and the student’s reading levels. However, her initial goal to empower students by giving them ownership of the work produced did not change and, in some ways, was enhanced: “I’m hoping it’ll ... give them a feeling of their guiding class” (pg. 420). Megan changed the way in which she was introducing each lesson with a clear vision into what the theme would be, and included what students were “wondering” about at the end of each class. Megan was careful to look for what students were doing throughout each day and how these could be used in class to further make their experiences as authentic as possible, and was enthusiastic about the way in which her students were responding to her plan and was adjusting activities in order to give them “a feeling of ... guiding class” (pg. 420). The “wondering” poster also served for Megan to gauge her own teaching daily, by checking on the questions that were left unanswered. Then, the questions left unanswered would be the starting point for the lesson on the following day.

Megan was surprised at how slowly students read and how this was affecting her planning. She was pleased that some strategies were proving useful, and also about using their ideas to prompt new activities, and as she was summarizing her experience, she was still reflecting about ownership and was still looking for ways to enhance their sense of participation and ownership in future projects by making changes to

provide time for the students to browse each other’s thoughts ... as well as more time and instruction to browse each others’ wonderings... incorporate more think-pair-share moments to encourage more students to participate in our class discussions. I would keep all students work in a ... packet so they would see all of their hard work at the end of the unit (pg. 433).

Megan realized that even unstructured explorations should be guided and/or modeled in order for the students to know what was being asked of them. However, this was an insight that

she would have great difficulty following through, as she would continue to allow the students to chose, without prompting, the accommodations they felt would be most helpful to each.

In addition to discussing her Planning and on-going instruction, we spoke about one student that she has great concerns about. She said that he was “just one kid out of 22 and he just messes up everything (...) he doesn’t listen to what I say, ever... half the time he doesn’t even listen to what my CT says, but ... she’s better at not letting it phase her, you know” (pg. 422), and was concerned with her own ability to maintain control of the behaviors in her classroom, both individually and as a class. She went on to say that she “need[ed] to learn to just kind of let it go (...) still don’t know which battles to fight and which battles to let go, (...) I’m picking the wrong battles or too many or not enough” (pg. 422). Megan was having difficulty determining what type of discipline to implement, especially since finding out that holding the student from recess (which was something she has tried) seemed to have no consequence, particularly because the student had admitted that he did not want to go to recess. We brainstormed a couple of strategies she could try (time outs, special time with her, jobs and responsibilities, etc.) and also talked about the need for her to come up with a specific plan for this student. Megan also mentioned that there had been situations between her and this particular student that could have been handled in different, and more successful ways, and was weary of the ways in which she was being lead (by the school principal and the para-pro) towards behavior management methods she did not think were appropriate for her. Megan was concerned regarding the consequences of the student’s behavior for her class but also about the student himself, and said, “I think I don’t know what to say when he says I don’t care. (...) I don’t know what to say. I’m sad that you don’t care?” (pg. 425) to which I replied that it was important that she tried to get to the real reason why he doesn’t care by talking to him. She further realized that the student enjoyed the

time he was allowed to spend with the kindergarten students and we spoke about using what he liked as a reward for good behavior, instead of punishing bad behavior. However she was concerned that rewarding him would send the wrong message to the rest of his peers, and was further concerned that the other students in the class were antagonizing him. Megan thought he might be trying to attract attention in whatever ways he could. There had been an occasion when she ignored his misbehavior and only called on him to participate in class when he raised his hand, and the student himself commented “that’s why I started raising my hand because then you would listen to me and when I was blurting out you wouldn’t listen to me” (pg. 427), for which she felt gratified.

We also discussed the fact that Megan had two students in her class who had been diagnosed autistic and who had a para-pro working with them, with whom Megan was trying to establish a relationship with by asking for feedback regarding her teaching in relation to those two students’ needs. She thought that one of the students with autism was imitating other students’ misbehaviors, despite what she was taught at the autism workshop she attended, which proved yet another cause for confusion and doubts about her own abilities. She had tried to work with him and develop a secret communication code with him, which he completely disregarded and, again, I suggested that she talk to the student and find out from him what he is trying to get, what he thought would be an effective mechanism of communication with her, and how to stop his misbehavior.

Megan started her draft of *Project Three* (Appendix AE) by summarizing her thoughts regarding her focal students. She described Student 1 as someone who “consistently struggles with literacy... recently diagnosed with dyslexia and has been assessed to read at a first-grade level... reading is a struggle for him ... evident across all subjects...has a negative opinion

toward reading” (pg. 431). Megan had given all students the option of reading in a small group, with her support, instead of individual silent sustained reading and thought that this modification could have benefited him although he did not choose to do it. While this was clearly an occasion where a targeted accommodation and teacher-lead intervention could have been attempted, Megan missed the opportunity of scaffolding the student’s learning due to her preoccupation with student choice. Student 1 was given the final formal assessment twice, once with no modification in which he scored 11 out of 26 points, and again, administered orally, in which he score 17 out of 25. From both assessments Megan concluded that he “knows the content but struggles with comprehending the text on the test and/or expressing his thoughts on paper...not surprising, considering his diagnoses” (pg. 431) but Megan did not identify this occurrence and his different performance on the assessment as an indication that she should have balanced student-choice with teacher-lead accommodations.

Student 2 scored 28 out of 24 points on the final assessment, demonstrating “great understanding of the origin of myths, and answering the more difficult extra credit short answer section” (pg. 431) and Megan concluded by saying that “ the biggest issue to keep in mind ... is how to keep her challenged. There were likely times when she was bored or found the work too easy” (pg. 432).

With regards to Student 3, Megan commented that she “often demonstrates writing skills below grade level” (pg. 432) and it was “often hard to discern whether or not [she] understood the concepts when looking at her limited amount of writing” (pg. 432). Student 3 scored 21 out of 24 points on the final assessment, and Megan added that she “was one of two students who opted to read with me on the couch (...) benefited her and eliminated the barrier of decoding for

her (...) she was particularly engaged during the create-a-tall-tale character activity” (pg. 2) again emphasizing that it had been the student’s choice as to which reading task to complete.

When reflecting upon the entire class performance during the Unit, Megan said that she “was surprised by the range of achievement and attitudes [and] what some students responded as their favorite, others responded as their least favorite...the class as a whole really enjoyed activities that involved art, videos, and creating a product” (pg. 432). Megan noted that the average test score on the final assessment was 22.18 points but that “the range was 15-29, representing a wide range of performance” (pg. 432). Furthermore, Megan noted

a key focal point during this unit was that the students often generated the knowledge. They were the heart of the teaching and learning... shared their existing knowledge as well as new emerging thoughts ... while my role was often to prompt and guide, rather than tell (pg. 432),

which had been her purpose all along. While Megan’s goal to have her students guide the instruction was very successful, it is unclear whether individual success was achieved, and she would continue to develop strategies such as “incorporate more think-pair-share moments to encourage more students to participate in our class discussions” (pg. 433) to engage all her students, but with no particular students in mind or guided instruction.

Phase 4 – reflection

Megan started her ***Final Semi-structured Interview*** by describing her UPI experience (Appendix AF) and noting that she hoped that her quiet voice and easy personality would influence her students to act likewise. I noted that it seemed effective to give directions and move away for the students allowing them to follow through, but cautioned her to make sure that once she moved away they were, in fact, following through, to which she replied, “I don’t think I have eyes in the back of my head yet and I want them” (pg. 434).

Megan was able to identify her own areas of difficulty, and set goals for herself, although it is not clear from the data gathered whether or not she was successful at meeting those goals. When asked what she would do differently given the chance, Megan noted that she would make some changes but mostly in “little things” (pg. 434), and continued by saying “I’m proud of the fact that ...I’m really analytical of myself and my teaching, so I think it’s going to make me better” (pg. 434). She was most pleased with the fact that “they could make connections ... outside of literacy time, to the unit that I was teaching – I think it’s huge – and so if I were to change something it would be to encourage more of that” (pg. 434) but wished that she had been able to guide them to find Myths and Legends books and materials outside of classroom time/space because once the teaching unit was over they neglected to make connections to the learning. We discussed ways in which she might be able to circle back and talk about Myths and Legends again, such as during a new “genre study ... maybe there will be a lot of parallels” (pg. 435). Megan was critical of the plays acted during the Tall Tales portion of the unit, and thought that it was because she had not set

expectations at the beginning. They had never really done them before, and so I think I should have showed them how do you practice a play, how do you act your part, ... how do you become your character, ...what kind of voice are you going to use – I just didn’t ever explain that cause I guess I assumed they’d know how and they didn’t (pg. 435).

She noted that she would do a play again, particularly because the students really enjoyed it and asked to do another one, but she “would have set it up ...spent a lot more time setting it up and practicing” (pg. 435) which was a good indication that Megan was aware, even if after the fact, that guided teaching was necessary. Megan recognized that she was starting to engage in more collaboration with some of the other interns placed in her school and they were all realizing that “in the future we want to do more brainstorming together” (pg. 435),

although she noted that this collaboration would have been difficult at the start of the internship because at that time “we were all freaking out, and so we just focused on ourselves” (pg. 435).

When asked about her entire class, and who were the students she had the greatest difficulties with, Megan said that behavior issues were the most difficult to attend to and that her attempted strategies were not always helpful. While discussing classroom management in general, Megan said that classroom management was “a huge balancing act” (pg. 437), one she was still working on because she wanted to “make sure that they know that I’m the teacher and I’m the one that if I say it’s not okay, then it’s not okay (pg. 437). Megan had observed other teachers (besides her CT) and had good examples of strategies to try, and we discussed the need for clear consequences for specific behaviors. She was conflicted as to whether to try strategies she had seen in other places or simply follow the lead of her CT and school and this was a tension that would remain unresolved throughout her experience.

Megan also expressed concern over two students who were “really high achievers... I also have to think about how to make sure they are not bored” (pg. 438) and we discussed the possibility of giving students like these individual projects and challenging work via differentiating instruction. Megan demonstrated a great ability to be reflective about her practice, and constantly connected her student’s learning to her actions, what she had planned, accomplished, and how to enhance their learning experiences but had difficulty identifying when to give choices and when to engage in structured, guided, and student- targeted instruction.

Megan’s ***Final Draft of Unit Plan*** (Appendix AG) underwent substantial changes in that she removed all Grade Level Content Expectations (GLCEs) related to writing, and based her entire Unit upon the original 4 reading GLCEs. This change might have been related to Megan’s initial concerns that she did not feel confident in her ability to engage in writing instruction, and

her concerns that writing difficulties might prevent students from demonstrating their knowledge of particular content. The assessment portion of the Unit Plan also suffered revisions but these still did not include targeted instruction or scaffolding. On each of the Lessons, Megan added a “Look For” section, which highlighted the form of assessment of each lesson. Megan’s Final Draft of the Unit Plan also included 3 detailed Lesson Plans. The Lesson Plan for Day 1 suffered few changes but the detailed Lesson Plan for Day 2 was entirely new and focused on the key traits of myths and legends. The Assessment portion of Day 3 included observation of behaviors throughout the lesson as well as work completion and a note to “read the wonderings poster to gain insight into their thoughts and inform future instruction” (pg. 447).

Cross-Cutting Themes

Overall, Megan’s enthusiastic and caring personality came through in her planning and teaching, and she stayed true to her main goal of keeping her students as “the heart of the teaching and learning” (Appendix AE, pg. 432). However, in her haste to remain true to her goal and despite her deep knowledge of her students, their abilities, strengths and weaknesses, there is no evidence in her Unit Planning of differentiated instruction having been a substantial part of her planning and/or instruction. Thus, while her students were “the heart of the teaching and learning” (Appendix AE, pg. 432) they were also largely responsible for recognizing and responding to their own Instructionally Relevant Variations.

Planning for all students

Megan’s ever-present goal to empower her students and allow them to guide her planning and instruction resulted in her Unit Planning and Instruction suffering many changes, all of which were guided by her knowledge of her students’ interests and abilities, her commitment to allow students to, as much as possible, guide instruction, and by her commitment to instruct ALL

students. Megan's goal to empower her students by allowing them to generate knowledge, steer her daily planning and instruction, and evaluate her own practice, lead her to design her lessons around patterns to encourage participation, activate prior knowledge within a safe zone, and then move onto unfamiliar themes and concepts. Megan empowered the students to not only guide her planning and instruction but also evaluate themselves and her instruction. She looked for what students were doing and how their own learning could be used in future instruction, guiding authentic instruction and assessment, and was well aware of the various reading and writing ability levels within the classroom.

When we discussed the Unit and Lesson pyramids Megan noted that she had "never thought about that not all students might learn everything" (pg. 380) and noted that student accommodations should have to vary by task. Megan planned instruction for ALL students but made not accommodations for any student in particular, despite having a good grasp on her students' strengths and weaknesses. She considered individual behaviors and their impact on both the student exhibiting the behaviors and his peers, and was able to reflect upon the general and the specific aspects on instruction, but her planning/instruction did not always reveal this.

Megan constantly connected her student's learning to her actions, plans, daily accomplishments and learning opportunities and revised her daily plans to include her student's inputs and interests, allowing them to guide her instruction. Despite the fact that Megan planned a varied *package* of accommodations, all of which were initially planned based on each individual student's Instructionally Relevant Variation, her responses were not intentional and/or purposeful and were, instead, left up to each of the student's own ability to recognize their own needs. Megan's goal to empower her students by allowing them to generate knowledge, steer her daily planning and instruction, and evaluate her own practice, is well documented throughout the

data gathered along the Semester. She described her unit's "key focal point...the students often generated the knowledge. They were the heart of the teaching and learning...shared their existing knowledge as well as new emerging thoughts...while my role was often to prompt and guide, rather than tell" (Appendix AE, pg. 432).

Differentiating Instruction

In her commitment to plan for ALL students, Megan conceptualized Differentiated Instruction as a group of varied accommodations designed purposefully for some students but that, due to their potential to enhance learning, could be extended to ALL students if they chose to use them. Throughout the Unit Planning and Instruction there is little evidence that Megan understood the difference between the times when students can be given a choice to use an accommodation, and the times when she should be purposeful as to what accommodations should be offered to whom.

Megan was cognizant of the need to design instruction to enable ALL students to participate in the learning process, but her lesson plans did not include accommodations for particular students. Megan started her inquiry into her focus students by identifying their areas of strength and weaknesses and included a series of guiding questions for each of the three focus students, questions that were indicative of both her students and her own future learning. Some of the questions were illustrative of her ability to reflect not only upon particular students, but also reflect upon her own need to investigate ways in which she might address her students' needs. Furthermore, Megan included questions to guide her inquiry of all three students, even though Student 3 had been described as a "pretty much 'average', smart student" (pg. 407), which indicates that although she did not anticipate taking on a remedial approach to Student 3's learning, she acknowledged that the student had areas of strength that should be tapped into in

order to further develop an individualized approach to her learning. However, none of these considerations were further addressed in the planning and instruction of her UPI Unit, and there is no evidence that specific accommodations and/or supports were implemented.

Megan also considered the learning of students other than her focus students, both academically and behaviorally. She addressed the needs of students that tended to work faster than the majority of their peers, but without targeting specific students. Megan also considered ways in which to respond constructively to disrupting students and ways in which to address their needs and the needs of students being impacted by the disruptive behaviors. Furthermore, Megan's Unit Plan included directions as to the para-professional that usually worked with the students identified as eligible for special education services but, other than indicating their presence, made no other remarks as to their involvement in the teaching and learning, or how the IEP goals and objectives were going to be addressed. Thus, despite having identified students who required instruction tailored to their specific needs, being aware of a few students with special needs and IEPs, and acknowledging that she had "never thought about not all students might learn everything" (Appendix AB, pg. 380), Megan did not show evidence, in her Planning, of tailoring her instruction to address individual student needs.

Megan addressed differences in ability levels by designing accommodations and supports that would be included throughout the Unit, as well as instances where students were given choices and opportunities to tailor their own instruction to meet their interests. Megan also addressed the needs of students that progressed easier or quicker through the assigned tasks, but without targeting specific students and or tasks. She often used directions such as "show me or tell me" (pg. 377) or "use words or drawings" (pg. 377) but, because they were given as oral instructions, these different modalities were not always seen by the students as potential

opportunities to maximize personal preference. With both accommodations/supports and choice, Megan allowed students to exercise their own discretion as to if/when/where to utilize either, since their were explicitly designed for the potential used by ALL students, and it is impossible to determine if the students that she was trying to target with the designed accommodations and choices did, in fact, utilize them and thus maximize their learning as intended.

While she often considered individual students and their particular needs, Megan's Unit included only instances of accommodations and supports designed to be used by ALL students, where students were given choices and opportunities to tailor their own instruction, but at their own discretion without any evidence that the students could, in fact, chose their most appropriate level of reading/writing, that Megan knew which students could successfully read which pieces, or that Megan instructed the students in how to make appropriate task choices.

Megan also included strategies such as "Use of pair work will allow students to use each other as a resource for ideas. The pairs are also thoughtfully constructed to match students with peers they can cooperate with and avoid behavioral concerns" and, "students are encouraged to share with the class during the discussion by first browsing the poster individually, and also sharing ideas with a partner" (AppendixAG, pg. 445), but there is no evidence that Megan instructed the students in how to make appropriate task choices, or that she taught her students how to work cooperatively in order to ensure the success of all pair/group members. Thus, throughout the Unit, it was unclear if/how Megan made the students aware of the supports she included, if she instructed them as to the appropriate times when to use them, or if she instructed particular students as to what supports to use. Therefore, despite Megan's commitment to teach ALL students and her knowledge of each student, there is no evidence of Differentiated Instruction having played a substantial role in her instruction. However, while Megan's

conceptual design was flawed, she began to consider ways in which Differentiated Instruction could be incorporated into her instruction.

Notions of Expertise

In her quest to allow students to lead instruction and, at the same time attempting to differentiate instruction, Megan was forced to identify her own areas of difficulty. She did, throughout the Semester, mention people and circumstances that had affected her planning and teaching, and learned from the members of her identified collaborative universe, but spent a great deal of time reflecting upon her own strengths and difficulties and analyzing the ways in which she could learn from those around her and improve her instruction.

Since our first meeting, Megan constantly carried a notebook and pencil. She took notes, jotted down ideas, and consulted various lists she had started gathering as far back as high school, and most of the conversations she initiated and issues we discussed were reflected on her Unit Plan. Megan is soft spoken but enthusiastic, and tried to model all her classroom behaviors after her Cooperating Teacher, even in those instances in which she did not agree with a particular methodology. She reflected upon her own philosophy of teaching and compared it to her Cooperating Teachers' and constantly referred to ideas that she would like to eventually implement in her own classroom, or others she did not think matched her teaching style. Megan was inquisitive and always willing to talk to anyone who might have any insight into her students, and saw herself as constantly changing, improving and becoming a better professional.

Megan was a bit unsure of herself, as it is common for prospective teachers in their internship placement, but her doubts usually conveyed her insecurity with her own image or *expertise* as a classroom teacher, and her own assessment which led her to include ways in which her students could evaluate her teaching and give her feedback. As early as during our first

interview, Megan commented that she was vacillating between having the students assessed via a test at the end of the unit, or by asking them to write their own myth, and was worried that by asking them to take a test she was not being true to herself and her own previous perceptions regarding teaching and learning. Megan was very candid about her own difficulties and insecurities regarding the content, and remained unsure as to how to distinguish between difficulties in writing and difficulties expressing thoughts through writing.

Megan's greatest area of difficulty throughout the Semester was related to behavior management. She spent a great deal of time working with Student 4, and talking to both her cooperating teacher and myself, brainstorming ideas as to how to best control his disruptive behaviors, but was unsuccessful when trying to collaborate with the principal, and stage a conversation with this particular student. While this behavioral intervention was unsuccessful, this was not due to her lack of experience but to the fact that the administrator did not consider her an equal partner, and undermined her role as the classroom teacher. In turn, this event further compounded her self-doubts with regards to behavior management, doubts she was not able to overcome. Despite the fact that Megan self-reflected and utilized every available resource, there is no evidence in her planning or instruction that any particular accommodations or supports were planned for this. Thus, while Megan conveyed her need, willingness, and execution of classroom and behavior management that she learned from others, it is unclear if her modeling was appropriate and relevant to her context.

With regards to her students with Individualized Educational Plans, on the one hand, Megan felt unsure as to the boundaries and role differences between herself and the para-professional designated to work with three of her students. While she considered her an excellent source of information and often asked for her input, she also delegated all the accommodations

of her Unit Plan with notations such as “For two students with special needs, there is a parapro in the classroom. She will be available to keep the students on track and help guide...” (Appendix AF, pg. 413). On the other hand, Megan was very excited about having been given the opportunity to attend an Autism workshop offered to all the teachers in her district, and commented on the fact that the workshop itself had an unusual set-up in that it was interdisciplinary and delivered by a variety of *experts*, from pediatricians to teachers, psychologists, para-professionals, parents, etc.

Megan approached the notion of *expert*, as an open category that included various people in various professional roles whom she could learn from (including her students), and often used our time together as opportunities to brainstorm, ask, and answer questions with an experienced teacher but she did not give any indication that she perceived me as a special education expert.

CHAPTER SIX: DATA COLLECTION AND ANALYSIS - CASSIE

“There are some students that need more than other students”- Cassie

Chapter Six is divided into two main parts. In the first, I will describe the data collected regarding Cassie throughout the four Phases of the Semester and analyze it chronologically. Then, in part two, I will analyze the collected data according to three themes that might make visible the tensions Cassie felt when working at the intersecting points of RTI, DI and CRP, and are reflective of the stances associated to her conceptualizations of *Possibilities of Practice*. They are: (1) *Planning for ALL Students*, which investigates how Cassie thought in terms of planning for her classroom in general, and individual students in particular; (2) *Differentiating Instruction*, or Cassie’s willingness and aptitude to plan for students’ perceived needs and strengths; and, (3) *Notions of Expertise*, specifically how she viewed herself as a teacher, and in relation to other individuals within her collaborative universe.

Data Collected

Cassie is a confident young woman, who was placed in a fourth grade classroom in an affluent, suburban elementary school. Cassie was always prepared ahead of time, and showed a positive outlook on all her experiences, as well as the ability to self-reflect and critically analyze her planning and instruction, making the necessary changes and adjustments to ensure student success. Cassie had a particular interest in teaching Science and Math, and showed her commitment to this investigation very early in the semester.

Phase 1 – observation/participation

Cassie started the semester by reflecting upon a previous observation of writer’s workshop. Instead of asking questions, or expressing concerns about working with students with special needs, Cassie depicted the positive aspects of that experience, such as student buy-into

the writing process, opportunities to individualize instruction and work in small groups or individually, student ownership of work, free time to write, time to read their stories to class, etc., and would, in her planning, use each of the above aspects of writer's workshop. Once she completed the required Power Point that described several possible writing difficulties, she discussed the connection between working memory and lower and higher thinking order tasks, and indicated a newly developed value for the teaching of handwriting and spelling to young writers in connection to motivation and positive attitudes, while relaying previous experiences with a student with dyspraxia and how difficult writing was for him despite an active imagination and complex oral language skills. Finally, Cassie talked about needing to "focus on fewer, more specific skills, modeling the processes and giving the students an opportunity to develop the different aspects over time" (Appendix AH, pg. 450).

In Cassie's *Project One* (Appendix AI) she identified 13 physical resources for literacy instruction including notes and/or comments that were descriptive of the perceived value of each resource, such as "norm is that you can pull items from lower grade levels, but you cannot use items that are labeled for higher-grade level" (pg. 451), and noted, Under the Library heading, that this is where she could find "The Gifted and Talented Resources" (pg. 451). Cassie identified 15 individuals as members of her potential collaborative universe, and an additional category of "Parents", and again added notes and/or comments that were descriptive of the perceived value of each resource. Cassie identified the Reading Consultant, the Media-Tech Specialist, the At-Risk Reading Consultant, the At-Risk Math Consultant (who worked with one of the students in Cassie's class), the School Psychologist, and the ELL teacher who "works on developing English skills with new ELL students...three students ... will get pulled out during Science for her services" (pg. 452). Cassie further identified the School Counselor, the Resource

Room Teacher who “works with students with learning disabilities that qualifies for her services” (pg. 452), and her Field Coordinator who would be an “outstanding mentor...will also be observing us in action each week giving feedback and positive reinforcement” (pg. 453). By taking the time and effort needed to describe the individuals in her collaborative universe, Cassie indicated her willingness and expectation that her internship (if not her future teaching) would be stronger if she took a team approach.

Under Literacy Instructional Models Cassie identified, among others, the spelling program and noted “I am enjoying this differentiated approach, ensuring that students of all levels are being pushed to learn as many new words as possible” (pg. 454). Cassie also identified the activities regularly scheduled Monday through Friday, and made comments and offered suggestions regarding the existing schedule. Under the Reading category Cassie commented that “independent reading time is rare and not consistent” (pg. 454), “reading with a partner does not occur” (pg. 454) and “small group reading or discussions do not occur” (pg. 454), which she would address in her planning. Under the Writing category, Cassie noted “students do not complete journals, with free time to write with a given prompt or free choice” (pg. 455), and “there is very little writing completed where student choose their topic or genre” (pg. 455) which she would also attempt to address in her planning. Finally, when making general comments, Cassie noted “maintaining a more consistent schedule of times would benefit the students and literacy program. I would like to start offering more time for partner and small group discussions... peer editing ... author’s chair ...dramatics and art.” (pg. 456). Then, Cassie identified her three focal students.

Student 1 was identified as female, a special education student identified under the Hearing Impaired category, also identified as At-Risk in reading & math, and receiving Speech

and Language services. Cassie reported that Student 1's father was concerned with the lack of a maternal influence and Cassie's first concern was: "How can I get her caught up when she is out of the room?" (pg. 456).

Student 2 was identified as male, and had "Handle with Care" forms filled out by his parents concerning needs in the areas of organization and writing (connecting thoughts). This student's self-chosen goals were to focus on main ideas when writing, and to begin classes and lessons earlier than his peers and Cassie said: "I am really interested with making a connection with him and working on his academic goal... graphic organizers for writing, and giving him ... a rubric with clear expectations that he can refer to will be very beneficial (pg. 456).

Student 3 was also male, labeled "Gifted and Talented" (pg. 456), who excelled with hands-on activities, problem solving, math, and reading but, although verbally articulate, and had extreme difficulty and exhibited distress with writing activities despite being a successful writer when the task involved a favorite subject (such as animals). Cassie said:

I have thought about acting as a scribe for some pre-writes or first drafts, or introducing the use of a voice recorder to allow him to get some ideas out without the stress of physically writing. (...) I want him to gain confidence with writing and improve his overall moral and willingness to give it a try (pg. 456).

In general, Cassie noted that writing samples would be collected throughout the year, and that different types of writing in the classroom and across the curriculum would take place for all students. Cassie further identified 6 different standardized assessments required by the school and, with regards to self-assessments, Cassie noted that these "ask questions related to their highs and lows of school, attitude and participation in the classroom...In other words they are very aware of what they are doing well with and areas of improvement" (pg. 456).

In our *first informal conversation* (Appendix AJ), we briefly discussed her Unit Planning and Instruction (UPI) draft. She said that she wanted to e-mail me her plan because she needed

feedback, was already far ahead on her planning, and had all of her lesson plans laid out and full of activities. She requested that I look at her lesson plans, look for a logical sequence of events and see if she was over-stretching herself. She thought she might have too much detail, and had cut the plan into blocks of time, and specified when each block of time was supposed to occur, although she was unsure if the activities could be completed in the allotted times. Cassie requested my suggestions in a very direct and specific way, and had a very clear idea of where she might need guidance. All the suggestions I offered were considered, and utilized within the unit, either in the specific times/places indicated, or at other times throughout the Action Plan.

Part of her plan was to have the students plan and hold a “Poetry Café”, and she wanted to know if this was something she should take on, or if it was something the students could organize themselves. We spoke a little bit about many teachers tending to try to retain control of their classrooms, and I told her that I thought it was great that she actually gave some ownership to her students and was willing to let them take initiative and responsibility. Cassie also mentioned, briefly, who her three focal students were, and that her plan included some differentiated instruction. However, she would like for me to look at the planned accommodations and counsel her on their appropriateness.

After class, Cassie e-mailed me her *First draft of the Unit Plan* (Appendix AK), with a request for feedback. Cassie was the only participant who requested specific feedback on the UPI before having a final draft completed and turned in to the LIT 800 instructor. She was eager to learn (from everyone) and I was left with the impression that she was not overly concerned with the grade she would receive on this particular assignment (or the course in general) but, rather, interested in having a plan that would result in a successful instructional experience. The UPI draft she e-mailed me was in bullet-point format, with a rough guide of what each of the 14 days

was going to look like, and an additional two sections, one on Reading and one on Differentiation.

The Reading section of the plan made reference to the specific times throughout the 11 days when the students would have reading time. The Differentiation section of the Unit Plan Draft included notes indicating that the Unit Plan was going to be shared with the Resource Room Teacher as well as the At-Risk Reading Teacher, to which I commented that she should start thinking about what the ‘bare bones’ of the unit are and what is the least accepted from students to still get a passing grade, as a prelude to the Unit and Lesson Planning Pyramids I would later provide. Three days later, I provided Cassie with copies of the Unit and Lesson Planning Pyramids, although we did not have time to discuss them then. Interestingly, although we had a very abbreviated dialogue about the Planning Pyramids, Cassie not only utilized them throughout the UPI, but also embraced the conceptual framework that supports them, making it the centerpiece of her *Project Three*.

The Reading section further included a set of activities to be implemented with Gifted and Talented students, what their Orange Folders (the folders they took from the regular class to the resource room) would include, and a division of the class into four distinct groups. Under the Orange Folders section I commented to break down unit into 2 or 3 sections because it might be easier for some students; pacing and milestones are important; and, under Teacher Writing Conference Feedback form I suggested that she base it on rubric.

Cassie’s ***Project Two- Second Draft of the Unit Plan*** (Appendix AL), “Where I’m From – Genre Study: Poetry” consisted of a literacy Unit Plan with the topic “genre study of poetry with a ‘Where I’m From’ theme” (pg. 473), designed to expose students to poetry while reading, writing, and discussing. The Unit Goal was “for students to broaden their exposure and

enjoyment of poetry. To write an outstanding Where I'm From poem, in which they are proud" (pg. 464). The unit was aligned with 8 Grade Level Content Expectations (3 in reading, 3 in writing, 1 in listening/viewing, and 1 in speaking) and was comprised of Knowledge (5) and Capacity (4) Objectives as well as 5 Attitude Intentions. The Knowledge Objectives targeted discussions, readings and authorship of poems as well as pre-writing, writing and editing components of the writing process, and the Capacity Objectives targeted student learning of the "5 Pieces of Poetry" (pg. 464), readings and responses to author and learning about "tools or successful self-strategies to organize thoughts in writing" (pg.4). The Attitude Intentions were described as:

Each student will read and seek poetry that they are interested in with enthusiasm (...)
Each student will listen to others and participate in sharing ideas and responses to discussions and readings of poetry in a whole class format (...) Each student will work cooperatively in pairs and groups to read, discuss and respond to poetry (...) Each student will set a personal goal for writing (...) Each student will complete all tasks according to his or her abilities (pg. 465).

The most striking piece of Cassie's opening of the first draft of the UPI, was her intentional use, of the word "each" at the start of each statement. This would continue throughout the Semester, and was reflective of Cassie's preoccupation with planning for each of her students. While she would continuously demonstrate a great deal of preoccupation with planning for ALL students, she would also address EACH student individually, and attempt to meet each of her students at their individual level of achievement.

The plan also included the outline of 13 days of Lesson Plans and, in all instances addressed what she had identified in *Project One* as areas of weakness. Cassie ended the Unit Plan with a section on differentiation that noted that lesson preparation needed to include specific items regarding students with disabilities, as well as Gifted and Talented students. She noted:

Share Unit Plan with Mrs. X (Resource Teacher) and Mrs. Y (Book Club Teacher At-Risk Reading). *Pull out schedule; plan things to send/ specifics to work on when they leave, and way for them to join when they return. Be mindful of grouping (pg. 472),

and included notes on extension activities, particularly for students labeled as Gifted and Talented or those who simply finished assigned tasks early. The extension activities were related to poetry and writing as well as investigations into types of poetry Cassie would not have a chance to share during the lessons.

Cassie's Unit Plan also included extensive notes under the "Academic, Social and Linguistic Support" (ASLS) which referenced time management and teacher collaboration, and targeted specific student needs:

MS and AK will be out of the room from 2:30-3:00. I will have contacted Mrs. Z [Resource Room Teacher] about what they will be missing, and ask her to talk with the two about poetry. What is unique about poetry? What do they like about poetry. Can start to discuss 5 Pieces of Poetry (focus on one or two to start). (Introduced in the lesson, will give copy of these to Mrs. Z before the lesson) Read some poetry together and discuss. "Picture in their heads" and the feelings/ thoughts that they get from the poem (pg. 474),

"I will have MS and AK choose 2-3 books each before they leave to take along with them" (pg. 475)", "make a copy of the 5 Pieces of Poetry for MS and AK to go in their writing folders" (pg. 475), "AK back to the classroom, 3:00-3:30 MS to Book Club", "contact Mrs. H to see if MS can read poetry with someone during her time in Book Club and discuss the 'picture in her head' that she gets from the poems" (pg. 475), and "walk around and monitor all students, stand near groups that are not on task to encourage them to focus and read" (pg. 476). Out of the three participants Cassie was the only one to offer detailed and specific reminders and suggestions as to how to include her students in all the planned activities, whether they were in her classroom or elsewhere. The ASLS sections of the Lesson Plans included ways in which to maximize her students' engagement in the activity by stacking a deck of cards to ensure proper pairing of

students, having students paired up with those they felt comfortable with while switching pairs that are unproductive, and “walk around and remind groups going off task of the questions to address. Listen to their discussions, and support the understanding of what the author is saying to determine the topic category” (pg. 479).

Phase 2 – development of a plan

Cassie’s Phase Two of the Action Plan, marked by our *first semi-structured interview* (Appendix AM), took place one week later than the other two participants. Although she had already turned in her first draft of the UPI, Cassie was still trying to piece together the various lesson plan ideas she had, and was focusing on the GLECs and trying to organize her Unit around those. We spoke about the main goal of the unit, which was for the students to be involved in “the process of writing one really strong poem that they’re proud of at the end” (pg. 1), and producing a piece that was writer-centered and reinforced the idea that home means different things to different people. Cassie planned on doing a pre-assessment with the students and have them develop an individual goal for their work, which would be a comparative piece of the post-assessment.

We spoke about how much her planning had changed in the past 2 weeks, because she had cut a lot of her initial ideas to account for time restraints (which I had cautioned her for) as well as “meshing with my CT on how things are – when things can even be going on” (pg. 484). She had cut the public sharing initially planned (Poetry Café) and turned it into a fourth/second grade sharing instead, which she believed might impact their motivation throughout the Unit. She said “that’s what I’m kind of struggling with, too, because I feel like my original idea, there was a lot of motivation for that” (pg. 485). However, instead of dwelling on a change of plan she had not anticipated, she immediately planned how to compensate, by conveying

enthusiasm ... great reading...great examples...really making all the mini-lessons engaging and exciting and trying... some more dramatics... artistic...just kind of pulling in some different things that I maybe wouldn't have done but I could do now on a smaller scale" (pg. 485),

and demonstrating a great ability to adapt to unforeseen circumstances. Cassie would be able to, throughout the Semester, change her planning on various occasions, and include or substitute tasks and activities "in the moment" (Appendix AQ, pg. 516). She also had to adjust the ways in which she would be able to conference individually with students, as well as the reading-responding and the individual work she had planned to do with each student, focusing on voice in poetry reading.

Then we discussed some of her students and how her knowledge about each was impacting her planning. Because the entire class had been working on poetry since August, Cassie knew that "they enjoy it, they enjoy presenting...that they're willing to get up in front of the class and memorize a poem and that they're willing and able to ...recite it" (pg. 486). Further, she noted that she was surprised that, although at different levels, all students were engaged with presenting and reading poetry aloud. Cassie talked about the ways in which she chose to have the students work on a task that was somewhat unstructured as a counterpoint to the test-taking practice they have done, and had a solid perspective of what the students liked and could do, especially when she lead them to activities they usually did not engage in.

After, we discussed her three focal students. Cassie spoke about a student with a hearing impairment (Student 1) who had difficulties to work with rhyme and rhythm, but she was confident this would not be an area of difficulty because the student liked the theme of the poems. Further, Cassie had started having mini-conferences with this student prior to writing, and felt that discussing and scribing for the student as needed were successful strategies that could compensate for difficulties. We also spoke about the fact that this student was constantly

removed from the classroom to attend a variety of services and how this could impact the planning needed. Finally, we spoke about another of her focal students (Student 3) who had great difficulty with the writing process, particularly the mechanical aspects of writing, which had an extreme impact upon his behaviors in the classroom. When I suggested the use of a recorder for the student (as she had initially planned) to use his voice instead of his writing to complete the assignment, Cassie was reluctant to do so because this had the potential to make the student stand out in class and become a target of his peers. Cassie was concerned that this student was being noticed and picked on when he cried during writing assignments, and she did not want to add to the stress he was under. It was interesting to see that in the intervening weeks, between her Project One and now, she had considered this possibility and its possible consequences. I asked if she had spoken to the students directly about this issue, which she had not, and then I stressed that Cassie could develop an alternate plan that would help Student 3, as well as the proper functioning of the rest of the class. We discussed the modeling needed for an assignment such as this, which Cassie was planning on doing, as well as graphic organizers, and accommodations needed for each student.

Cassie spoke of Student 2 as someone with difficulty with organization, and she was hoping that the graphic organizer would help him with organizing his thoughts. We talked about how she could manage the classroom while doing individual conferences, because “that is something new, having the teachers sit with a group of people at one time and other people working without that” (pg. 490), and the value of giving students a rubric for the large assignments.

We then discussed her collaborative universe within her school, and how she was planning to collaborate with the resource room teacher to ensure smooth transitions and

continuity. Cassie had been collaborating with her CT, and her mother (who is a teacher), as well as with LIT 800 peers also working on poetry units, and she had started doubting herself and her plan because her plan was, according to her, quite different from her LIT 800 peers. I tried to help her put her work in perspective, considering the unit goals, the GLECs, and the entire fourth grade curriculum, and also in terms of her own class, and suggested she should not worry about comparing herself to others. Cassie relayed that in elementary school she did not enjoy learning about poetry (which had been taught the way some of her peers were planning to do it), and that she wanted to make her students' experiences different from her own (thus her planning around one large piece as opposed to various). Overall our conversation went very much the way it would be throughout the semester, with Cassie asking questions that she would, in the course of the conversation, answer herself.

Phase 3 – action/observation/action

I completed Cassie's ***formal observation*** (Appendix AN) in her internship placement on November second. Because it was cold outside, the students were having recess indoors when I arrived. The classroom was divided into 6 pods, with a mix of boys and girls in each. The plan was for the students to have a 50-minute block of writing time, followed by 15 minutes of discussion about similes and metaphors, and a visit to the Book Fair at the school's library.

Cassie worked throughout the 30-minute break, preparing for class while I set up the video camera. She also helped one of the students who was working at one of the computers on a writing piece. Cassie is soft spoken and started class by having one of the students share pictures with the rest of the class, part of an autobiographical on-going project. She then initiated Poetry Workshop with a brief discussion of the work accomplished previously, and directing the students to work on their "Where I'm From" poem graphic organizers. For the next 40 minutes

students worked independently on their poems, and Cassie conferred with each of them, independently, talking about their progress. She answered questions as students came to her and, in other cases, approached students she had not spoken with. Throughout, she managed to send groups of students to the library, keep track of who was in and out of the classroom, and control the noise and activity level of the classroom without ever addressing it (or any students) directly. I found it curious that even when her CT left the classroom, there was no change in the “mood” of the group, and no behavior management issues came up, as they sometimes do when the teacher “in-charge” leaves the room.

Next, Cassie engaged the students on a poetry discussion by reviewing which of the “5 Stars of Poetry” they had already discussed, and introducing “similes and metaphors” as the new content to be learned. She led the students through a lively discussion and dramatization of both similes and metaphors, and showed them examples of each in a variety of poetry formats. The final 10 minutes of class were dedicated to the students’ own poems, and to having them try to find imagery within each poem that could be enhanced by the use of either a simile or a metaphor.

The written portion of Cassie’s *Project Three* (Appendix AO) was divided into 3 parts. First, Cassie started by making comments about the progress she observed in Student 1, and specified how she had collaborated with the resource room teacher and how, between the two of them, managed to keep the student on par with the rest of the class, enabling her to complete the entire unit while moving between the general and resource rooms. Despite the inconsistent pattern throughout the literacy Unit, Cassie thought that Student 1 had made “great strides in terms of literacy and confidence” (pg. 497) and enjoyed reading in pairs, Two Voice poems,

writing and vocabulary development. Cassie noted that she “did an excellent job in this unit, improving and maturing overall as a student” (pg. 497).

Cassie also commented on Student 3, a student who had been identified as Gifted and Talented but who had serious difficulties with writing assignments. Cassie said that she “was most nervous about the reaction and motivation with” (pg. 498) him and had offered to scribe for him but, after the first assignment, and once the students were able to choose the topic they would like to write about, Student 3 was engaged with the Unit. Cassie said that once she analyzed the pre and post assessments she believed that “Student 3 had a much better attitude towards poetry and hopefully writing at large, and Cassie was very pleased with his progress and engagement throughout.

Cassie described Student 2, as someone who had, at the start of the year, difficulty doing his writing within a given topic or in an organized way. Because of his interest in sports, Cassie “directed him to a great book of sports poems on the first day that he really enjoyed” (pg. 498) and he was engaged and highly productive throughout the Unit. Cassie thought “the format of poetry, that naturally uses fewer words and lines... was able to see it all to organize his poems. Often times the poem set that organization for him” (pg. 498) and she “hope[d] that focusing on describing something, or expressing an idea effectively in poetry will carry over to other writing genres and activities” (pg. 498). Finally, Cassie also noted great improvement in his ability to speak in front of his peers and making eye contact, and she noted a “rewarding discover” (pg. 4) when reviewing the pre and post-tests which revealed that Student 2 went from feeling “nervous” about poetry to feeling “calm” (pg. 498). Cassie constantly reflected upon her planning and instruction and adjusted both as needed to respond to student’s need, both the needs of the classroom as a whole, and the needs of individual students. With no apparent effort, Cassie

constantly looked for ways in which to probe into her students' learning, likes and dislikes, and made use of all possible information including the students' self-assessments, to design instruction.

Second, she provided a "whole class analysis" (pg. 501) that started with sharing the four questions the students were asked to answer in the Pre-Assessment activity, and how she created a poem (Wordle) using the words they gave in their responses, as the introduction to the Unit. Then she commented on the Post-Assessments that asked the students the same questions as the Pre-Assessment, and said that

many recognized the questions, but rather than recalling their original ideas, gave responses that illustrated their new understanding and opinions of poetry...it seems as though the language of poetry is sticking with the students, and the overall feeling is of enjoyment and interest...a few students even articulated some of the "5 Starts of Poetry" in their final responses (pg. 508).

Cassie also included a reflection upon what she had learned about planning and preparing and "found that it was fun to teach" (pg. 503). She said that one of her students commented on her smile and "it felt great to 'get caught' really enjoying what you are doing so much that it shows on your face" (pg. 503). She briefly mentioned that she added, improved, and found better examples along the three weeks of the UPI, particularly as special occasions came up in which students could practice writing a letter, in context. Cassie enjoyed the individual conferences she was able to hold with all her students, which gave her an opportunity to learn about the "seemingly simple things that makes these kids 'tick'" (pg. 503) but recognized that she was only able to hold conferences because there was another teacher in the classroom. She was also pleased to know that one of her students had written a poem as part of an assignment for another teacher/subject, and some of her students continued to check poetry books out from the library.

Finally, Cassie noted that having the opportunity to be a substitute teacher for her CT (and effectively the only teacher in the classroom, much like Lisa) had aided in her transition into the role of teacher, and she “saw that the planning and preparations for the unit paid off” (pg. 509). She “found that students work at different paces, and you have to be flexible with what all can and will accomplish” (pg. 509) and that she “had to have additional activities for the students to do” (pg. 509). Cassie also said that she needed to learn more about assessments, how to monitor and track learning throughout the year, how to improve her rubrics and what not to factor into a grade.

Third, Cassie explained why she decided to immerse the students within on type of poetry and explore it in depth, as opposed to what her LIT 800 peers were doing and mentioned that it had been important to share

a common language, providing and reading examples of topics of interest, and introducing the students to the real world of poetry through relation to music, examples from the internet and welcoming a guest poet into the school were huge in effective methods used. It was all about knowing your students interests and finding examples that they were going to learn from and enjoy. These were the moments that the students talked about the most and engaged in when they had that personal connection (pg. 508).

Despite all the work she had done, when discussing the success of her Unit, Cassie gave credit to the fact that students were allowed to enter the “real world of poetry” (pg. 508) but also to the fact that “it was all about knowing...students interests and finding examples that they are going to learn from and enjoy” (pg. 508). Cassie spoke about “prepare for it all...think in advance about what you might need to cut, or something that could be expanded on based on time” (pg. 509), and adjusted her planning and her instruction as needed to respond to students’ needs, both individually and as a classroom, and planned on “listen to the students more...in the moment” (pg. 516) in order to be able to change plans as needed. Cassie tried to envision and anticipate areas of difficulty within each lesson and, on occasion, planned for what to do if

“students are stuck” (pg. 509) or “students say they are done” (pg. 509). At this point in the internship Cassie was feeling more comfortable with her planning and becoming more aware of unexpected circumstances that she could take advantage of and include in her plans.

She thought that she over-planned and “often felt rushed” (pg. 509) and planned to, in the future, simplify her lessons or add longer Literacy blocks within the daily schedule and suggested:

“prepare for it all and be mindful of time. Think in advance about what you might need to cut, or something that could be expanded on based on time (pg. 509).

Cassie created a **blog** to document her unit and explained it in round-table (Appendix AP), page by page, showing the progression of the work throughout the entire unit. She named her presentation “Poetry Genre Study” and said that the main goal of her work was “meeting the diverse needs and interests of all learners in the classroom through planning and assessment” (pg. 511). The handout she created to give to her peers included the big ideas of the Unit (assessment, developing a common language with the students, and differentiation) as well as a picture of the Unit Planning Pyramid in the first page. The second page had the pre and post assessment, and the third page had the “5 Stars of Poetry”. The next page had a list of 7 questions for the students to complete in order to organize their thoughts for the “Where I’m From” poem, and the rubric for the poem (final assessment). Finally Cassie included two examples of extension activities. While we had spent a lot of our time together discussing planning for all and for each student, and had briefly brainstormed around the Unit and Lesson Planning Pyramids, I was surprised to see how much impact our conversations had had to her overall planning and instruction. Her blog, not only described in great length some of the things we had discussed but Cassie, while explaining each of its components to her peers, also

demonstrated a great understanding of how each of our discussions was connected and had enriched her experience and that of her students.

While presenting her work in the round-table (Appendix AP), Cassie explained how she used student-generated responses to guide her planning by asking students to fill out a simple questionnaire, as suggested by one of the other study participants. By giving them the questionnaire on Friday, Cassie had the entire weekend to plan how to introduce the Unit and tap into a variety of resources to generate her planning, materials, and assessments. With the help of the librarian, she was able to gather poetry books that matched all of her students' areas of interest, and also create a poem out of the words they used in the pre-assessment. Cassie was clearly proud of having been able to create a personal connection between each student's interests and poetry.

Cassie also explained how she paired students for the activities in day 2, and how she manipulated the drawing of names to ensure that some of the pairs of students were productive, and took into account the students' individual needs. Cassie also told her peers about motivating her students, and explained how she intervened with some of the students that were not able to get started with the pre-write or had difficulty organizing ideas. Cassie also spoke about "Logic the Poet", a visiting poet to the fourth graders in the school, who taught them how to write haiku poems. This event (the unforeseen visit of a poet, Logic, to the elementary school, and the chance to meet him, learn from him, and ultimately collaborate with him) created another change "in the moment" (pg. 516). Cassie explained how she made changes mid-way through the Unit, in order to provide opportunities for the students to respond to "Logic the Poet's" invitation to write haiku poems that he would later publish in a book. She was pleased that the plan changes had allowed the students to freely write with the goal of publishing, but also learned about the

power of motivation and realized that “even if you couldn’t have someone come in, just saying I’m gonna make a book out of these... that is motivator enough just to get them to submit their poems” (pg. 513). She described how, throughout the unit, she encouraged the students who finished their assignments quickly to write haiku poems to send to Logic, and how she used his visit as a prompt to teach them to write friendly letter, which she considered “a good opportunity to have... authentic, something to write for” (pg. 514).

She then related the work the entire class did and how she made it public via two bulletin boards, and also commented on keeping close communication with the resource room teacher.

She said:

one of my focal students ...spends a lot of time outside of the classroom, so one piece was really talking to the resource teacher before the unit, letting her know what we were doing, and then finding times that I could send things down with her, to either finish up, or that she could work on a piece ...on the first day, when I did the “5 Stars”, I gave her one of these, and gave some examples of books that fit their interests and reading ability ... I just said ‘Can you really talk about heart and mind’ and ‘says things in special ways’ ... and so ... they focused on two things...that was really helpful (pg. 513).

Cassie spoke about conducting individual writing conferences with her students, with the help of her CT, and how she tried to keep all the students working and engaged in the unit, even those that worked faster and needed extension activities.

Finally, Cassie used the pre-assessment questionnaire as a post-assessment, and spoke of the levels of engagement of her students using the language of the Unit Planning Pyramid:

looking at what all students were, accomplished during the unit, what some students ...went above and beyond, or... different things that they were doing, and then a few students that I’m actually seeing continue checking out poetry books and writing poetry (pg. 515).

Cassie also commented on how she was surprised to observe a student generalizing the content from the Poetry Unit to an activity in Social Studies:

this Michigan poem was ... one of those Ah-Ah moments, cause I was slipping through 'cause they do social students in another classroom, and they have this assessment piece of a Michigan brochure, and this student included this ... he wasn't asked to do it, but he did ... that's cool. It shows that carry-over... Yeah, I didn't expect... what a great way to share more information on Michigan. I mean, it just fit (pg. 515).

Phase 4 – reflection

On week 13, I conducted Cassie's ***Final semi-structured interview*** (Appendix AQ) .

Cassie started by explaining that she had chosen to do blog to make public her *Project Three* work because of assessment and “differentiation ... especially cause we're working on it... I've learned a lot through the process” (pg. 516), these themes had been a great part of what our engagement with each other had been about, and she wanted to share it. Cassie said she decided to share it throughout the unit presentation instead of in a separate block because it happened “naturally...it kind of came as the unit progressed” (pg. 516).

When asked how different her planning was for the implementation, Cassie said that although she had a plan, “once... in the moment” (pg. 516) she adjusted in order to accommodate students' input and cooperation, which she could not have planned for, and noted that she made changes as “this person isn't getting this or this person needs this extra piece and oh can I use this student...what I really found a lot is that students were so willing to work with other students” (pg. 516). Although she did not say how much of the original plan she had maintained, she explained that “different option-opportunities came up that ... kind of overrided what I was thinking or had more value to the students (...) It was kind of the appropriate thing to do (pg. 3). Furthermore, Cassie also mentioned collaborating with the two other LIT 800 interns placed in fourth grade in the same school, some planned, and some “in the moment” (pg. 516) and mentioned doing a lot of planning with the input from the Resource Room teacher: “talking to her...this is what the class is doing... what was the best way to make it work for these two

students and what really should ... I stress before they leave to go to you” (pg. 517), as well as the librarian with “different things that she was recommending or different books for students”, and summed up her relationships with various school staff with “definitely a lot of communication” (pg. 517).

When asked about her future planning, and whether she intended on continuing to write detailed plans as the one she has been asked to do for LIT 800, Cassie said that some pieces were becoming more natural to her (GLECs, objectives, student outcomes) and “maybe I am over preparing a little bit, but I’m prepared and that’s what is important to me right now” (pg. 518). She added that she was “learning to ... listen to the students more ... in the moment” (pg. 518) and changing the plans as needed. It was interesting to see how Cassie’s involvement with her students would, overtime, transform her attitude towards teaching from planned, structured, and with all eventualities covered, to a less structured but highly student-responsive perspective. Cassie described planning as “starting with what it is that I’m supposed to be teaching and then finding ways to make it work for everybody” (pg. 518). She explained how she took into consideration several aspects of her classroom, such as students that have difficulty focusing on tasks for long periods of time and how was in and out of the classroom at the time of instruction. She was definitely aware that planning, while important, needed to be flexible if she intended to be able to reach all students.

We briefly discussed the need to plan for the essential portion of the content that everyone needs to learn and Cassie explained that her focus changed throughout the semester from planning for the “lower students or those students pulled out” (pg. 519) to planning for the 4 or 5 students that get ahead of everyone and consistently produce great work. When asked “how many categories of kids do you have” (pg. 519) within the context of planning instruction,

Cassie responded in terms of reading ability. She said that she had around 5 different groups, all at different reading ability levels, and she was beginning to think about the best ways to group students, “giving them sort of a choice but at the same time ...making sure that each person had a book that was at their reading level” (pg. 520).

When asked to "identify one student in your class that you feel that you have left out" (pg. 520), Cassie expressed concerns about one student in particular: “There’s one student ... her behavior and her...disrespect is really hard for me to get ... past it but she is probably one of the ones that’s in the most need of instruction and... attention” (pg. 520). When I asked her if this was the student that “keeps you up at night?” (pg. 520) Cassie replied that there was an additional student she was concerned about, again an issue with the “separation of behavior and academic” (pg. 521), which seemed to be the area in which Cassie had the greatest difficulties. I asked Cassie if “classroom management is the most difficult thing” (pg. 521) but she thought she was pretty good, but still needed reminders “to just constantly be walking around and pulling them back in...when students are disengaged or not where they’re supposed to be” (pg. 521). She went on to say “what keeps me up (...) making sure to make that time to go back and connect with those students that are doing the right thing (...) everybody needs – everybody can go further and go higher” (pg. 521).

Cassie was concerned that most of her energy was being directed at students that needed constant re-direction to remain on task, and we discussed being conscious about time management and choosing whom/when/why to talk to and re-direct, and how to make sure that all students were engaged in the activities (called on, eye-contact, hand on shoulder, personal space proximity, etc.) and how to do this in an effective but non-threatening way. Cassie said that after the school principal observed her, the one comment she had was regarding

“proximity... she noticed ...I was calling on students kind of right... where I was standing... in that front” (pg. 522).

Finally, Cassie also commented on the relationship she had with her Field Instructor and the impact of that relationship on her teaching. At this time Cassie was dealing with some of the stress of the internship by making lists that organized what she needed to focus on, one day at a time. She admitted that she felt

extra stress ... when I do have to type up that lesson because my field instructor is coming in and needs that... formal lesson plan... cause I feel like a lot of times ... I’m being watched but ... it’s not necessarily like a team... it’s like I’m just watched and getting critiqued but I don’t really get feedback and so ...I feel like I’m pleasing- trying to please other people ... when ... I need my focus to be on the students more (pg. 524).

When I asked her if, in some instances in which she needed support that her CT was not able to provide, she could ask for the support of her Field Instructor, Cassie said that she was considering the need to ask for more pointed and targeted comments besides “I’m doing a very good job” (pg. 530). Cassie noted that our relationship was based on truthful and non-threatening feedback, and elaborated by saying

I can really ask you... am I doing a good job ... with meeting the needs of all the students, but ... I’m not hearing it from anywhere else... are there specific things that I can be doing (pg. 528),

which highlighted her need for the opportunity to ask for, and receive, constructive feedback with regards to her students. Our conversations often touched upon questions, doubts, and alternate ways of planning and doing. However, Cassie often used these conversations as brainstorming events, in which she would both ask and answer her own questions, even when in a convoluted monologue. Throughout the semester, Cassie was eager for support, comments, ideas, and suggestions, and the above comments were a good illustration of my perceived need for teacher education programs to consider prospective teachers’ input in the design of their own

experiences, and allow them to provide guidance into the observations they will find most valuable.

When asked if she has “an equal responsibility for everybody” (pg. 526) in her class, Cassie said: “I’ve never thought about that question” (pg. 526). She would go on to say that although she wanted to be equally responsible for all students she was aware that “there are some students that need more than other students... emotionally and academically” (pg. 526) which she was trying to address.

I then asked Cassie if she thought she is equally responsible for a student with a disability and, referring to one of her students who had a hearing impairment I said “you spend a great deal of work and a great deal of time planning for her” (pg. 526) to which she replied “is that like a good thing or a bad thing” (pg. 26)? When I prompted her with “You tell me...” (pg. 526) she replied:

the definition of fair is what’s the best for every student kind of thing... what every student needs, so, I feel like some need more than others, so I would say then yes, sometimes other people need – need me more than others (pg. 526),

which was a direct reference to my introduction to the LIT 800 class and the ensuing discussion about “fairness”.

When asked about “who in your building can help you with your students” (pg. 527), Cassie had a good grasp of her potential collaborative universe in her school and mentioned all the staff members involved with one of the students we had discussed.

We discussed students’ expectations of their teachers with regarding to setting rules, pace, and mood in the classroom, and Cassie thought that many of the difficulties she had regarding how to manage some of her students were shared by her CT (not necessarily related to her lack of experience) and she noted that “I almost feel like we’re both at the same point with a

few students” (pg. 529), and continued with “I can’t really – sometimes look to her for the answer because she’s struggling with the same thing that I’m struggling with” (pg. 529).

We discussed some ways to manage behavior, setting clear expectations for the entire classroom and being consistent with both rewards and consequences, and also discussed switching her focal students at the end of the semester to include others students that now seem to be much more important: “attention I had to give before ... with the student with the hearing impairment and stuff, maybe now ... some of those things are coming more naturally and I can kind of focus [on others]” (pg. 532). Cassie had held a meeting with a parent on the previous night, and felt that this was a student she should focus on and needed to figure out if there were “things that I can do to help” (pg. 533). When I asked if she had spoken to the resource room teacher, Cassie said “no, cause she doesn’t see him. He was off ... this year when they made budget cuts so he’s not going there any more” (pg. 534). I suggested that she should look at his cumulative file and even talk to some of his teachers from years past, to find out what had worked with them and what she might be able to replicate in her classroom, but her comment about the Resource Room Teacher lead me to believe that Cassie felt that her relationship with the Resource Room teacher was restricted to the students they had in common, and she had not necessarily thought about the Resource Room Teacher as an *expert* she could tap into for the benefit of all her students (unlike me).

Finally, we discussed the fact that Cassie was confused as to how the next semester internship would be organized. She was concerned that all interns were going to rotate when teaching Social Studies and Science and said: “I want to make sure that I’m getting the full experience” (pg. 540). I found it distressing that the only time I saw her enthusiasm deflate

regarding her internship was when she expressed worry about the logistical details of her program that was causing her undue concern and pressure.

Cassie's *Final Draft of the Unit Plan* (Appendix AR) reflected the changes done on daily routines and lesson plans and also included artifacts, as well as data generated for Project Three, and the Unit Goal was changed to include the students' exposure and enjoyment of poetry. The planning now included all the tasks designed around Logik -the Poet – visit and the Assessment section of the Unit was based upon the pre and post assessment activities used. Cassie also explained in detail how she utilized the grading rubric, as explained how she had re-created her rubric that had initially been intended as a guide, to become a grading tool. However, she was not entirely pleased with the grading parameters and explained that she should have separated behaviors from content learning. Again, without prompting, Cassie was able to differentiate her instruction, including her grading, which denoted a great understanding of the connections between teaching and grading based on what is taught.

Cassie included a section on Differentiation in which she detailed accommodations and modifications made for her three focal students. The first section described differentiation targeting specific work for two students, and the collaborative work Cassie did with the resource room teacher. Cassie had placed a great deal of effort and time into her planning for students that would complete some of the work in the Resource Room, and was pleased to have been able to keep them working along side their peers so that they would always feel a part of her class upon returning from the Resource Room.

Despite starting her Guided Lead Teaching Unit Plan well ahead of time, Cassie's planning suffered various changes throughout the Semester. The changes addressed time constraints and activities related to the holidays, but also addressed occasions of authentic, and

“in the moment” (Appendix AQ, pg. 518) teaching. Each of the documented changes augmented students learning in some way, both collectively, and individually.

Throughout her planning, none of the students was ever excluded from a task, or given an expectation different from those of their peers. However, the planning and instruction of the Unit included instances of differentiation in the classroom as well as instances of collaboration between Cassie and the Resource Room teacher in order to address Students 1, 2 and 3 particular strengths and needs. On most occasions, Cassie wrote joint accommodations and/or notes, and also included instances in which the accommodations could/should be extended to students other than her focus students.

Cross-cutting Themes

Cassie was aware that “everybody needs [attention] – everybody can go further and go higher and go, you know, keep going” (Appendix AQ, pg. 521) but that “there are some students that need more than other students” (pg. 526), and planned accordingly by looking at the strengths and weaknesses of each student, and planning extensive individualized instruction that went beyond the required accommodations for her focus students. Furthermore, her planning of individualized instruction often included students to whom a particular accommodation could be extended, in order to enhance their participation or completion of particular tasks.

Planning for all students

Cassie’s planning of UPI suffered many changes based upon her knowledge of *each* of her students, as well as her knowledge of *all* her students. Cassie was able to use her knowledge about each student to create opportunities in which *each* student had the ability to be successful, individually, in small group, in large group, and as a participant in whole classroom activities.

Cassie made many changes to her UPI in order to provide opportunities for students to respond to a visiting poet's invitation to write haiku poems that he would later publish in a book, and was pleased that the plan changes had allowed the students to freely write with the goal of publishing, while responding to an unplanned motivation. Cassie reflected upon her unit plan in order to address some of our discussions surrounding the bare bones of the unit and, without much prompting or discussion, not only utilized but embraced the conceptual framework that supports the Unit and Lesson Planning Pyramids. Cassie would make this conceptual framework, and the language it affords, the centerpiece of her final project, as well as cornerstone of the public analysis of her unit. She was well aware of her students' knowledge about themselves, their individual goals for the year, and their level of enjoyment regarding poetry, and utilized their pre-assessment to gain "great insight into what...students knew and felt...took the responses to what they wanted to learn into account in the unit" (Appendix AR, pg. 550). Cassie also planned in ways that responded to the needs she had identified in *Project One* at the start of the Semester, and recognized that the active learning environment she was creating would require an active and involved guidance and management style, which she addressed by including reminders for herself within the Unit Plan. Cassie was conscious of the need to address learning styles and how this could be accomplished by utilizing strategies and methods discussed throughout LIT 800, such as "thinking aloud" (pg. 463) and "graphic organizers" (pg. 456), as well as rubrics.

Cassie's commitment to teach "each student" (pg. 473) never wavered and she was committed to ensuring that "each student" (pg. 473) was successful. She planned for the entire classroom as well as individual students and planned extensions to the students that had been identified as Gifted and Talented, but did not restrict them to those particular students, choosing

instead to include them in her plan as “extension packet available for all students to look over and try out” (pg. 473). Her focus changed throughout the Semester from planning for the “lowest students or those students pulled out” (pg. 519) to planning for the 4 or 5 students that were constantly ahead and producing good work. However, Cassie noted that these students were not the ones originally identified as Gifted and Talented, and planned accordingly.

Differentiating Instruction

Cassie’s UPI included a section on Differentiated Instruction even before her direct involvement in this investigation. Our conversations with regards to students’ needs and Differentiated Instruction, served to augment her planning and make her reflections and subsequent changes in instruction more purposeful but, her commitment to creating learning opportunities for *each* student, was well established before the start of this investigation. The Differentiated Instruction section of Cassie’s plan included not only accommodations and task supports, but also indicated the students that would most benefit from them at what points during the instruction. Cassie utilized every piece of information she could gather about her students to inform her teaching strategies, and tried to learn as much as possible about the “seemingly simple things that make these kids tick” (pg. 503).

Cassie developed a deep understanding of Differentiated Instruction throughout the Semester and conveyed this understanding as something that happened “naturally...as the unit progressed” (pg. 516). She “found that students work at different paces, and you have to flexible” (pg. 516) as well as being lead to think “a great deal about were each student ...[is] in the process” (pg.516), and constantly reflected upon her planning and instruction and adjusted both as needed to respond to student’s need, both the needs of the classroom as a whole, and the needs of individual students.

Cassie identified particular questions that would guide her investigation into her focus students and tried to learn as much information about each as possible. During our last interview, Cassie was able to speak about each of her focus students with regards to their academic abilities, their personal likes/dislikes, and the ways in which her planning and/or accommodations had taken this knowledge into account. Cassie committed herself to planning and instructing “each student” (pg. 464) and her commitment never wavered. She was determined to differentiate her instruction as needed, and targeted both students with identified areas of weakness as well as those that constantly worked faster and easier than their peers. Although she started her planning with the emphasis on addressing the needs of the students that had been identified as Gifted and Talented, Cassie soon started reflecting upon ways to extend particular accommodations to other students regardless of *category* or *qualifier*, and often used both “each student” (pg. 464) and “all students” (pg. 463) within her writing. Cassie was also very aware that the ways in which some students had been described and what she was observing daily were not always matching notions, and that it was important that her observations (and not pre-conceived notions) guide her instruction.

Cassie was explicit in the ways in which she paired students or grouped them according to task outcome, and manipulated the environment and seemingly random tasks in order to ensure the student’s motivation and self-confidence remained intact while increasing their chances for success: “giving them sort of a choice but at the same time...making sure that each person has a book that was at their reading level” (pg. 520). Cassie often talked about several of the students in her class, but when asked if she had an equal responsibility towards every student Cassie indicated “there are some students that need more than other students” (pg. 526) and embraced the notion that “fair is what’s the best for each student...what every student needs”

(pg. 526). Her attention shifted throughout the Semester as students demonstrated the need for more or less support in certain situations and at certain times. She often considered various means to reach a particular goal, and even when doubtful of the effectiveness of certain accommodations Cassie planned on utilizing the strategies, as suggested. Cassie did not exclude any students from any tasks or activities planned, and did not lower her expectations in order to ensure success. She investigated, probed, conversed, and reflected with and about her students and utilized every piece of information she could gather, as well as all the people within her collaborative universe, to inform her planning and instruction. Thus, Cassie was able to not only conceptualized appropriate responses to Instructionally Relevant Variation but was also able to plan for and instruct with the support of Differentiated Instruction.

Notions of Expertise

Out of the three participants, Cassie was the only one that identified her collaborative universe in relation to what each member had to offer to her teaching, or her students' learning. For the most part, Cassie viewed the members of her collaborative universe not necessarily as *experts* but as equal team members.

Throughout the Semester, Cassie was very sensitive to how many people she could identify as collaborative partners and always thought about her team partners as individuals that could contribute to either her development as a teacher, or directly as contributors to her students' progress. Although she considered how much she could learn from each of her collaborative universe members, Cassie did not perceive them as people she needed to defer to. On her first LIT 800 project Cassie identified 11 individuals who could contribute to her internship experience either directly with her or with her students, and her planning and instruction was purposeful and mindful of their possible contributions.

Throughout her Unit Plan, Cassie often spoke of the collaborative relationships she developed with the Resource Room Teacher, her Cooperating Teacher, her LIT 800 peers placed in the same school, and myself. Since the very first draft of the Unit, Cassie planned on sharing her plan with both the Resource Room teacher and the At-Risk Reading Teacher in order to, not only get feedback as to the layout of the unit, but also enlist their support in delivering and supporting instruction to the students they had in common.

Cassie was clearly very proud of the relationship she initiated and maintained with the Resource Room teacher, and often spoke of how well they had worked in collaboration, managing to maintain the two students they had in common on par with the rest of the class, regardless of the amount of time each student was pulled out for services in the resource room. Cassie often described instances in terms of partnership that focused on student engagement, but also took into account what the Resource Room teacher was planning and doing, and finding “the best way to make it work for these two students” (pg. 517). Unfortunately Cassie’s relationship with the Resource Room teacher was restricted to the interactions that evolved around particular students, and Cassie did not consider the Resource Room Teacher’s potential expertise outside of these interactions.

Cassie modeled a lot of her instruction on her Cooperating Teacher although she felt that she was often encouraged to make her own choices, and recognized that a part of her planning (individual student conferences) would not have been so easily accomplished if it had not been for the help of her Cooperating Teacher. She thought her CT had been extremely helpful when analyzing the schedule of classes and who was being pulled out at any one time in order to re-arrange when necessary, but also felt that there were times when she could not count on her CT

to provide advice or guidance because many of the difficulties she was feeling were shared by her CT.

Cassie considered her relationships with her LIT 800 peers as valuable collaborations although she did, at times, feel as if she was not always planning and instructing as they were. She did, at one point, question her planning as compared to that of some of her peers but remained steadfast as to her own planning because she “wanted to work more on the process of developing one and kind of weaving different things within that one” (pg. 491) as opposed to planning around the development of several different poetry pieces. Although she did not always feel as if she was working exactly like everyone else, Cassie gave and received extensive suggestions to/from her peers and, by the end of the Semester was considering ways in which to extend their collaborations.

Upon analyzing the collected data I can best describe my relationship with Cassie as *guided mentorship*. Cassie often requested my comments, opinions, and specific input on a variety of issues, not necessarily related to special education. She requested that I look at her Unit Plan but guided my analysis by telling me what to look for, or what areas she was least sure of, and also requested my opinion as to the appropriateness of the accommodations and differentiation she was considering. All the suggestions I offered were considered and utilized within the unit, and even when she did not necessarily agree with an idea or did not see its immediate applicability, Cassie was always willing to try any given idea, and embraced the conceptual framework that supports the Unit and Lesson Pyramids I introduced her to. Cassie noted that our relationship was based on truthful and non-threatening feedback saying “I can really ask you...I’m not hearing it from anywhere else” (pg. 528), which emphasized the need for interns and mentors to develop opportunities in which interns are free to ask for, and receive,

constructive feedback with regards to their instruction, perhaps without the burden of being assessed for a grade. For us, these opportunities frequently took on the form of brainstorming sessions in which Cassie freely asked questions and often found her own answers without my specific direction.

In contrast, Cassie's perceptions and relationship with her Field Instructor deteriorated throughout the Semester. While Cassie's initial comments regarding her Field Instructor had been related to her expectation that he would become an "outstanding mentor...will also be observing us in action each week giving feedback and positive reinforcement" (pg. 453), by the end of the Semester she admitted that maybe she should be asking him specific questions and guide him towards the areas in which she felt she lacked feedback (which was the approach she had clearly taken with me). While Cassie was able to approach her relationships within her collaborative universe from a team perspective, this approach did not extend to her Field Instructor. However this difference was not due to perceived notions of *expertise* but related to the fact that this was the one individual from who she received the least amount of useful feedback.

CHAPTER SEVEN – CAN YOU SAY “INSTRUCTIONALLY RELEVANT VARIATION”?

In this final chapter the data collected and analyzed in *Chapters 4, 5 and 6* will be compared and further analyzed in order to shed light upon the tensions found in this study. Thus, in this chapter, I will address the following:

1. Did the overall data, both individually and collectively, contribute to answering the *Research Questions*?
2. How did each participant perceive and negotiate their first semester of the internship year in relation to the identified *Problems of Practice*?
3. Did *tensions* emerge (through open coding of data) that influenced how each participant perceive and negotiate the first semester of their internship year?
4. In light of the analysis above, how can prospective teachers be supported in their identification and responses to *Instructionally Relevant Variation*?

I will end the chapter with the possible implications of this study, its limitations, and suggested future research directions.

Research Questions

In this section, the data collected in *Chapters 4, 5, and 6* was analyzed in order to determine how each participant contributed to each of the Research Questions this inquiry was based upon and, in turn, profile each of the study participants as it relates to *Instructionally Relevant Variation* (IRV). *Instructionally Relevant Variation* was conceptualized as related to notions of pedagogy, characteristics of students, and the mediating spaces between students and teachers, and indicates a set of qualities, or markers, that is fluid and all encompassing. It represents competencies and circumstances that impact teaching and learning, while allowing for overlap and gradation.

Main Research Question

How do the interns perceive, think about, and respond to the instructionally relevant variations of their students?

To varying degrees, all three participants perceived and thought about IRV. However, what influenced their perceptions, and thus their responses, was derived from different conceptions of teaching, related to their different expectations with regards to their own teaching, and equally related to their own ability to think about their teaching, while teaching. Their perceptions and responses to IRV were constrained by the varying tensions they felt throughout the semester and the level to which these tensions were unresolved.

Lisa

While Lisa was confident of her knowledge-base in child development and able to articulate the ways in which children vary within a classroom according to race, ethnicity, gender, socio-economic background, and academic proficiency, this categorical approach to variation was related to what she expected to *see*, and not necessarily related to what she actually experienced in her own classroom. Lisa was able to identify the variation within her focus students and a few other students whom she wanted to *help*, not by identifying each child's individual traits and/or developmental stages, but by fitting them within pre-assumed categories that, in her case, would remain static and restrictive through the Semester. Thus, all three focus students were identified by age, gender, and academic ability, and additional distinctive categories were added to each, such as fine motor skills (Student 1), behavior (Student 2), and demeanor/participation (Student 3). The identifying categories Lisa utilized at the start of the Semester to categorize her focus students, were related to perceived difficulty areas and did not

change throughout, and restricted not only the ways in which she related with her students, but also her perceptions of success with regards to each.

Consequently, throughout the semester, Lisa struggled to resolve the tensions related to her core developmental philosophical stance that she had appropriated throughout her program, and she viewed as essential, and a whole-child approach that might have allowed her to address her students' needs and strengths in different ways. Lisa tended to think about her students *categorically* (at particular stages of development) and viewed Student 1 as a child who entered Kindergarten academically behind his peers and with difficulties with fine motor skills. Even when faced with his many successes throughout the semester, Lisa continued to perceive, think about, and respond to Student 1 as an academically low student who required a remediation approach, and who was only able to improve his fine motor skills due to the "help" of an aid who worked individually with him three times per week. While she acknowledged this student's strengths, she did not respond to, or utilize a more holistic view of this student to plan his instruction.

Lisa thought about Student 2 as a Gifted and Talented child, who exhibited behavior difficulties with writing tasks, and who would only respond and participate when he decided to do so. In this case, despite having an accurate perception of the individuality of strengths and needs that characterized Student 2, Lisa refused to acknowledge and respond to the need to address the inter-related academic and behavioral issues that uniquely characterized Student 2 all throughout the semester.

Finally, Lisa's perceptions of Student 3, changed through the semester, from a quiet girl who did not always participate in class to a student "among the lowest" (pg. 340) due to absences. Thus, despite lack of instruction, Lisa's response to Student 3's most critical IRV, the

high number of absences and her consequent lack of instruction throughout the UPI, was clearly influenced by what she perceived as her duty as a teacher (to assess), as opposed to modified instruction.

Thus, Lisa perceived of her students as fitting into pre-conceived categories or stages, stages that she expected to see them progress through in order to observe academic growth. These categories would restrict the ways in which she thought about the children, and would also prevent Lisa from responding appropriately to the strengths and needs of each child. Lisa's conceptualization of Instructionally Relevant Variations was restricted to a developmental knowledge-base, a conceptual framework she envisioned essential to her pre-conceived notions of teaching and learning in kindergarten.

Megan

Megan held a very positive outlook of her students throughout the semester, even when identifying their areas of academic need. Megan did not identify her students according to any of the categories Lisa used, except academic characteristics, and approached her relationships with her students from an investigative stance, identifying each student's areas of difficulty, and potential strengths. Thus, while identifying their most immediate IRVs, she also identified the ways in which she might be able to respond to them.

Megan initially described Student 1 in the way in which he had been described to her, a student who had been diagnosed with Dyslexia but who did not qualify for special education services. She perceived and thought about this student as someone who needed to experience enjoyment when reading and writing, while learning "strategies to support his literacy learning" (pg. 407), and the ways in which she planned to respond to his IRV where directly related to his

individual needs: how to incite interest in reading and develop confidence, how to utilize his own interests to guide his instruction, and what skills need to be addressed first.

Megan identified Student 2 by her difficulty with handwriting and again thought about her student in relationship to the possible response to her identified IRV: adequate strategies to address area of difficulty, students' self-awareness of difficulty, and the possible relationship between difficulties in writing and difficulties in expressing thoughts in writing, an issue that Megan had expressed concerns about.

Then, Megan identified Student 3 as an "average, smart student" but maintained her investigative approach because she "want[ed] to make sure that...instructors do not forget to challenge her" (pg. 407). Thus, Megan planned to further investigate into possible areas of growth that had, so far, not been identified or strategized about. While she identified Student 3 by her perceived strength ("average, smart") she also acknowledged through her continued investigative approach that her knowledge of this student was incomplete and therefore she needed to continue learning about her individual IRVs.

Unfortunately, although Megan perceived, thought about, and planned on responding to each of her students unique and individual academic needs (the identified IRVs) there is no data to confirm whether Megan responded to IRV in the ways she intended. Megan's conceptual framework of teaching and learning was one based on knowledge of the whole-child, a constructivist view of learners, made evident by her ability to carefully observe her students. However, in her eagerness to allow her students to guide their own learning, Megan did not succeed in identifying the ways and times when learning should be lead, guided, and scaffolded. Because Megan extended all the planned individual responses to IRVs to ALL the students in her class, and there is no data to substantiate whether she continued to monitor the ways in which her

responses affected (or not) the students to whom they had been specifically designed, it is difficult to assert with any degree of certainty whether or not her planned responses were adequate and/or impacted her students' Instructionally Relevant Variations. She did not attend to the critical aspects of direct and explicit instruction and did not support her students in becoming self-regulated learners.

In summary, Megan was able to think about her students as having both areas of strength and areas of need, while immediately inquiring into the ways in which she might be able to tap into each. Megan was able to perceive, think about, and conceive responses to Instructionally Relevant Variation in a seamless continuum, but existing data does not indicate whether she was able to successfully execute her responses.

Cassie

Like Megan, Cassie maintained a very positive outlook of her students throughout the semester and approached her planning and teaching from an investigative perspective. Furthermore, out of the three study participants, Cassie was the only one who provided data that substantiates the connections she made between the ways in which she perceived and thought about her students' IRVs, and the ways in which she responded to it. Like Lisa, Cassie identified her students by gender and academic ability (as reported to her), as it related to academic areas of difficulty. However, Cassie demonstrated, throughout the semester, how her perceptions about her students changed due to their accomplishments and progressions through the UPI. Like Megan, Cassie spent a great deal of her time observing her students and planning in response to their needs and interests.

Cassie initially identified Student 1 as having an Hearing Impairment, with identified difficulties in the areas of reading, math, and interpersonal relationships. Cassie's perceptions of

Student 1, and possible instructional responses to IRV, were directed towards maximizing the classroom environment, and the student's time in the classroom. Perhaps unconsciously, Cassie did plan accommodations directed not at the impairment but at the immediate environment, a *way of doing* that is in direct relationship with a Disability Studies philosophy. Cassie's responses to Student 1's IRV were guided and adjusted, as needed, by the student's development and involvement with the Poetry Unit, as well as the student's accomplishments in both her general and special education settings.

Cassie initially identified Student 2 as his parents had reported, with "Handle with Care" forms, and the student's self-identified areas of need: being able to organize his thoughts in writing, and starting/finishing assignments in a timely manner. However, her own perceptions of the student, as well as her responses to IRV, changed in that they were more complete, and related to his own interests, shyness, and confidence as the semester progressed.

The label of "Gifted and Talented" was used to initially identify Student 3. Cassie reported that this was the student she initially perceived as having the most difficulties, and also the one whom she was most concerned about regarding his successful completion of the Poetry Unit. However, her perceptions of this student changed immediately upon the start of the unit, due to her appropriate address of his areas of interest, which allowed him the freedom to read, write, and complete the Poetry Unit within a theme that he felt confident in (sports and animals), thus developing his confidence and willingness to work through his areas of difficulty without exhibiting distress.

Throughout the Semester, Cassie constantly monitored herself, both her perceptions and her responses to perceptions and IRVs, and purposefully modified her planning and instruction in order to respond to each of the students' IRVs. The data collected indicates that Cassie was able

to acknowledge the ways in which the focus students were described to her, but maintain an inquisitive approach towards her students, which allowed her to constantly observe, think about, analyze, and appropriately respond to the perceived Instructionally Relevant Variation of each of her students, regardless of her initial assessment of each, or the ways in which they had been described to her. The data collected further substantiates that, through the semester, Cassie was able to consider the ways in which her focus students were initially identified, while allowing herself to make her own judgments which, ultimately, impacted the ways in which she responded to IRV by adjusting her planning and instruction.

Secondary Question #1

How is IRV influenced by prospective teachers conceptualizations of “difference”? Binaries? Degrees? Overlay?

There is no data to indicate that Lisa, Megan, or Cassie considered how various Instructionally Relevant Variations might overlay and produce conditions that require multiple approaches in order to create adequate responses. On all occasions, the study participants perceived *difference*, or IRV, as single identifiable conditions or circumstances. However, Lisa conceptualized difference as static categories (academic progress, and parent involvement), while both Megan and Cassie conceptualized *difference*, or IRV, as fluid and malleable, conditions and/or circumstances than could, given a proper response, be addressed.

Lisa conceptualized academic difference as a ranking mechanism that placed children in the “low”, “average”, or “gifted category”. These categories were often used to describe a child, although they were based on only one particular set of skills. Thus, for Lisa, the “low” (letter recognition) student was “low” throughout the semester regardless of academic success, the “gifted category” (2 grade levels above in reading ability) student was “gifted” regardless of a

decline on academic and behavioral success, and only the “average” ranking sustained change, a decline from “average” to “low”, despite a lack of instruction in which to base that determination. Lisa often spoke about the students whose parents guide homework, volunteer, pick up/drop off, and are “involved”, as opposed to those children who are *not getting anything at home* and thus perceived parent involvement as a defined binary of have/have not instead of a set of conditions on a continuum.

Megan and Cassie both perceived difference along varied continuums, with varying degrees of impact upon the children’s IRVs. However, the ways in which they responded to these variations also differed. While Megan created a set of possible responses to various IRVs that could be used by any child at any time, Cassie was methodic and purposeful in her responses, which implies a more sophisticated view of the individuality of each *difference*.

Secondary Question #2

What “categories of difference” are absent, acknowledged, and/or dismissed by prospective teachers, and which are most often considered when responding to IRV?

The three study participants were eloquent and descriptive when speaking about their students. While at the start of the investigation I felt reluctance from their part in describing their students, possibly due to our unfamiliar relationships and various cautions regarding issues of confidentiality, soon their descriptions were full of details, colorful, and anecdotal in nature. We spent most of our time together brainstorming and working through specific classroom problems, or discussing content progression, and methods of delivery. However, while most of the student-related discussions evolved around particular Instructionally Relevant Variations, and despite the participants’ broad knowledge of *diversity* issues (due, in part, to specific knowledge-bases they had been exposed to in their courses prior to LIT 800), the most often acknowledged category of

difference by the three study participants, as it related to their focus students, was academic ability.

Possibly because the course content was focused upon literacy and literacy instruction, the three study participants initially *categorized* their students according to their literacy ability. They utilized ranking within a particular skill (reading or writing), areas of difficulty and/or strength as determined by reports, self-reports and assessments and, to a certain extent, their interests within a particular skill set.

Closely connected to literacy, was the participants' use of dis/ability labels and/or special education eligibilities. While there is no data to substantiate that the participants had specific and accurate evidence of their students' dis/abilities as traditionally acknowledged in their schools (i.e. IEPs, 504 Plans, medical documentations, etc.), they utilized whatever information they had gathered, mostly in reported form to, not necessarily describe each student, but to distinguish one student from another. While they often mentioned students by their eligibility categories (autism, deaf, gifted and talented, etc.), there is no evidence to suggest that: (1) they had substantial knowledge about the characteristics of each of the dis/abilities that name the categories; (2) that they understood the range of individualities within each category; (3) that they understood the instructional implications of each of the dis/abilities, with the exception of Cassie with regards to Student 1; (4) that each specific label guided the planned instruction.

More importantly, there is no data to indicate that their perceptions of each of their students was clouded by the stigma and misinformation often associated with each of the dis/abilities, and it can be surmised that all three participants, while they did not necessarily dismiss their knowledge of their students' dis/abilities, they did not make what characteristics they could associate with it, the center of their planning and instructional focus, even when

carefully thought out, planned for, and documented. Throughout the semester the participants were able to perceive, acknowledge, but move past their students' dis/abilities to recognize and respond to their individual IRVs, irrespective of dis/ability.

The one *category of difference* that provoked the most preoccupation, reflection, and response attempts, were perceptions related to behavioral issues. Although Lisa, Megan, and Cassie perceived behavioral issues in distinct ways, this was a *category of difference* they all acknowledged and attempted (with varying degrees of success) to respond to. Surprisingly, although they all struggled with particular behavior difficulties with particular students, when asked about their perceived abilities regarding classroom and behavior management, all three participants perceived themselves as fairly successful. Thus, all three participants perceived tensions related to behavior as student-directed and intrinsic, personally related to each of their students, and not as possibly related to their own ways of managing a classroom as a whole.

Furthermore, while two of the participants also identified their students according to gender, they did not, at any point, perceive it as a possible origin of Instructionally Relevant Variation. Also, although the participants mentioned race, ethnicity, culture, and socio-economic status as factors that affect instruction and education in general, none of them indicated either of those markers as IRVs. While Lisa often mentioned the lack of parent involvement in relation to some of her students, she seemed to consider this a *category of difference* that goes beyond the realm of what teachers have control over, and dismissed it as something she had to simply accept.

In summary, to varying degrees, all three participants perceived and thought about Instructionally Relevant Variation. However, what influenced their perceptions, and thus their responses, was derived from different conceptions of teaching, related to their different

expectations with regards to their own teaching, and equally related to their own ability to think about their teaching, while teaching.

Lisa, who conceptualized herself as a *helper* and an *expert in child development*, thought about her students as owning particular skill sets that defined them and hindered their progression through learning and was, thus, unable to respond adequately to their IRVs. Megan, who conceptualized herself as someone who *facilitates* learning by creating a classroom guided by student interests, conceptualized difference from the stand point of academic interest, which allowed her students to feel a sense of ownership of their own learning. Finally, Cassie, who saw herself as a *team-member*, conceptualized *difference* as fluid and malleable, an asset to teaching and learning, and was able to maintain an open mind, collaborate with other professionals, and teach “in the moment”, thus maximizing her students Instructionally Relevant Variations.

Problems and Possibilities of Practice

The table below summarizes the data gathered in Chapters Four, Five and Six as it related to the participants planning and instruction, how their actions through the UPI shed light upon the three problems of practice identified in Chapter Two (planning for all students, differentiating instruction, and notions of expertise) and, whether or not this investigation (and investigator) had an impact upon the participants UPI.

The UPIs and the participants’ progression through the semester were impacted by the knowledge that each gathered with regards to their students, and the planning and instruction done reflects various ability levels to reflect upon the gathered knowledge, and various ways of working through and resolving the tensions encountered at all levels of planning and instruction.

| | Lisa | Megan | Cassie |
|---------------------------------|---------------|---|---|
| Planning and Instruction | Didn't change | Changed to respond to students' guidance, but maintained goal | Changed to respond to teaching "in the moment", maintained goal, and augmented student learning |

| | | | |
|-----------------------------|---|--|--|
| Problems of Practice | <p>Tensions felt regarding planning for ALL were unresolved.</p> <p>Tensions between developmental knowledge-base prevented differentiated instruction despite great knowledge of students.</p> <p>Very tense relationships w/ perceived experts in collaborative universe.</p> | <p>Empowered students to guide planning and changed instruction to respond to student's interests and questions.</p> <p>Committed to teach ALL students, provided accommodations but failed to guide instruction or target individualized instruction.</p> <p>Able to identify her own areas of difficulty but unable to resolve tensions between what she perceived should be done and what she was expected to do.</p> | <p>Concerned with planning for ALL and EACH student, adapted instruction according to unexpected circumstances.</p> <p>Differentiated instruction was at the center of the unit.</p> <p>Was able to capitalize on identified collaborative universe.</p> |
| Investigation Impact | <p>Work w/ researcher did not have demonstrable influence on planning or instruction, despite acknowledgement of tensions. Researcher unable to support resolution of tensions.</p> | <p>Researcher was a sounding board and brainstorming partner; many suggestions accepted and integrated in both planning and instruction. Researcher unable to support resolution of tensions.</p> | <p>Researcher augmented initial purpose, extended developing planning and instruction, and provided new language and conceptual framework.</p> |

Table 2 – Summary of Cross-Cutting Themes (Chapter Four, Five, and Six)

Thus, while all three participants considered Differentiated Instruction as a large part of their planning and instruction, they each conceptualized it in very different ways that, in turn,

impacted the ways in which they responded to Instructionally Relevant Variation, resulting in very different teaching(s). The UPIs of the three participants were also impacted by the collaborative approach that each engaged in with members of their collaborative universe, as well as their concepts of *expert*. The three study participants approached their collaborative universes, their need to support, and their concepts of expertise in very different ways, that had a great impact on the ways in which they responded to Instructionally Relevant Variation.

Teaching force is incompatible with student demographic

The first *problem of practice* identified in Chapter Two is related to the traditional approach to multicultural education as the vehicle through which the demographic imperative and achievement gap might be addressed. Thus, issues related to the “strikingly different racial, cultural, and linguistic profiles of the nation’s students and teaching populations” (Cochran-Smith, Davis & Fries, 2004, pg. 933) continue to fuel the field of multicultural education and the divisions among general and multicultural teacher educators, further perpetuating the notion that general education teachers are not multicultural teachers, and vice-versa. While multicultural education has begun to shed light upon and bring awareness to the issues surrounding the achievement gaps between racial/ethnic minorities and white students, it has restricted the field to specific demographic subgroups, thus restricting the multitude of *possibilities* to addressing the demographic imperative to a specific set of solutions. Furthermore, because most scholars in the field of multicultural education deem white pre-service teachers as a “monolithic and deficient group of learners” (Lowenstein, 2003, pg. 187), prospective teachers are being educated in a climate that does not inspire confidence in their own skills to deal with (a particular

definition of) diversity, unless they have sufficient exposure to issues directly related to multiculturalism, which creates conditions that support a narrow view of deficiencies that are directly associated with particular racial/ethnic minority groups.

Throughout this investigation, the participants did not, at any time, make evident concerns related to the achievement gap, particularly with regards to the demographic imperative. While all three participants struggled with confidence in their own skills to deal with ALL their students, they did not perceive their difficulties or conceptualizations of diversity around notions of racial, ethnic, or cultural demographic groups. However, it should not be assumed that their conceptualizations of diversity did not include biases that were left unspoken. Because discussing racial/ethnic/cultural issues is often a source of discomfort, and because the researcher is often perceived as from a *different* culture, it is possible that the study participants avoided speaking of *categories of difference* that could have been perceived, by the investigator, as problematic.

From the gathered data it can be assumed that all three participants were able to relate to and design instruction for their collective classes, demonstrating that it is possible for white, female, middle-class, prospective teachers to envision ways in which they can work with students across ALL demographic groups, not just those which are demographically or culturally aligned to them, and contribute to a re-conceptualization of “teacher candidates as competent learners who bring rich resources to their learning” (Lowenstein, 2003, pg. 187). Furthermore, all three participants were able to conceptualize the problems associated with the achievement gap within larger notions of “equity and justice” (Lee, 2004, pg. 25), and discussed their students within notions of equality, adequacy, and reciprocity. For example, Cassie designed her Unit around the students’ schedules and the possible collaborative opportunities, aiming to equalize

her student's educational opportunities. Megan designed her instruction around accommodations that were made available to ALL students, thus providing all students with the opportunities to achieve at their highest possible level of competency. And Lisa often spoke of the disparities between her morning and afternoon classes as directly related to issues of reciprocity, because the children had been divided according to the parent's ability to transport the children by car (as opposed to having to rely on school provided transportation) which she equated with the economic standing of each family.

The Role of Professionalization

The second *problem of practice* explored in Chapter Two is related to the divisions of the field of education into specialties and areas of expertise, evidenced since the beginning of the 20th century, and their role in the professionalization of teachers. According to Lagemann (1997), this division has promoted a territorial fight for privileged knowledge(s) among the professions, which, in turn, constrains professionals within their own fields and prevents collaboration. Within this context, and with regards to the preparation of teachers, the collaboration necessary for the development of a knowledge-base that prepares ALL teacher to work with ALL students, has been prevented from flourishing, and various expertise have emerged to respond to those *needs* that are seen as falling outside of the "scientific knowledge that underwrites [established] professional practices and discourses" (Skrtic, 1995, pg. 5).

While teacher preparation programs tend to have deeply entrenched philosophies that permeate the design and goal of their programs, no single view of professionalism is dominant in the social sciences. However, the functionalist paradigm that sustains a positivist view of professionalization, has dominated education, and supported the myths that surround the divisions between general education and various other specialties, and the assumptions that

students from various *categories of difference* require *expert* instruction that only certain professionals can confer. Maintaining this paradigm, while the three study participants verbalized their need to be able to teach ALL students, they also often accepted, the *expert* knowledge(s) of those they worked with. They might have, at times, questioned their working relationships with the various *experts*, and might have had various ways of conceptualizing, initiating, or maintaining their collaborative relationships, but none dismissed *expert* knowledge(s) as without merit (which would have indicated a subjective perspective), perhaps because their “professional induction demands complete acceptance of the professions received knowledge on faith” (Skrtic, 1995, pg. 19). Thus, it can be assumed that Lisa, Megan, and Cassie, while considering various ways of providing instruction to most or ALL students, negotiated their roles within the practice of the schools where they were placed. While they are very different individuals, with different ways of thinking about themselves in their roles as future teachers, they all found ways of dealing successfully with the issues related to *expertise*, and its impact on professionalism and induction.

Silent Binaries

From the start of the semester, Lisa was able to verbalize “what it means to teach and what knowledge and experiences are required to teach well” (Carter, Doyle, & Riney, 1995, pg. 266) and often commented on the “dubious view that only a few teachers ever achieve proficiency” (pg. 266), notions deeply connected with the silent expert/novice binary. More than any other study participant, Lisa presented with a “disparity between the teacher’s beliefs that [she] should know how to teach...and [her] level of preparedness for this task” (Mather, Bos, & Babur, 2001, pg. 478) which ran contrary to her perception that her knowledge of child development would aid in her instruction of kindergarten students. Because Lisa’s knowledge

was circumscribed to this particular domain, her curricula was also circumscribed to a particular set of possibilities which prevented her from being able to envision her students as multi-faceted individuals, or re-conceptualize her instruction in different ways. Her “beliefs about what it means to be an expert ... affect[ed] the degree to which ...[she] explicitly search[ed] for what ...[she] don’t know and take steps to improve the situation” (Bransford, Brown, & Cocking, 1999, pg. 36). Regardless of her perceptions of herself as a child development *expert*, Lisa appropriated the expert/novice binary and accepted the fact that she, as a novice, was “inadequate with respect to the core tasks” (Carter, Doyle, & Riney, 1995, pg. 266), and assumed that her own development as a professional was a “linear function of expertise” (pg. 266). Thus, her ambivalence towards differentiating instruction and her conviction that she would only be able to attain certain knowledges with the passing of time.

Both Megan and Cassie approached the silent binaries from different perspectives, with very different results. With her ever-present notebook and constant need to brainstorm, Megan saw herself as a learner and someone who was able and willing to learn from everyone, including her students. While she considered herself a novice, she constantly searched for better/other/different ways of teaching and reaching her students, never doubting her ability to plan and/or instruct at a higher level, and constantly planned on what to do when in her own classroom. The only area in which Megan allowed herself to hesitate and question her own judgment was with regards to issues of behavior management, and only in circumstances in which she felt she should defer to more experienced teachers/administrators, the *experts* on a particular subject/student. However, many of the instances in which Megan deferred to others, were also instances in which self-examination and discussion regarding *expertise* ensued.

Cassie took, yet, a different approach and response to the silent binaries. Like Megan, Cassie did not question her own ability to teach and often looked for varied ways of planning and/or instructing. However, while Megan took on a *learn now to apply later* approach, Cassie saw it as a real opportunity to learn, practice, evaluate, and improve upon. This, combined with her approach to teaching as a collaborative enterprise, indicated that Cassie was, at least in part, able to recognize the silent binaries of the paradigm that supports her program, reflect upon them, and then find ways to be successful within them, without compromising her own conception of teaching.

As posited in Chapter Two, the traditional preparation of general education teachers which revolves around subject matter or fields of specialty, instead of allowing for exploration of knowledge, confines it, by circumscribing prospective teachers within the boundaries of other professionals, and teaching them to seek *expert* knowledge with problems they don't believe they have the pedagogical background to deal with. While all the study participants looked for *expert* knowledge to support their practice, the ways in which they initiated these relationships, and the ways in which they envisioned themselves within these relationships, determined the outcome of the collaboration, and ultimately their ability to teach ALL students. Thus, although their own notions of their *expertise* varied, to some extent, the three study participants saw themselves as *novices* with regards to special education, and they all engaged in *expert/novice* binary relationships with those they perceived as special education *experts*. However, the outcomes of these relationships were very different. Lisa and Megan attempted to engage in collaborative relationships but approached them as *novices*, in which they assumed deferential positions within the *expert/novice* binary, and relinquished power over their actions. As a result, Lisa was dismissed as someone completely outside of the realm of professionals capable of working with

a child with Autism, and Megan was relegated to a position of behavior monitor, one with nothing to offer regarding her student's behavior plan. They were both tacitly encouraged to defer to the *expertise* of the special education and/or behavior professionals of their school, and implicitly shown the demarcations of their profession, and their standing as *novices*. On the other hand, Cassie approached her collaborative relationship with the resource room teacher and reading specialist as an equal partner, one willing to take the first step towards working in a true partnership, with the goal of providing the best possible education to her students. As a result, Cassie was able to initiate, develop, and maintain a professional relationship with the *experts* in her building, and enhance her students' learning as well as her own.

A parallel and mutually reinforcing binary is that of the theory/practice divide. Both binaries lead to "radically different conceptions of teacher learning" (Cochran-Smith & Lytle, 1999, pg. 249) and "are invoked by differently positioned people in order to explain and justify quite different ideas and approaches to improving teaching and learning" (pg. 251). Therefore, individuals who are inducted into a profession tend to act in the ways expected by that specific professional community, which, in turn, operate in mutually reinforcing ways.

Again, Lisa presented the case in which this deleterious cycle is most evident in that, despite the difficulties she experienced, she constantly received high praise from both her Collaborating Teacher and her Field Supervisor. Although Lisa was unable to identify and take into account each individual student's strengths and needs, the praise she received further reinforced her perceptions of self and of her abilities as a teacher, and allowed her unresolved tensions to persist. Although in a different way, Megan also attempted to act in the ways expected by her professional community, by deferring to her CT, the school principal, and even the special education para-professional, whom she envisioned as *experts* in the field. However,

Megan was slightly resistant to some of the ways in which she found herself being implicitly guided, making suggestions and trying different approaches that were not always well accepted, which might have contributed to her lack of confidence in her own *expertise*. Finally, Cassie, whom adopted an investigative stance towards her students, and an open-mind towards all means of gathering information about ALL her students, was clearly able to blur the lines between the *expert/novice* binary and embrace the possibilities of paradigm crossing.

Finally, the beliefs/dispositions binary is a silent binary in professional induction, more recently made evident with the widespread sanction of policies regarding dispositions such as those espoused by the National Council for Accreditation of Teacher Education (NCATE) in 2002. Thus, many teacher preparation programs have been compelled to ignore the 1950's notion that beliefs, "those propositions pertaining to schooling, teaching, learning, and students that teachers hold to be true" (Bondy et al, 2007, pg. 68), guide what teachers do, and instead embrace the notion of "professional dispositions" (NCATE, 2002, pg. 12). Although the institution where this investigation took place is not NCATE certified, the discussions between the two fields that posit *dispositions* versus the notion that *beliefs* are considered to be "a stronger predictor of behavior than knowledge" (Bondy et al, 2007, pg. 68) exist, however silent. Thus, the persistently silent *belief/disposition* binary still exists, and may implicitly be reduced to a set of directives that tend to agree with the NCATE (2002) definition of "professional dispositions" (pg. 12) as "professional attitudes, values, and beliefs" (pg. 89), running the danger of subsuming the argument within another binary, that of who has/has not the dispositions necessary to be a teacher. Again, the binary is posited in silent terms, since prospective teachers are often not made aware of a lack of operational definition, or reliable and valid measures

(Borko, Liston & Whitcomb, 2007), and left “vulnerable to the imposition of their professors’ ideological viewpoints” (Villegas, 2007, pg. 370).

The *beliefs/dispositions* binary is most often acknowledged when students are in field experiences. In this instance, while Megan did not comment on the supervision done by her field instructor, Lisa and Cassie had very different interactions with their field instructor (which happened to be the same individual), and different views of their own practice, vis-à-vis his observations. While neither of them made any reference to either *beliefs* or *dispositions*, they both perceived that the in-situ observations made by their field instructor were partially constructed around this binary, and crucial for the successful completion of their internship. Because this binary was not made explicit, and no guidelines were given as to the expected *behaviors* and/or *dispositions*, the interns in this investigation viewed the occasions in which their field instructor observed them very differently.

While Megan did not comment on the observations and/or feedback received from her field instructor, Lisa started receiving very positive feedback from her field instructor early in the semester, and was told by her CT that she was probably the best intern they had ever had. On the other end of the spectrum, Cassie, who had the same field instructor, felt stressed and rushed every time she was observed, and confided that she did not receive useful and/or targeted feedback. While the three prospective teachers *believed* that it was their responsibility to teach ALL students, only Lisa received the *expert* (CT and Field Instructor) feedback that communicated that she had the “professional dispositions” (NCATE, 2002, pg. 12) necessary to be a good teacher. Paradoxically, and despite the lack of relevant or positive feedback, Megan and Cassie were able to plan student-centered Units. Their *belief* that they could/should teach ALL students and Cassie’s commitment to ALL and EACH of her students were the defining

factors in their success, despite a lack of rigorous feedback, or a positive perception of their “professional dispositions” (NCATE, 2002, pg. 12) vis-à-vis their field instructor.

How tensions shaped the internship experiences

The internship experiences of the three study participants were further influenced by their attempts to negotiate tensions that were not clearly identified in the a-priori analysis. All three participants struggled with understanding, negotiating, and reconciling different tensions found in their internship experiences, tensions that would greatly influence their thinking about teaching, the ways in which they perceived, identified and responded to Instructionally Relevant Variation, and their daily instruction.

Lisa

Throughout the semester Lisa struggled with two tensions that influenced her entire internship.

On the one hand, what Lisa considered her greatest advantage, her core knowledge of child development, would hinder how she perceived her students, how she planned their instruction, and how she reconciled what she observed in the classroom, with what she expected to observe. Throughout her initial preparation, which was largely focused on a fundamentally developmental approach to children, Lisa became used to looking at children through the lens of developmental (*categorical*) stages. This lens led Lisa to think that she could perceive her students, identify and plan her instruction according to her ability to identify individual students that could, at certain points in time, be profiled according to expected characteristics usually found within particular developmental levels, and levels that follow a pre-determined progression. Thus, Lisa expected her role as kindergarten teacher to be one of observer and *helper* or children, guiding them through their progression along stages of development.

However, and maybe because Lisa was a detailed observer of children, she often noticed the instances where the observed children's behaviors did not coincide with what she expected to see in a particular developmental level, either because their progression through the expected characteristics (and levels) was not linear, or because they might have been at different developmental stages depending on what aspects of their school lives she observed. Thus, this first tension between what Lisa expected to see (through her child development lens) and what she actually observed (a more holistic child development that is not linear or progressive), created a tension that impacted the ways in which she was able to see her students as having individualized needs and strengths that should be addressed, regardless of their expected developmental level.

On the other hand, Lisa's deeply held belief of what she considered to be the fair in the classroom also influenced her ability to plan for the individual needs of her students. While none of the study participants had any formal instruction in differentiated instruction, they all spoke with varying levels of confidence and knowledge about the need for every teacher to know how to differentiate instruction as a means to address students' individual needs and strengths. However, Lisa was the only study participant who struggled to reconcile what she understood as "differentiated instruction" and her sense of fairness in the classroom. Maybe because she did not have a clear understanding of "differentiated instruction", she considered individualized instruction as instances of possible unethical behavior on her part. She struggled with the tension felt between not wanting to "change expectations for children" (Appendix Q, pg. 314) and the importance to respond to each child's need or strength. She further struggled with the tensions she observed between the two groups of children she had (morning and afternoon classes), and the groups' progressions through the planned curriculum. Again, due to her perceived sense of

fairness (fairness between groups), she was reluctant to consider addressing the curriculum in two different ways by planning differently for each group.

In both instances, Lisa struggled with tensions associated with her expectations regarding what her students would look like, how they would behave, and how they would progress through their child development stages (which constituted her pre-conceived notions of herself as a teacher), and what she was observing in the classroom. While she received extremely positive feedback from both her CT and her field instruction supervisor, and felt very comfortable in her role of prospective teacher, the tensions she struggled with were not addressed and she often dismissed them as possible characteristics of a prospective teacher's developmental stages. As an observer with the benefit of hindsight, it is clear to me that Lisa struggled with tensions surrounding concepts that I would have expected a prospective teacher in their internship year to have previously negotiated: firstly, how to maintain a balance between an individual and a holistic view of children; secondly, how to reconcile her own notions of practice with what many teacher educators would consider best-practices (i.e. differentiated instruction).

Megan

While Lisa's tensions were related to her perceptions of what a *teacher should be*, Megan's tensions appeared to be related to what type of *teacher she wanted to become*. Megan's approach to her internship was one of discovery for future application. She wanted to learn as much as possible and decide what would eventually become a part of her practice, and was comfortable with the idea that she would not use all she would learn during the internship in her future classroom. However, the greatest difficulties Megan encountered throughout the semester had little to do with her own choices of planning or instructing, and were directly related to

classroom management issues and institutional practices that she was suddenly faced with and had not previously considered.

While Megan had previous exposure to classroom management as a subject matter in some of her courses, her internship experience provided her with the opportunity to experience an environment where classroom management structures were often unclear and inconsistent, and largely dependent on the student and circumstance. Furthermore, while Megan had a very clear plan of how she wanted to give her students ownership of the content, she had not considered classroom and behavior management to the same extent. Thus, when faced with a classroom dynamic that included having to manage a few students with disruptive behaviors, Megan struggled with tensions related to needing to reconcile the ways in which she would have liked to be able to manage the classroom and the behaviors, and the ways in which her CT did both. Megan considered behavior management a deeply personal engagement with her students and often commented that, her personality was very different than her CT and therefore her future behavior management would be very different than what was being observed. Throughout the semester, Megan was not supported in asserting herself in the classroom, and was unsure as to the behavior guidance she was expected to provide. Furthermore, Megan was unsure how to fit within the school environment, and within the institutional discipline structures.

Overall, while her internship provided Megan with many opportunities in which to think about and try to negotiate the tensions she felt related to classroom and behavior management, these same tensions were not addressed during the internship, by either her CT or her internship supervisor. Megan perceived her CT as a teacher who was comfortable within an institutional structure that was mutually supportive of her classroom practices, but could not envision herself holding the same expectations, rules and consequences in her future classroom. Thus, throughout

her internship experience, Megan was faced with unresolved tensions related to how to manage her future classroom while preserving the integrity of her personality and identity, as well as how to find a common ground between the classroom she envisioned for herself and the institutional norms of the schools where she will teach in the future.

Cassie

Cassie was very confident in her skills as a prospective teacher and very eager to put into practice all that she had learned. Perhaps because her parents were both education professionals (a middle-school administrator and a teacher), Cassie seemed to be more at ease than both Lisa and Megan when considering her internship experience. Cassie thought constantly and broadly about how her students influenced her planning and instruction and, throughout the semester, we never discussed administrative issues related to schools, difficulties among professionals, or issues related to the ethos of schools. Cassie was solely focused on the practical aspects of her classroom and her practice.

Besides (or perhaps because of) her great preoccupation with each of her students, Cassie's unresolved tensions evolved around behavior management, specifically how to ensure that she was, in fact, giving her attention to all students equally. She expressed concern over the fact that most of her energy went into re-directing students who were off-task, those who were in her immediate vicinity, or those who exhibited attention-getting behaviors. It was important for her to have a daily personal connection with each of her students and she struggled with finding ways to accomplish this. She was aware that this was not an issue of time management but, instead, an issue of both classroom and behavior management, and thus struggled with reconciling her expectations of herself and her daily practice. While Cassie thought that, for the most part, she was being very successful with regards to classroom and behavior management,

she thought that was at the expense of a few students with whom she did not connect as deeply. She mentioned that, at times, she would become absorbed by a few of her students and would realize that she had gone a whole day without “make[ing] the time to go back and connect with those students who are doing the right thing” (Appendix AQ, pg. 521).

Overall, the three study participants experienced their internships in very different ways. The ways in which they envisioned themselves as future teachers were very different, and the ways in which they experienced their internships were mediated by different tensions and unresolved issues.

Instructionally Relevant Variation – at the intersection of three pedagogies

The potential tipping point for the design of relevant responses to the Instructionally Relevant Variations identified by the study participants are offered here. This tipping point can be found at the intersecting point of three existing pedagogies that mutually influence each other but have, thus far, been studied and understood as individual areas of *expertise*. This intersecting space/place where more complete responses to IRVs are possible, can be conceptualized within a teacher preparation by weaving Culturally Relevant Pedagogy (CRP), Response To Intervention (RTI), and Differentiated Instruction (DI) as emerging pedagogies that mutually influence each other, are cross disciplinary, and require a stance of collaborative inquiry.

While there is ample research regarding the conceptualizations and/or potential utilizations of CRP, RTI, and DI, most efforts have been done in isolation, even if concurrently, but without the study into the ways in which each of these pedagogies informs the others. This study indicates that if CRP, RTI and DI had been a part of the interns’ preparation in visible, explicit, and combined ways within an “inquiry-as-stance”/disability studies framework, they

could have supported varied and multidisciplinary ways in which to better responded to IRVs, and conceptualized *possibilities of practice*.

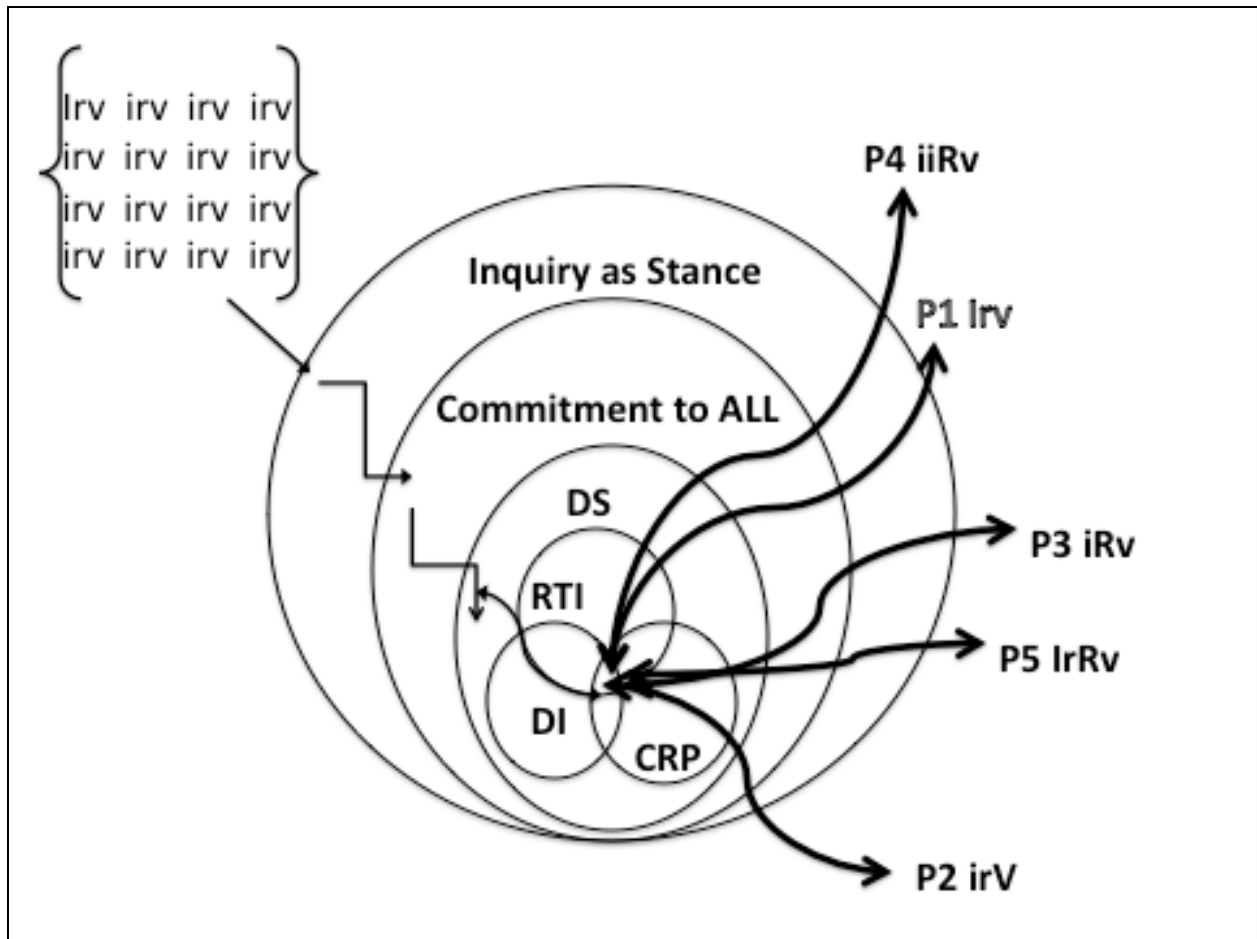


Figure 3 – Tension Analysis and Possibilities of Practice

While each of the above mentioned pedagogies has received varying levels of attention from federal, state, and local institutions, their core concepts are often disseminated with variations and, among the three participants in this study, CRP, DI, and RTI were present at varying levels of understanding. Of the three, only the notion of Differentiated Instruction (DI) was frequently referenced, although none of the three study participants agreed on a basic working definition. Furthermore, CRP and RTI were concepts that, according to the collected data, had not been explicitly discussed as pedagogical tools. However, the data also indicates that

all three of these pedagogies could have easily been made evident, and each study participant could have been given a wider set of tools with which to initiate explorations into varied ways in which to negotiate through the tensions they felt along the semester.

Furthermore, because the conceptual frameworks of each pedagogy were not well understood, the interns held the notion that both RTI and CRP are concepts better left to the *experts*. In addition, the experiences of these three students highlight the difficulties they had in defining, understanding, planning, and instructing students while utilizing the principles of DI.

The experiences of these three interns further suggests that a clear understanding of Culturally Responsive Pedagogy, endorsed by Gloria Ladson-Billings (1995) as a “dynamic and synergistic relationship between home/community culture and school culture” (pg. 467), might have been of great benefit to them, but to Lisa in particular. Although she was able to verbally identify her students as members of their school community, she was also very aware of the need to develop strong ties between herself, the families, and her students’ home communities. However, because she was not able to study the school/home relationships that so broadly and deeply influence the kindergarten experience, Lisa did not interrogate her own identity as a cultural being, vis-à-vis her students. Consequently, her reflective practices were restricted by the narrow identities (as she understood them) of her students, and did not extend past the institutional frameworks she was able to identify. Like Lisa, Megan was aware of the “synergistic relationship” (Ladson-Billings, 1995, pg. 467) between home/community/culture but, while Lisa often made reference to parents who were unwilling/unable to participate in this relationship, Megan was not able to conceptualize it within the confines of the internship experience. Finally, Cassie based her UPI upon the completion of a unit of work that naturally required and expected the building of bridges between the student and the family, and the

student/family and the school. By building her entire unit upon a deeply personal piece of poetry, Cassie developed a “framework of learning as a process of identity development” (Settlage et al, 2009, pg. 103) both for herself and for her students, and provided them with a “validating, comprehensive, multidimensional, empowering, transformative, and emancipator[y]” (Santamaria, 2009, pg.223) pedagogy which stands at the heart of Culturally Relevant Pedagogy.

Closely related to the notion of validating, transformative and emancipatory practices is the dual principle of RTI/DI. Both RTI, which is becoming widely spread throughout the country and fully endorsed by the federal government, and DI, a more recently systematized and rigorous set of strategies endorsed as capable of responding to individual student needs, are based on the assumption that teachers must know their students well, and have an equal responsibility towards ALL students in their school communities.

While RTI is often simply viewed as a group of academic and behavioral interventions and strategies aimed at improving the student’s success rate in the classroom, it is based on four assumptions that could have supported the resolution of the tensions felt by the interns. First, because RTI considers the general education classroom as the main (if not only) site of instruction, and the general education teacher (in collaboration with others) the catalyst for particular interventions, it has the potential to disrupt the traditional ways in which students are identified At-risk, Title I, or disabled, RTI team meetings could have provided a good starting point for a discussion about students and allowed Lisa and Megan to bridge between the special and regular education paradigms. Second, RTI is responsive to student needs, which could have directed the interns to examine the ways in which they identified, analyzed, and responded to IRV. Third, RTI requires that teachers be involved in collaborative ways and develop methods of constant communication among all partners involved in a students’ life, which is supportive of

an “inquiry as stance” approach. And finally, because it is based on the constant progress monitoring of both individual students, groups of students, and schools, it requires a “collective team problem solving” (Gerzel-Short & Wilkins, 2009, pg. 109) approach, and the ability to Differentiate Instruction.

According to Tomlinson (2008), DI advocates for a “logical way to achieve the goal of content acquisition” (pg. 27) through the manipulation of content, process and product (Levy, 2008). Although initially associated with the field of special education, in the late 1990’s, DI became synonymous with a systematic and rigorous use of strategies that is responsive to student needs. Because it is based upon a process of discovery and adjusting to constant change, it requires that teachers think of themselves as constantly learning, alongside their students. Differentiated Instruction is further based on a “synergistic relationship” (Ladson-Billings, 1995, pg. 467) because it promotes the development of deep relationships between teachers and students in order to promote “student efficacy and ownership of learning” (Tomlinson, 2008, pg. 30). Furthermore, as proposed by Santamaria (2009) DI and CRP are both “designed to provide support for groups of students who have been historically unsuccessful in mainstream education classrooms” (pg. 216).

In summary, the experiences of the three students in this investigation suggest that CRP, RTI & DI, are pedagogies that mutually influence each other, can be made more effective and far-reaching when conceptualized around the notion of a “moral imperative” (Stiker, 2002, pg. 526), that requires the commitment to teach ALL students, and can be used to envision the *possibilities of practice* that lead to the further development of teachers for ALL. The three students in this investigation, while they each had particular understandings of RTI, DI, and

CRP, had not fully and explicitly discussed each of these pedagogies and were not able to fully utilize each and/or their intersections in identifying IRV.

What can we expect interns to do?

What can we expect interns to do? According to the experiences of the three interns in this study, we can expect quite a lot. While all three interns had varied experiences, perceived and responded to their students' IRVs differently, and negotiated the tensions of their internships in different ways, they were equally successful in their first planning and instruction endeavors.

Their combined experiences show that interns (or, at least, these three interns) take their future responsibilities as teachers, role models, and mentors very seriously. That they can (and do) think deeply about their teaching, about how others teach, and about how those observations influence their thinking about their own teaching. Interns can (and do) think deeply about their own learning processes, and how these are reflected upon their students' learning.

The three interns in this study were vigilant in their learning! They were active *watchers* of children, who thought intensely and constantly about their students and how to teach them, cared for them, guided them, mentored them. But they were also *watchers* of the adults they were supposed to use as barometers for their own practice.

Interns made judgments about children and their families, about other teachers, administrators, supervisors, cooperating teachers and researches. But, most of all, interns made judgments about themselves. They struggled to manage new environments, and to learn to teach while being assessed. They learned and taught while trying to negotiate their own tensions between what they expected teaching to be, how there were experiencing it, and what they anticipated it will become in their own classrooms.

Interns question what we, teacher educators, often assume is a best practice, they conceive classrooms where students, not teachers, guide instruction, and they go beyond the goal of teaching ALL students, demanding that they teach EACH student.

So, what can we expect interns to do? We can expect interns to be able to take all they have learned about teaching, reflect upon it and, as was the case in this study, go beyond the practical limitations of their learning. The interns in this study were able to deepen their own knowledge-base(s) about teaching, and looked for ways in which to extend beyond the limitations of their learning.

While the research upon what are the essential skills for inclusive teachers (i.e. Blanton, Pugach & Florian, 2011; Harvey, Yssel, Bauserman & Merbler, 2010) points towards explicit instruction about special education and holding high expectations for all students, providing field experiences across disciplines, providing collaboration across teaching majors, providing opportunities to practice co-teaching, etc., these experiences were not available to the interns in this study. They had limited or no exposure to students with disabilities or special education classrooms, and had never collaborated with their fellow peers in a special education major. Therefore, they should not have been expected to be able to reflect upon the best ways to teach students with special education needs. They should not have been expected to know who, within their collaborative universes, could best support their practice by collaborating in and outside of the classroom. They should not have been expected to look for and request support for their teaching from other professionals. They should not have been expected to be able to read and Individualized Educational Plan and differentiate their instruction accordingly. However, although they should not have been expected to do any of these things, they managed to do them

all. They were able to deal with the complexity and tensions of their internship even without the scaffolding that each of them identified as potentially beneficial.

Implications of the study

Having delved deeply in three teachers' practices and their attempts to identify and respond to IRVs, four implications can be drawn. These implications might shed some light onto what teacher educators can look for in their prospective teachers and how to support their growth towards becoming teachers for ALL.

First, it is important that teachers learn how to perceive, identify and respond to their students' IRVs and, as the data shows, this is a process that requires modeling and scaffolding. Therefore, the first implication of this study is that, much like prospective teachers needed to learn more about their students IRVs, teacher educators also need to find ways in which to perceive, identify and respond to the IRVs of their students, the prospective teachers. All learners, regardless of their trajectory along a learning curve, have needs and strengths that are inherently personal and guide their learning. For prospective teachers, the process of learning is made more difficult since they are developing teaching identities against the backdrop of years of witnessing teaching. They are familiar with themselves as students, and have internalized the methods and pedagogies that have worked for them. This makes the process of learning to teach an arduous process, fraught with tensions. One suggestion derived from my observations of these three interns is that they would have benefited from working collaboratively in tightly knit groups, along the program, perhaps with the support of instructors assigned long-term. This way it would be possible for instructors to get to know their prospective teachers on an individual basis, and address their individual strengths and needs by providing opportunities in which they

could look deeply (and address) at the tension among various assumptions about learners, teaching/learning, development, culture, and schools as transformative institutions.

Second, within a closely-knit group of prospective teachers, discussion would take center stage, particularly those directly related to teacher identity. Small groups are propitious to open and frank discussions, as well as knowledge-creation and allow for opportunities that are difficult to enact in large classes. Prospective teachers could be guided towards discussions geared towards the various binaries associated within their practice, and the many ways in which knowledge bases are deployed (and their associated intentions). Furthermore, within small groups it would be easier to build upon their knowledge-bases and embrace discussions leading to the identification of tensions, as well as an easier acknowledgement of their concerns as valuable and genuine.

The third implication of this study is related to the need to de-mystify notions of disability and the associated expertise(s) created alongside narrow views of diversity. As evidenced in this study, the prospective teacher's conceptualizations of diversity were, on the one hand, wider than those espoused by multicultural education and, on the other hand, restricted by an unidentified knowledge about special education. Race, culture and ethnicity were completely (and surprisingly) absent from this study, which might suggest that issues of diversity need to be explored in wider contexts and outside of the realm of multicultural *expertise*. Equally important is the need to present disability as one of the many facets of human variation and, again, outside of particular fields of expertise. While the participants in this study all made specific references to students with disabilities, their ascribed labels and potential learning needs, they did not have the knowledge base usually associated with special education teachers. Not only did they assumed that they did not know any of the teaching strategies that are usually

deployed for students with their particular needs, they were often prevented for learning from those they viewed as *experts*. This is an example of the need to provide content that is relevant for ALL students, not particular categories of students.

The fourth and final implication of this study is a natural extension of the above: prospective teachers should witness and participate in the construction of the dialectic of teaching, without the constraints of evaluations. Perhaps by offering experiences in environments similar to the internship, the interns in this study would have been able to negotiate through some of the tensions they felt related to the ethos of school. Interns could experience, well ahead of their internship, the collaborative team-approaches required for the process of identifying and responding to students IRVs, and become familiar with the negotiations required for planning and instruction that is responsive to all students.

Limitations of the study and future research

There are three main limitations to this study. While the last can be addressed in future research, the first two below should be understood only within the boundaries of the study.

First, my own perceptions of the participants and their progressions through the semester (my perception, identification and response to their IRVs) was influenced by what I was looking for and might have prevented me from seeing past what, for readers, might be clearly evident. Because I set up this study with three a-priori themes of analysis, other readings of the data are possible.

Second, in my quest to document how/if participants identified and responded to IRVs, I refrained from openly influencing the ways in which they responded to the IRVs they did identify. In a future study, the researcher could perhaps look into ways to participate more actively and document her/his contribution.

Lastly, not only did I use very narrow conceptualizations of RTI, DI, and CRP (looking only at what I considered the more salient aspects of each, vis-à-vis this investigation), but I did not openly discuss either approach with the study participants. Future research might take this aspect into consideration and, not only openly conceptualize and communicate how RTI, DI and CRP might guide teaching, but also look at the intersecting points between them and delve deeply within this area. Future research avenues might also look at ways in which to extend the study longitudinally, looking at the entire internship experience with a follow up after the first year upon graduation.

APPENDICES

APPENDIX A: Lit 800 Syllabus

The Internship Year - Fall 2009, Section 1

Course Syllabus

Course Overview

Welcome to LIT 800 [REDACTED] Congratulations on your arrival to the internship year. I look forward to working with you this semester. This course accompanies the internship's school-based experiences and is intended to help you learn about the teaching of diverse academic subjects *through the lens of literacy*. **The course content focuses primarily on writing in the genres (narrative, exposition and poetry), comprehension instruction, literature-based discussion models, and literacy assessment.** Since learning literacy is a primary responsibility of students, and since we use literacy to learn throughout our lives, we do not think of literacy as itself a "school subject." Rather it is foundational to all other school learning in such subjects as language arts, literature, science, mathematics, social studies, and so forth. Although the ways that literacy affords learning in various school subjects and across the elementary school grade varies, as teachers of elementary and/or middle school students, we are all deeply concerned with literacy.

Throughout your learning experiences in [REDACTED], you examined the concept of literacy from multiple perspectives— what students develop and learn when they develop and learn literacy; what we should teach when we teach literacy; the range of literacies present in today's society; instructional models, methods and resources for teaching literacy; and building inclusive learning communities that support literacy development. In this course we will build on those experiences in a number of ways. We will investigate the language events that students experience in schools to consider when and how they have opportunities to:

- **Learn language:** "doing" language through talking, listening, reading, writing and viewing
- **Learn about language:** exploring how language functions and the conventions that are used to communicate
- **Learn through language:** using reading, writing, speaking, listening and viewing as a tool to explore concepts and ideas and to learn about or critique our world.⁴


We will also consider whether and how these three language components are "balanced" across language events and ways in which the balance that exists provides meaningful learning opportunities. This exploration involves understanding how literacy curriculum, instruction and assessment all work together. Guiding these investigations are core beliefs—supported by theory, research and practice—that we as educators hold about the purpose of education, the role of the teacher, the goals and needs of learners, and their responsibility to teach all learners.

⁴ See Halliday, M. (1980). Three aspects of children's language development: Learning language, learning through language, learning about language. In Y. Goodman, M. H. Jaussler & D. Strickland (Eds.), *Oral and Written Language Development Research*, pp. 7-19. Urbana, IL: National Council of Teachers of English.

- **Dual obligations:** Literacy teachers have the dual obligation of teaching all children in (1) age appropriate ways and with age appropriate text; and (2) at their individual instructional levels with instructional guidance.
- **Literate Communities:** Literacy education helps to create citizens who can sustain a democratic society in which there is social justice. Literacy teachers likewise create socially just and educationally sound literate classroom communities in which whole class, small group, and individualized instruction all play a part in learning to read and write for authentic purposes.
- **Ownership and Responsibility:** We teach students, not programs. Teachers are not merely receivers of programs; they take ownership of and responsibility for programmatic curriculum, instruction, and assessment within their classrooms and across the grades within their school.
- **Common Professional Language:** As professionals, we work together to develop a curriculum that leads all the students in our school to become good readers/writers. We seek a common language for openly talking about our practice—its elements and its problems.

As outlined below, as we will work together in the course, we will discuss the meaning of these core beliefs as well as the beliefs individuals hold that influence their ideas about literacy teaching and learning.

Course Goals and Central Questions

Goals for the course span three interrelated areas that are all intended to help you work toward the  Teacher Preparation Program Standards. To work toward these goals, we will investigate seven CENTRAL QUESTIONS and continuously tie them to your experiences in your school and classroom, to your planning and teaching during guided lead teaching, and to the reading, writing, speaking, listening and viewing you do within our class.

Goal #1: Articulating and Defending Your Vision of Literacy and Goals for Students as Literacy Learners

Core beliefs are deeply held values or ideas. Professionals must work continuously to clarify, articulate, think critically about and defend core beliefs—their own, and those of others involved in the educational process. It is out of the sharing of beliefs, the negotiation of meaning within, across, and even in the face of differences in them that we create democratic society.

In this course you will identify individual and group core beliefs about literacy and their connection to curricular, instructional and assessment decisions. In reflecting on, discussing, writing about, and comparing core beliefs about literacy and students as literacy learners, and considering the ideas discussed in professional literature, you will make explicit the things you stand for as an educator. We will learn about how our beliefs, made explicit, enable us to think critically about what we do, the choices we make, and the values we hold. It permits us to make our positions public, open them to review, and use them to take a pro-active stance on our professional learning and our practice.

Central questions related to Goal #1 are:

- What are my core beliefs and values about literacy?
- What is my vision of a good reader/writer when she/he finishes my grade and progresses through school?

Goal #2: Understanding the Connections Among Literacy Curriculum, Instruction and Assessment

There is a close relationship among curriculum, instruction and assessment that influences the quality of learning experiences that are made available to students. The main content we will focus on in [REDACTED] include reading comprehension, writing, and assessment in order to deepen your knowledge in those areas. In addition, you will familiarize yourself with the literacy curriculum, instruction and assessment materials in your unique context. You will also learn to use multiple, appropriate, and alternative forms of assessment in order to know your students well. This knowledge will enable you to use resources appropriately to design, organize, differentiate and teach a unit of literacy instruction that meets the multiple needs of your students. You and your Collaborating Teacher will negotiate the target area in literacy that will be the focus of your unit.

Central questions related to Goal #2 are:

- What do my students already know and what do they need to learn in their progress toward becoming a good reader/writer?
- What are my instructional and curricular responsibilities to help my students reach their goals?
- How do I assess what students know, what they need to learn, what they have learned?

Goal #3: Using Data Analysis, Reflection and Writing to Contribute to Your Own and Others' Professional Learning

Interns are not expected to have a fully developed and refined practice as literacy teachers, particularly in the middle of their intern year. As reflected in [REDACTED] Teacher Preparation Program Standard 8, you will learn to demonstrate your ability to reflect on and improve your teaching to show that you are making steady progress toward refining a practice that engages students in meaningful learning. You will use the information you gathered throughout your guided lead teaching (from formal, standardized and informal assessments, conversations with each student, work samples and anecdotal observations) to interpret assessment information and summarize what you know about students as literacy learners relative to your unit teaching. These interpretations will help you reflect on your practice (e.g., teaching, your students' learning, and ways you would revise and improve your teaching in the future) in order to write about your practice in a form suitable for professional publication.

Central questions related to Goal #3 are:

- How do I assess my instructional effectiveness?
- How do I use data, reflection and writing to plan for and promote my professional learning as a literacy educator?

Course Principles

This course should help you to maximize learning from your experiences of literacy teaching in various content areas and among diverse students. Your school and classroom experiences should in turn enrich the course experience. This is a Master's level course. As such, it requires you to take more responsibility for your learning from class activities, written assignments, and course readings than in the past. The course also aims to reflect good "Professional Development" or continuing education for the working teacher, in that it grounds your course activities, assignments, and readings in your classroom and school practice. The following principles will guide our work together in the course:

- Work in the course and in the field are mutually supportive;

- We must work together to learn as individuals and as part of a school faculty;
- The course is organized in the form of group and individual inquiry activities that connect to, support, and provide a context for learning from your lead teaching of literacy this semester;
- As a class we will share experiences from the field but will also create our own community in class within which we will simulate the experience of a school faculty working on standards-based literacy instruction.

My role is to encourage each of you to become thoughtful educators. I see my role as being multifaceted: a teacher, a coach, and a facilitator who both listens to and questions you. I see my role as challenging you to pull all of your experiences and knowledge together in order to produce plans, units, and organizational tools to improve your own instruction. I hope we are able to problem solve together! In addition to office hours, individual meetings, and impromptu after-class conversations, I check my email at least twice a day, and I will respond to questions and concerns within 24 hours Monday-Friday. Please feel free to run lessons by me and let me assist you in locating materials and resources. Part of what makes your teacher preparation program a standout at [REDACTED] College of Education is having access to faculty during your internship. I hope not only to be your instructor in this course, but to be an additional network and resource for you long-term---as you apply for first jobs, and as you enter your first year of teaching and beyond. Your role is no longer as “student” but as teacher and problem solver. The inquiries in this class are not designed as assignments for you to complete and forget about. Rather, they are a series of activities designed for you to experience what it is like to be a reflective teacher- one who actively investigates his or her own teaching and uses data to target areas for improvement.

Required Text

Keene, E. O. & Zimmerman, S. (1997). *Mosaic of Thought: Teaching Comprehension in a Reader's Workshop*. Portsmouth, NH: Heinemann.

The following texts from prior course work will also be valuable resources for you:

The New Brunswick Group (D. Strickland, C. Snow, P. Griffin, M. S. Burns, P. McNamara) (2002). *Preparing our teachers: Opportunities for better reading instruction*. Washington, DC: Joseph Henry Press.

Chang, M. L. (2004). *Classroom management in photographs*. New York: Scholastic.

Dow, R. S., & Baer, G. T. (2006). *Self-paced phonics: A text for educators* (4th ed.). New York: Prentice Hall.

New Standards Primary Literacy Committee (2004). *Reading and writing grade by grade: Primary literacy standards for kindergarten through third grade*. Washington, DC: National Center for Education and the Economy.

1) Tompkins, G. E. (2006). *Literacy for the 21st Century: A Balanced Approach*, Fourth Edition. Upper Saddle River, New Jersey: Merrill, Prentice-Hall.

2) Gibbons, P. (2002). *Scaffolding Language, Scaffolding Learning: Teaching Second Language Learners in the Mainstream Classroom*. Portsmouth, NH: Heinemann. ISBN: 0-325-00366.

3) Weinstein & Mignano, *Elementary Classroom Management*, 4th edition.

Course Technology

In traversing reading, writing, listening, speaking and representing, at times we'll use technology for our own purposes in this course--- as both professional students and teachers of young people. Below is how I see our technology uses unfolding in this course, although they may change to reflect our growing needs and preferences.

Laptops: You are a professional and are encouraged to bring your laptop to class as we'll be drafting text in class frequently. Additionally, please feel free to bring it to archive and access your assignments and to take notes. If you do not own a laptop, but would like to use one during the class, please let me know. Of course, paper and pen also welcome. Consistent with expectations for participation, we will all respect and be present with each other in this course; thus, sending and checking email, searching the Web, or reading or completing tasks other than those at hand in the course are not permitted and such activities will affect your participation grade. Additionally, cell phones should be turned off and put away during class. Problem solve how you might incorporate technology into your assignments in this course to the greatest extent possible at your site and as appropriate to the assignment (as always, technology should not drive instruction but vice versa). Please use me, your Field Instructor, and/or your CT for suggestions and guidance. We have excellent technology resources and support persons at the Center for Teaching and Technology to help you.

Electronic Mail and [REDACTED] Email and the [REDACTED] course management system will be used in this course. **Read your [REDACTED] email and check the [REDACTED] site between class sessions.** Our [REDACTED] site will be a **storehouse** (syllabus, calendar, course materials, Powerpoints, articles, written assignments) and **communication/discussion center** (In addition to Email, I have created an **Intern Lounge** (discussion forum) on our course [REDACTED] site for you to stay connected with your colleagues across the grades, schools and school districts. You should feel free to use this site to pose questions to each other. When posting on the discussion forum, be mindful of the tenets of confidentiality (described below). There is also a **General [REDACTED] Questions** Discussion Forum. If you have a question about the course, please ask it here. Others in the class often may have the same question. I will check this and respond to this M-F along with my email. Prior to emailing me individually with a question, please check the General [REDACTED] Questions Discussion Forum. Of course, there are sometimes questions that you wish to ask me and me alone, and do feel comfortable to do so.

Wiki: A password-protected **Literacy Intern Wiki** will be used during this course. I've started a wiki for us to upload and share resources, websites, lesson plans, rubrics and so forth (literacyinterns.pbwiki.com)(password: TBA). This will evolve over the course of the semester and my wish is for you to access it beyond the course. We'll draw on the help of those in the Center for Teaching and Technology and each other to create a wiki that we are motivated to visit.

Professional Development Time: Per the policy requirements described in the Internship Handbook, **interns have up to three hours per week per [REDACTED] course (6 hours total) for professional development time (only during weeks when we have class sessions).** Many activities may take place in the internship classroom, while others may take place somewhere in the school, at another school, or in the community. You must discuss in advance with your CTs the plans for using professional development time so that there is ample notice. The following contain general suggestions for use of this opportunity, and other suggestions will be given throughout the semester.

Prior to Lead Teaching

Study curriculum materials and documents
Investigate literacy resources for lead teaching
Identify needs of special education students and/or ELL students and explore resource support
Meet and discuss ongoing inquiry work with colleagues in your building

After Lead Teaching

Visit another classroom or school to explore alternative approaches to literacy instruction
Analyze artifacts collected during lead teaching for your professional portfolio
Meet and discuss ongoing inquiry work with colleagues in your building


Course Evaluation and Expectations

Your final grade for the semester will be based on class and school participation (including attendance) and written projects. The written projects are designed to improve your practice, but are ideal artifacts to include in a portfolio for your job search. Previous interns have told me that they drew from the language they used in their written projects assignments to answer questions in interviews with school personnel and principals. All written projects must be completed satisfactorily to receive a passing grade in this course. The work in this course--directly linked to the work you are doing in schools and resulting in products you can include in your professional portfolio---includes thoughtful intersection of five inquiry projects, all of which we will complete or begin in our course sessions. You will be expected to work on these projects outside of class (independently) as well. These projects flow along and build throughout the semester, setting the stage for you to fully engage in teacher research in the area of language arts

Overview of the Three Projects

The Projects are linked and inter-dependent, reflecting an aspect of the work of teaching. All have the following features:

- 1) They involve work in and out of class;
- 2) They require both collaborative and individual effort;
- 3) They are sequenced and organized to create a professional community in our class;
- 4) They provide context, support, and opportunities for lesson design, teaching of the lessons, and analysis of and reflection upon that teaching;
- 5) Taken together the three inquiries are a sequence of teacher action research intended to investigate local practice in your own teaching and in the learning of your students;
- 6) They produce public documentation of your practice that serves as evidence of your own learning in the course and an example of your work as an intern to be used in your portfolio and for other purposes.

Detailed versions of the three projects will be posted on .

Project (1) MY INTERNSHIP CONTEXT (10 points)

Inquiry Focus: What do I need to know about my community, school district, school and classroom? What curriculum, instruction and assessment materials are available in my teaching context in order to plan instruction that is responsive to my students' learning needs?

Product: Your own notes and records organized in a way that is useful to you as a professional

Project (2) TRY SOMETHING NEW: THE LITERACY UNIT PLAN (40 points)

Inquiry Focus: *How will I/we design our curriculum and instruction so that students learn what they need in order to become good literacy learners? How do I select and/or create appropriate assessments so that I have evidence that my students have learned?*

Products: Unit Overview, Daily Lesson Plans, Assessment Plan

Project (3) GOING PUBLIC THROUGH PROFESSIONAL WRITING (30 points)

Inquiry Focus: How can data analysis, reflection on my practice, and writing contribute to my own and others' professional learning?

Product: Written piece suitable for publication for a local or global audience.

Note: Since course and field experiences compliment each other, you may collect information data for your inquiries during the professional development time allotted at your school site, but only if negotiated in advance with your cooperating teacher. A more detailed description and rubric will be distributed for the above inquiries well in advance of the due dates.

Course Assessment & Grading

Your grade in this course is based on a total of 100 points:

- Participation: 20 points
- Inquiry One: 10 points
- Inquiry Two: 40 points
- Inquiry Three: 30 points

General grading expectations for the quality of your work are as follows:

| Course | GPA | General Description of Quality |
|-------------|-----|--|
| 95-100 pts. | 4.0 | Outstanding, exemplary work. Uses and integrates readings, classroom discussions, and teaching experiences (where appropriate) to inform the writing/activity. Meets all the requirements of the assignment, is deeply thoughtful, and provides many details and examples to support the assignment. No errors in grammar, punctuation, spelling. |
| 90-94 pts. | 3.5 | High quality work. Uses many readings, classroom discussions, and teaching experiences (where appropriate) to inform the writing/activity. Meets all the requirements of the assignment, is thoughtful, and provides some details and examples to support ideas. Very few errors in grammar, punctuation, spelling. |

Table 3 - Grading Rubric

Table 3 (cont'd).

| | | |
|------------|-----|---|
| 85-89 pts. | 3.0 | Good quality work, performing at expected level for this course. Uses some readings, classroom discussions, and teaching experiences (where appropriate) |
|------------|-----|---|

| | | |
|------------|-----|---|
| 80-84 pts. | 2.5 | Work below expected level of quality for the TE program. Makes vague references or inappropriate references to relevant readings, class discussions, and teaching experiences to inform writing/assignment. Does not meet all requirements of assignment. Limited attempt to engage with purposes of assignment, few details and examples to support ideas. Many errors in grammar, punctuation, spelling. |
| 75-79 pts. | 2.0 | Significantly below expected level of quality. Shows little evidence of having read course readings, of uses of classroom discussions, or of internship experiences. Meets few of the requirements of the assignment. Significantly below expected level of quality. |

Table 3 - Grading Rubric

Course Expectations & Policies

Attendance: You must attend all course sessions as listed on the syllabus. Regular on-time attendance and full participation in class is critical to learning. Of course, illness and other emergencies cannot be avoided. If you are unable to attend a class session, you must call or email me in advance. A pattern of arriving late and leaving early is regarded as an absence. In accordance with the Teacher Preparation Program's Professional Conduct Policy, attendance and punctuality in class meetings and field experiences are critical to your success in this course and in the Program. It is your responsibility to familiarize yourself with the policy that is in your Team Handbook (and on the web [REDACTED]). I reserve the right to adjust your grade as a response to absences or excessive tardiness. In the case of recurring absences or tardiness, your Team Coordinator will be notified and you may be required to attend a meeting regarding your attendance. More than two absences in class may result in a failing grade for the course.

Turning in Assigned Work: Assignments are due as indicated on the course schedule. Conflicts with an assignment deadline should be discussed and resolved before the assignment's due date. If you are absent on the day an assignment is due and do not make other arrangements to get the assignment to me, it will be considered late. I reserve the right to deduct points from late assignments.

Collaboration: You may co-plan your Guided Lead Teaching Unit and lessons with another intern at your grade level. This allowance mirrors what practicing teachers often do. If you elect to do so, you would each still turn in separate written products. Additionally, you should attach a log with activities, dates and times describing outlining the tasks each person completed. Lastly, you should submit a one-page memo on what the collaborative process was like.

Confidentiality: Your school setting and experiences are an important part of your learning and you will be discussing them in this course. Just as teachers are expected to respect the privacy and dignity of the children and families with whom they work, so you are expected to use discretion. In casual conversations or social situations, do not relate stories from classrooms or schools that may be embarrassing to teachers or students or that include sensitive information about a child or family. When discussing classroom situations in class, do so carefully. Information of a sensitive nature, including the names of students, should never be shared in class. As well, we need to be respectful and thankful to the collaborating teachers, who have

generously opened up their teaching practices to you. While it is important to learn how to analyze and critique our own teaching practices and those of others, we also need to make an effort to understand the complexity of the decisions that teachers make and the reasons for making decisions that we might disagree with. Mask the name of a student on any written or visual work shared in class or used in an assignment. When discussing teaching practice you have observed in your internship, be mindful of maintaining a tone of professional courtesy. The confidentiality of the children and their families must be maintained at all times.

Photographs, Videotapes, Audio Tapes: Always ask permission of the classroom teacher to make photographs, videotapes, or audiotapes of students. Occasionally there are circumstances that require a student's whereabouts to be kept secret and photographs may not be allowed. Some schools and districts require written permission from parents/guardians for taking any photographs, videotapes, or audiotapes. Be sure to check with the classroom teacher on what is needed.

Religious Holidays: *According to university policy, no one will be penalized for missing class due to a religious holiday. However, please notify me ahead of time so that I will know why you are absent, and we can make arrangements for you to make up missed work.*

Incomplete Grades: It is [REDACTED] policy that when special or unusual circumstances occur, the instructor may postpone assignment of the student's final grade in a course by use of an I-Incomplete. The I-Incomplete may be given only when: The student (a) has completed at least 12 weeks of the semester, but is unable to complete the class work because of illness or other compelling reason; and (b) has done satisfactory work in the course; and (c) in the instructor's judgment can complete the required work without repeating the course.

Academic Honesty and Integrity: I assume that each student is honest and that all course work and examinations represent the student's own work. Violations of the academic integrity policy such as cheating, plagiarism, selling course assignments or academic fraud are grounds for academic action and/or disciplinary sanction as described in the university's student conduct code. **Incidents of plagiarism are taken very seriously and will be pursued.** You are strongly cautioned not to copy any text verbatim on class projects without using appropriate quotations and source citations. Note that all material obtained from the Internet must be properly credited with the URL and date retrieved. For University regulations on academic dishonesty and plagiarism, refer to: <http://www.yps.msu.edu/SpLife/rule32.htm>

Regarding Handicaps: Students who have special needs and require accommodations in testing or aspects of course-taking should speak to me as soon as possible. You can also request information and support by calling the Office of Programs for Handicapped Students at [REDACTED] or accessing the website at [REDACTED]

Counseling Center: We all may face situations and problems that we find difficult to deal with by ourselves. [REDACTED]'s instructors or cluster leaders may be able to help. [REDACTED] also has an Office of Student Affairs and Services, with a Counseling Center, for which the phone number is [REDACTED]. The Center is at [REDACTED].

Alcohol and Illegal Drugs: The University Drug and Alcohol Policy will be enforced. This policy prohibits the possession or use of illegal drugs and alcoholic beverages in classes and field

placements. Students are expected to be free of the influence of such substances in classes and field placements.

Writing Center: Teachers are models and coaches of writing for their students, and must communicate effectively in writing with colleagues, parents, and others. For those reasons, interns are expected to write effectively and conventionally. If you need more help in meeting those expectations than you can get from me or your colleagues, try the [REDACTED]

| Date | Topics and Professional Development Activities | Readings and/or Assignments Due |
|----------|---|--|
| Sept 10 | GETTING TO KNOW EACH OTHER AND THE COURSE: Demo/Walk of [REDACTED], syllabus, Wiki; Leading into Genre Writing through Oral Discourse and Artifacts NARRATIVE WRITING HOW CHILDREN CHANGE AS WRITERS Students submit their short stories, their own "solved Mysteries of Harris Burdick" http://hrsbstaff.ednet.ns.ca/davide/6c_files/documents/mysteries/divmysteries.htm INQUIRY 1- My Internship Context | Bring in an artifact that has a certain significance for you---for any reason. . . something that stirs up a memory or moment that you may want to write about. |
| Sept. 17 | SUPPORTING WRITING DEVELOPMENT OF STUDENTS WITH SPECIAL NEEDS | Peruse current issue of <i>Language Arts</i> ; Read Troia, G. & Graham, S. (2003). Complete online reading and writing by 9:00pm |
| Sept. 24 | HOW DOES GENRE INFLUENCE WRITING INSTRUCTION? READING, WRITING AND TEACHING POETRY | All read Chapman (1999) and Cahnmann (2006) articles. Cahnmann is in your copy of <i>Language Arts</i> . Grades K-2 interns read:Kovalcik, B., & Certo, J.L. (2007). Grades 3-5 interns read: Certo, J.L. (2004). PROJECT DUE: My Internship Context |

Table 4 - Tentative Schedule

Table 4 (cont'd)

| | | |
|--------|--|--|
| Oct. 1 | EXPOSITORY WRITING WRITING IN THE CONTENT AREA WRITING CONFERENCES Looking ahead to Guided Lead Teaching (The Literacy Unit Plan) | Read Keene and Zimmerman-Chapters 1-3 - Audiotape and transcribe a short writing conference with a student. Bring a transcript of the conference, and his or her pre- and post-writing sample. |
|--------|--|--|

| | | |
|--------------|---|---|
| Oct. 8 | <p>COMPREHENSION INSTRUCTION LITERATURE-BASED DISCUSSION MODELS: IMPLEMENTATION AND ASSESSMENT</p> <ul style="list-style-type: none"> -What we know about reading comprehension -How to scaffold and support students' discussions of text <p>GEARING UP FOR GUIDED LEAD TEACHING What to Try "New" in Guided Lead Teaching THINK-ALoud OF A LITERACY UNIT PLAN</p> | <p>Finish Keene and Zimmerman. <u>Choose 1 article on reading comprehension or facilitating discussions:</u> McIntyre (2007) Story discussion in the prim. grades: Balancing authenticity and explicit teaching; Berne & Clark (2008) Focusing Literature Discussion Groups on Comp. Strategies; Read Duke & Pearson (2002) Effective Practices</p> |
| Oct. 15 | <p>LITERATURE-BASED DISCUSSION MODELS: IMPLEMENTATION AND ASSESSMENT</p> <p>Issues in reading motivation and engagement *Oct. 20 is NCTE's National Day on Writing: http://www.ncte.org/dayonwriting WORK ON UNIT PLANS</p> | <p>Try out some of the strategies presented in Keene and Zimmerman and come prepared to class to discuss them. Work on Literacy Unit Plans Skim Boyd-Bardstone (2004)</p> |
| Oct. 22 | <p>30-MINUTE SMALL-GROUP MEETINGS with peers and Janine for Feedback on Literacy Unit Plan; Use remaining morning for working on your unit plan, tech support, gathering materials, visiting library, perusing additional books and teacher resources from my library, etc.</p> | <p>PROJECT DUE- Advanced Draft of Try Something New: The Literacy Unit Plan</p> |
| Oct.29Nov.12 | <p>Guided Lead Teaching- Class Does Not Meet ██████████ visit schools Stay connected to each other and ██████████ via the Intern Lounge and/or email</p> | |
| Nov. 19 | <p>ANALYSIS OF STUDENT ARTIFACTS AND DATA FROM LITERACY UNIT PLAN</p> | <p>Write a paragraph for each focus student in which you summarize what you know s/he can do in relation to your Literacy Unit Plan. Bring artifacts to class from your teaching that help you determine what students learned.</p> |

Table 4 - Tentative Schedule

Table 4 (Cont'd)

| | | |
|---------|--|--|
| Nov. 19 | ANALYSIS OF STUDENT ARTIFACTS AND DATA FROM LITERACY UNIT PLAN | Write a paragraph for each focus student in which you summarize what you know s/he can do in relation to your Literacy Unit Plan. Bring artifacts to class from your teaching that help you determine what students learned. |
| Nov.26 | Thanksgiving Holiday | |
| Dec. 3 | <i>TEACHERS AS WRITERS WORKSHOP</i> | PROJECT DUE- |

| | | |
|---------|----------------------------|---|
| | | Revision of <i>Try Something New: The Literacy Unit Plan</i> This is an example of a “Teaching Tips” article from <i>The Reading Teacher</i> : Read Fischbaugh (2004) <i>Using Book Talks to Promote High Level Questioning Skills</i> Work on Professional Writing |
| Dec. 10 | LITERACY INTERN CONFERENCE | PROJECT DUE MONDAY-DEC. 14 Professional Writing |

Table 4 - Tentative Schedule

APPENDIX B: Project One Rubric

Project One: My Internship Context

What do I need to know about my community, school district, school and classroom? What curriculum, instruction and assessment materials are available in my teaching context classroom in order to plan instruction that is responsive to my students’ learning needs?

Overview

A key part of developing one’s professional practice is developing a useful approach to learning about curriculum and instruction and organizing information so it is readily accessible as you plan

and teach. This project is designed to support you as you learn about your internship context, get to know the students in your classroom as literacy learners, and plan for guided lead teaching. For this project, you will be responsible for gathering information on literacy resources, programs and assessments in your unique context. You are encouraged to work with a peer in your same school and grade level and to talk with your CT about this. You must keep your own meticulous notes and records and organizing them in a way that is useful to you as a professional. You might decide to keep a loose-leaf notebook or a series of electronic files with documents containing a combination of texts or charts, or you might decide to develop a wholly electronic resource (such as a website or wiki). The form and format you use to organize your information are up to you! These materials will be helpful to you as you progress into the internship and prepare for guided lead teaching. You will bring this project to class and share your findings with your colleagues. Your participation in this project will be 10 points, based on whether you complete the activities on time, bring your information in an organized form to class. Remember that it is important to share your ideas thoughtfully with colleagues, and support your colleagues' learning.

Literacy Resources

Think of a resource as a source of information, support or expertise. Find out about the resources at your disposal in the classroom, building, district, and community. This part of your inquiry will involve talking to your CT and contacting other professionals in the building, as well as finding out about district and community resources. Provide information about both physical resources (e.g., book sets, posters, storage options, technology hardware and software, computer labs, "book" rooms) and human resources (e.g., librarian, reading consultant, community members). Be creative in your thinking and add to your list throughout the year as you learn about new options.

For each item you list, provide the following information:

- What/Who is the resource?
- Where is it/he/she located?
- How can you access the resource?
- How can this resource be used/helpful in a variety of grade levels and subject matters?

Literacy Program(s) in the Classroom

A program particularly focuses on learning *curriculum*, which often collectively describes the teaching, learning, and assessment materials available to you and your students. Literacy programs are a large part of literacy instruction in today's classrooms. While you are responsible for fulfilling district and building expectations, it is important to remember that you teach students, not programs. For this reason, you need to analyze and understand the literacy program(s) used in your classroom and ensure that you are meeting both the demands of the program and the needs of your students. Again, this is an excellent opportunity for a critical conversation with your CT and relevant others.

Include the following information in your summary:

a. Instructional Models:

- Identify the instructional models used in your classroom and describe how they work (e.g., guided reading, book club, literature circles, reading/writing workshop). Name any programs and/or resources affiliated with those models.
- What other grades in your school use the instructional models listed?

b. Instructional Resources: What are the main programs and resources used for literacy instruction in your classroom (e.g., basal reader, leveled book sets, centers, classroom library, writing corner, spelling program)?

c. Literacy Schedule:

- Outline a weekly schedule that illustrates when/where literacy is taught (or include a longer time period if a one week schedule does not fully represent your program)
- Indicate approximately how much time is spent for each component of the literacy program.

d. Analysis of Literacy Program(s): Michigan's Grade Level Content Expectations (GLCEs) outline the content that should be included in the curriculum at each grade level in four broad areas: Reading, Writing, Speaking, Listening & Viewing.

- Download the GLCEs for your grade level. Consider the content outlined for your grade level in each of the four areas and the literacy schedule for a typical week in your classroom. Create a chart that indicates the topic area(s) that receive the most and least emphasis in a typical week, and indicate when during a typical week students have opportunities to learn that content.

Topic areas that receive the most emphasis in a typical week and indicate when during a typical week students have opportunities to learn that content

Topic areas that receive the least emphasis in a typical week and indicate when during a typical week students have opportunities to learn that content

Reading

Writing

Speaking

Listening & Viewing

- For any topic areas that you find to be under-represented in the literacy program, brainstorm ideas regarding how it could be addressed as part of the existing program.

e. Literacy Across the Curriculum: For each subject area below, indicate whether and how reading, writing, speaking, listening, representing & viewing are incorporated:

- Science
- Social studies
- Mathematics

Literacy Assessments

Just as children are naturally curious about the world around them, teachers are naturally curious about the students they teach. They want to know all about the students' home background, interests, prior experiences, skills, and so on because it helps them design instruction that is responsive to the learners in their classrooms. Gather assessment information that will help you make instructional decisions and develop lesson plans that appropriately scaffold your students' learning.

1) To begin your pre-assessment process, you will identify three students whose literacy development you will investigate. This will help you get an idea of the range of literacy development among students in your chosen target area. Think about the range of characteristics present in your classroom—ability, special needs, language variation, socio-economic or cultural variation—and which of these you have already noticed in the early weeks of your internship. Talk with your CT about what s/he has been noticing about individuals in your class. Take notes about each child in which you explain why you selected him/her and what you want to learn about this child as a literacy learner; develop questions that relate specifically to the child's characteristics (e.g., If the student is an English language learner, what, in particular, is important for you to learn in relation to your target area?).

2) Collect one or more writing samples from your focus students and bring them to class. We will examine them in grade level groups during class.

3) Based on the Chapman (1999) article, take notes on the different types of writing all students in your classroom engage in throughout the school day:

- classroom workplace
- across the curriculum
- in language arts

Identify Additional Assessments: Now that you have learned about your focus students through taking anecdotal records and studied writing samples, you are ready to round out your understanding of them by collecting additional information.

Specifically, find out:

- What literacy measures are required in your school and your grade level?
- What standardized measures (e.g., Qualitative Reading Inventory [QRI], running record) are being used to assess students in your classroom?)
- What types of conferences and/or observations of performances serve as assessments?
- Who are key resource people who can help you understand your focus students as literacy learners?

| |
|---|
| APPENDIX C: First On-line assignment (directions) |
|---|

Part A

Start here: Tell us (in a paragraph or two) what experiences, questions, and/or concerns you have regarding guiding the writing of students with special needs.

Part B

Tell us if/how (in 800-1000 words) your thinking has changed in light of reading the Troia article, Powerpoint and/or experiences in this module.

APPENDIX D: Five Problem Areas – Power Point

Slide 1

Struggling Writers

Guest Instructor:

For individual use only. Please do not copy or redistribute.

Slide 2

Structure and overview of Struggling Writers Module

- Generally, the presentation will advance from slide to slide on its own
 - You can use the buttons to the right to pause or navigate through the presentation.
- Many writing strategies are referred to throughout the presentation. These strategies are further explained in the Appendix at the end of the presentation.
- Outline of presentation – Five problem areas for struggling writers – Assistive technology – Other resources – Appendix

Slide 3

As a writer, I want to effectively convey my intended message...

- Juggle multiple goals (low-level and high-level)
- Monitor and regulate writing strategies and skills
 - Plan what (content) and how (form) I'm going to write
 - Consider my audience
 - Chose the most appropriate words and sentence structures
 - Organize a coherent composition – Revise previously written text to more closely match my intended message
- Throughout my writing process, I must remain attentive and motivated!

Slide 4

Examples of writing skills

- Low-level writing skills
 - Handwriting and spelling
 - Sentence construction (e.g., capitalization, punctuation, subject-verb agreement)
 - Vocabulary (words used in composition)
- High-level or higher order writing skills – Planning - Revising – Organization and coherence

Slide 5

Five Problems for Writers

- Developing writing fluency • Generating content • Organizing structure for compositions • Formulating goals and higher level plans • Revising text and reformulating goals

Slide 6

Developing writing fluency

- Rapid formation of letters and words (handwriting)
- Automatic retrieval of how to spell words
- Knowledge of correct punctuation, capitalization, and sentence syntactic (e.g., grammar) rules
- Efficient word and idea retrieval

Slide 7

Developing fluency in mechanical aspects of writing

- Students who have poor writing fluency may exhibit the following characteristics:
 - Composition • Many spelling errors • Overly large or cramped handwriting • Poor capitalization, punctuation, and/or sentence syntax • Fewer words written • Few or simple ideas • Simple or less diverse vocabulary • Many repeated ideas
 - Behavior or skills • Slow or illegible handwriting • Difficulty getting started • “I don’t know what to write!”
- Difficulties with any of the above can significantly interfere with higher order composing processes

Slide 8

Writing Activities

- Next, I present three writing activities that emphasize the importance of developing writing fluency
- For these activities, you will need a writing utensil (pen or pencil, not keyboard!) and paper
- The slides are automatically timed, so you do not need to advance through the slides.
- You will be presented with a writing topic and directions for writing.
- You will have a few seconds to read and understand your task before the writing activity begins.
- Each writing activity lasts for 3 minutes. Once you are directed to stop, cease writing immediately. You do not need to complete your sentence or thought.

Slide 9

Activity #1

Write for 3 minutes about your ideal summer vacation.

Slide 10

Start

Slide 11

Stop

Slide 12

Activity #2

- Write for 3 minutes about your favorite winter activity.
- Use your non-dominant hand to write
- Don’t forget about the NEW punctuation and capitalization rules:
 - Place a comma after every fifth word – Capitalize every seventh word – Place a period after every verb

Slide 13

Start

Slide 14

Stop

Slide 15

Activity #3

- Write for 3 minutes about a favorite memory involving family or friends.
- Every one syllable noun must be changed to a 2+ syllable noun
 - Instead of: One day I went to visit a friend. – Write: One afternoon I went to visit an acquaintance. – Pronouns do not have to be changed.

Slide 16

Start

Slide 17

Stop

Slide 18

Reflecting on the activities

- Count and record the number of words you wrote for each writing sample
- Which sample had the highest number of words? the lowest?
- Which sample was the most difficult? Why? • Using your cognitive resources...
 - What were you thinking about during each writing activity?
 - In each activity, were you using your cognitive resources to attend to more low-level or high-level skills?
 - How did this affect the quality of each writing task?

Slide 19

Summarizing the importance of writing fluency

- What is working memory?
- Automatization of low-level writing skills frees up working memory and other cognitive resources so that the writer can attend to higher order writing processes
- Experiences from the writing activities

Slide 20

Strategies for helping students improve the mechanical aspects of writing

- Teach handwriting AND keyboarding (when students are old enough) skills
- Characteristics of effective handwriting instruction; emphasize:
 - correct grasp
 - paper positioning
 - letter formation and spacing
 - comparing a letter with other letters, tracing letters, copying letters, and writing letters from memory
 - judicious review and feedback once a letter form is acquired
 - self-monitoring and evaluation of performance

Slide 21

Characteristics of effective spelling instruction

- Spelling instruction should emphasize
 - words that are already used and misspelled by children
 - those words most likely to be used in their writing
 - common orthographic patterns
 - word study techniques
 - application of spelling knowledge through analogy
 - proofing
 - external aids
 - weekly pretests and posttests of spelling lists that include pattern words, self-selected words, and frequently misspelled words
 - study of only those words that are missed on pretests

Slide 22

Resources to learn more about writing fluency

- Many articles on spelling – <http://www.readingrockets.org/article/c43/>
- Why handwriting is still important – <http://www.newsweek.com/id/67956?GT1=10547>
- Effective handwriting instruction (struggling students-elementary)
 - <http://kc.vanderbilt.edu/casl/casl2.pdf>
- Effective spelling instruction (struggling students-elementary) – <http://kc.vanderbilt.edu/casl/casl9.pdf>

Slide 23

Generating content

- Students may – Have difficulty generating ideas – Have trouble selecting topics – Lack strategies for producing content
- These students tend to
 - Complain they don't know what to write about
 - Write about the same topics over and over
 - Produce short compositions with familiar/simple and repetitive vocabulary and ideas

Slide 24

Helping students with generating content

- Prompt students to write more – Have students set goals for the amount written, and have them track their progress – Appendix
- Use planning supports to generate content, ideas, and vocabulary before writing
 - Appendix
- Support and scaffold how to – Brainstorm ideas and content
 - Select an appropriate topic – Write outside of comfort zone

Slide 25

Organizing structure for compositions

- Students may
 - Lack strategies for organizing text
 - Lack understanding of recurring text patterns or structures
- These students tend to – Have poorly organized and incoherent compositions – Skip from topic to topic in their writing – Omit text structure elements in writing

Slide 26

Helping students learn organization structure of writing

- Use planning supports to organize content and ideas before writing
 - Appendix
- Use revising supports to ensure a coherent organization structure in future revisions
 - Appendix • Link text structures in reading and writing

Slide 27

Formulating goals and higher level plans

- Students may – Lack consideration of goals or purpose of writing task
 - Lack the ability to select relevant ideas to meet goals – Lack planning and prewriting strategies – Be unaware of audience or audience needs
- These students tend to
 - Engage in little or no advanced planning
 - Structure their prewriting or planning as first draft writing
 - Ignore the formulation, prioritization, or modification of writing goals
 - Ignore audience considerations while writing

Slide 28

- Advanced plan is first draft

Slide 29

- Teach students planning and prewriting strategies
 - Appendix • Encourage students to set goals for their writing
 - Appendix • Write for a variety of authentic audiences
 - Explicitly teach and discuss audience considerations • Write for a variety of authentic purposes

Slide 30

Strategies to improve content generation, understanding of organizational structures, advanced planning, and goal setting

- Explicitly teach and discuss the goals and purposes of writing
- Narrative – WWW, What = 2, How = 2
 - Story grammar map
 - – SPACE LAUNCH
- Expository
 - POWER
 - DARE TO DEFEND
 - – TREE

Slide 31

Revising text and reformulating goals

- Students may
 - Lack strategies for revising text
 - Have trouble detecting mismatches between intended ideas and written ideas

- Have limited ability to evaluate text from the reader’s perspective – Lack ability to change goals as needed
- These students tend to – Emphasize mechanics over content when revising – Change words rather than considering overall composition – Ignore coherence and organization problems when revising – Skip revising altogether!

Slide 32

Strategies for helping students with revising text

COPS

SCAN

COLA (expository and persuasive text)

SEARCH

C-D-O

Slide 33

Assistive Technology in Writing

Slide 34

Guiding principles for assistive technology (Zabala, 1992)

1. The primary goal of assistive technology is the enhancement of capabilities and the removal of barriers to performance.
 2. Assistive technology can be a barrier.
 3. Assistive technology may be applicable to all disability groups and in all phases of education.
 4. Assistive technology is related to function, rather than to a specific disability.
 5. The least complex intervention needed to remove barriers to performance should be a first consideration.
 6. Assessment and intervention form a continuous, dynamic process.
 7. Systematic problem analysis and solving are essential.
 8. Assistive technology does not eliminate the need for instruction in social and academic skills.
 9. A team approach is required.
 10. Careful planning and instruction reduce assistive technology abandonment
1. http://www.cenmi.org/uploaded/2004/APR/21368183837_AbandonAT.pdf

Slide 35

More on AT

- Assistive technology writing tools: – <http://www.schwablearning.org/articles.aspx?r=1084> – http://www.cited.org/index.aspx?page_id=108
- AT ideas for writing – http://www.pluk.org/Pubs/AT_ideas_106k.pdf
- Microsoft Word tools – http://www.cenmi.org/MITS/uploaded/2006/MAR/7292572923_DiffMSW.pdf
- http://www.cenmi.org/uploaded/2004/APR/21322623841_MSWordTools.pdf

Slide 36

Other Internet Resources

- Several articles about struggling writers

- <http://www.readingrockets.org/article/c37/>
- <http://www.k8accesscenter.org/index.php/category/language-arts/writing/>
- Strategy for teaching expository essays – <http://iris.peabody.vanderbilt.edu/pow/chalcycle.htm>
- Self-regulated Strategy Development (many genres) <http://kc.vanderbilt.edu/casl/srsd.html>

Slide 37

Parting thoughts...

- Struggling writers often are unable to demonstrate what they know. At the secondary level, many struggling writers cannot convey their learning and knowledge through writing, but it doesn't mean they haven't learned!
- Struggling writers often lack motivation. Writing is difficult; therefore, they don't write much, and their writing skills fail to improve at an expected rate.
- Identifying the underlying cause or causes of writing difficulties is the first step to helping struggling writers.

Slide 38

The end!

Questions, comments, or ideas? Please feel free to contact me at

Slide 39

Appendix

- Strategies referred to earlier are listed alphabetically
- Included strategies – C-D-O – COLA – COPS – DARE TO DEFEND – POWER – SCAN – SEARCH – SPACE LAUNCH – Story grammar map – TREE – WWW, What=2,How=2

Slide 40

C-D-O

Slide 41

COLA

Slide 42

COPS

- Capitalization: First names and proper nouns
- Overall appearance: Check handwriting and neatness
- Punctuation: End punctuation and within sentence punctuation
- Spelling: Identify words that may be misspelled

Slide 43

DARE TO DEFEND

Slide 44

POWER

- Plan • Organize • Write • Edit • Revise

- For examples of think sheets (and many other great adaptations for writing, see:
<http://www.k8accesscenter.org/accessinaction/documents/EARLYwritingADAPTATIONS.pdf>

Slide 45

SCAN (persuasive text)

- Steps
 - Read your composition
 - Find the sentence that tells what you believe-Is it what you believe?
 - Add two more reasons why you believe it
- SCAN each sentence – Does it make sense? – Is it connected to my belief? – Can I add more? – Note errors
- Make your changes

Slide 46

SEARCH

Slide 47

Space Launch

Slide 48

Space Launch (cont)

Slide 49

Score Card for Story

Slide 50

Story Grammar Map

Setting (Characters, Time, Place)
Problem
Response
Outcome
Conclusion

Slide 51

TREE (Persuasive writing)

- Topic sentence: Tell what you believe
- Reasons: Three or more
- Examples: Why do I believe this? Will my readers believe this?
- Ending: Wrap it up! • View sample lessons for how to teach

TREE within a SRSD model:

- <http://kc.vanderbilt.edu/casl/powtree.html>

Slide 52

WWW What=2, How=2

- Who are the main characters?
- Where does the story take place?

- When does the story take place?
- What do the main characters want to do?
- What happens next?
- How does the story end?
- How does the main character feel?
- View sample lessons for how to teach WWW, What=2, How=2 within a SRSD model:
 - <http://kc.vanderbilt.edu/casl/powwww.html>

APPENDIX E: Personal Introduction to LIT 800 (transcript)

- JC We have, joining us today, Paula Hunt. This is Paula, who is a doctoral student in Special Education and she is towards her last year
- PH Well, this will be my last year
- JC and looking at doing her dissertation. What I find interesting about Paula, and I really like, is I'm very interested in problems of new teachers and how the people in their lives work to be responsive to their problems, whether a field instructor, or a cooperative teacher, or a course instructor, she has a very similar interest but in the context of differentiation and special education. And also, Paula, like myself, spends a lot of time in schools so we have had some interesting conversations. And so, what I have asked Paula to do, in light of the Special Education module that you will participated in a few weeks ago, I thought it would be helpful, and it would work in the context of talking about Expository Writing, to have her come in and actually share with you some really cool research that is going on right here at [REDACTED] and others related to the ACCEL project which, in a sense combines differentiation, the field of special education, with expository writing. So, I think that what she's gonna share with you, hum, you might get some ideas to translate into your practice, hum, certainly this year and all of the kids will be involved in reading and writings exposition so it should be useful. And then Paula is going to actually see if there are a few of you, she's going to be working with us and joining us in class, which I love. I love having other colleagues in the room with me, teaching because I think it makes it a little bit more exciting for me, but also for you to hear a different voice. Hum, she's gonna see if there are a few of you interested in working a little bit more closely with her, with her research. So, Paula, it seems like it is yours, the first half-hour or so. Welcome, thank you for coming.
- PH Thank you! Thank you very much! This is very cool. I, hum, I have not been on campus for about a year now, and I certainly miss being around new teachers, because I think of all you guys as new teachers, hum, I've taught [REDACTED] for 3 semesters which I am sure most of you have taken, I have also taught [REDACTED] which is the special education introductory course, so I am very, very pleased to be back to a room full of novice teachers. This is very, very cool. I, hum, I was born and raised in Portugal, I guess you guys can tell I have an accent, which I cannot hear but everyone else seems to hear. I lived in Portugal until I was 25 years old, and my initial teacher certification was actually done in Portugal. Teacher certification in Europe is totally different that in the United States; we start with Practicum, or internship in our second semester, and then we are supposed to intern across K-12. So regardless of whatever grade level we go into, we have to intern in the grade before and the grade after. So because I was going to, my interest was Visual Arts so that was my initial certification, and I was interested in teaching seventh and eighth grade, I actually interned in every grade level from Kindergarten through seventh grade, and then I interned in ninth grade because that was the year after mine. In Portugal, at the time, when I was going through school, hum, there were no kids with disabilities. I mean, as far as I knew, they didn't exist, because they were not in schools. I never saw them. I mean, I had neighbors that, hum, I had two kid neighbors that had Down's Syndrome, so I knew that children with disabilities existed, I just didn't see them at my school. There was no such thing as Special education. We didn't talk about it, we didn't learn about it, we didn't learn any of the intricacies of

teaching children with difficulties. When I moved to the United States, and I moved to the United States because I came on vacation and met my husband, and ended up moving to the United States, I decided that since I had to go back to school, because out of my entire certification I only, they would only give me the equivalency of a bachelors degree, I thought "If I have to go back to school, I'll go into Special Ed". Because it was something that was entirely different for me. I knew that those kids were out there somewhere. I mean, they had to be somewhere. They were my neighbors and so I knew they had to be going to school somewhere, so I went into special education and my entire idea was that, kids with special needs were in special schools because that was where they belonged. And that those special schools actually had everything that they needed to be able to teach these kids. Well, as things turned out I have been teaching 16, almost 17 years and I have gone 180 degrees. I have taught in 6 different states in the United States, I have taught everything K through twelve in special education, from resource room which is probably the most current setting, up to residential programming which means that a kid is actually in a residential facility somewhere, and it's my firm belief that every teacher can teach every kid. In my department I am what many people here in the College of Ed, in the special education department call an inclusionist, which is something that we don't necessarily talk about very much, but a full inclusionist is someone that believes that every child has a place in a regular neighborhood school, so that there is absolutely no need to have a child with a disability in a segregated setting. So having done my 180 degrees, when I first came to MSU, I figured that my place would be in the special education department. And so my degree is from Special education. Again, I was wrong, yet again, which I am by now getting used to, (laughs) and I decided that I was going to focus on general education teachers, because that is really my interest; it's how is that you all, once you become teachers, and you have a child with a disability in your classroom, and you will have one, there's no way around that, how is it that you manage to do the work that you are expected to considering that most of you have no experience in special ed., you have no experiences with children with differences and you are not taught specifically how to put that all together. It doesn't matter, it doesn't make a difference. I mean, is there really some type of training that everybody needs to have, to be able to teach children with disabilities. So that is the interest of my research. Hum, I am, Hum, beginning my fifth year, I want to be done, (laughs) I will be done, eventually, so the only think that I have left to do is my field work. Ha, my dissertation work evolves around, not necessarily about special education, but it evolves around difference because I think that a lot of the knowledge that we ask teachers initially (...) is not necessarily the knowledge you need to have to work with children with disabilities but it is to work with kids that somehow fall outside of the norm of your classroom, whatever that norm is. So it doesn't necessarily have to be the child that has a physical or mental disability, it can just be the kid that, doesn't look like the rest of the kids in your classroom, either because he is on the high end or because he is on the low end. Either because they are, they have fallen off the boat, you guys know what that is right? When you have a kid that has fallen off the boat? The kid that comes to your classroom that knows nothing about English and yet you have a fourth grader that all he speaks is French in your classroom, that has never been to an American school and, all of a sudden, guess what: they're your kids. So I am not necessarily interested in what it is that you guys think about special education, even thought that is supposedly my expertise, because that is what I have taught, it is what I

have done for the last 16 years, and I think that a lot of what we learn in special education is applicable across the board. The same way that I think that what we all learn about general education is applicable to all kids. It's just a question of making your brain work that way. So what I am interested in finding out is, how is it that people that are having their first experience in a school think about differences! Of all kinds. I am not going to tell you what a difference is. It is up for you to find out. What it is that makes a difference for you, for your classroom, and for your kids. So I know that you are looking at three focal students, each one of you, right? So one of my first questions would be: why did you pick the kids that you picked? I mean, how do you go about making that choice, of having those 3 focal students that you have? So, really my research, and the point of my research at which I would need your help, would be for me to get a – it would be – kinda off making you a deal: I come here, I'm here with you all, I will, hum, engage in the conversations that you're having, and I will partake of whatever knowledge I have that you think you might need; on the other hand, the three people that I would need to participate in my research would give me access to, hum, their work, the work that you do here, and the work that goes on inside your head. So, I, I am interested in knowing how it is that you guys think about the things you think about, how is it that you go about making the choices that you make; so let's suppose that you are in a fourth grade classroom and you have 25 kids. Once you start planning, your guided lead teaching, how is it that you make the choices that you make. Sometimes we make choices that we have no explanation for, other than "My CT told me to", and then you may just find that what you planned for and what you actually did in the classroom was totally different, and what is it that made you make that move. There's no right or wrong. There just is no right or wrong in teaching. There is, however, a way in which we each think about teaching. I would hope that by the end of my dissertation, what I have, would be, a little glimpse into how people in their first semester of internship think, and hopefully that would help me, field instructors, to maneuver around you to make sure that(.....) are not insurmountable. Because I think that many times we see problems, we as field instructors for example, see problems where you guys don't see them, and you might just be able to do something that you didn't expect to do you, and we'll be going " Oh, I didn't think about that" because we're used to thinking about the problems and not about the solutions. All right? So, I have a consent for you guys to read through and, what I will do is that I am on your Angel list of members, so I will give you the Informed Consent and then I hope that does of you that are interested and would like to know more, can ask me questions, today at break or after, and you can e-mail me and let me know if you have questions, if you have concerns, hum, I don't think that the portion of my, hum, intrusion in your course would be giving you more work; hum, I think it will be quite interesting to see how your heads function but, that is my interest not necessarily your interest. I do, however, plan on working with those 3 people quite closely when you all are doing your planning for your guided lead teaching. So if you have students that have specific needs, hum, those are things that hopefully, having been in the field for 16 years, I would be able to kinda help you maneuver through those. Do you have questions for me?

Comments?

- S1 (39:25) Well, I was, I don't know if this is what your work is like or not but we're a school that prides itself on having, what is it, having kids from 50 countries, so we have, we have a very diverse school. Ha, and so we embrace that, however, I have seen, I am

kindergarten, and we have a couple of students that are right of the boat, hum, no English, and no formal schooling, they've never been to school, this is their first experience. I have not seen a whole lot of support for those students, and they are pulled for their english classes like once a week (...) I just feel like they are being lost, you know (...) and I feel like maybe what we're doing instead of teaching (...) and when I try to talk to him, he doesn't understand me, he doesn't speak any English, so it's very difficult.

PH Hum, hum...

JC Do you want to say something?

S2 The first couple of weeks is all fantastic so I (...) supported or not (...)

JC (...)

S1 they've been told

S3 yeah, but in order to participate (...)

(3 voices over each other)

PH I just, I guess my, my question would be, if you were not an intern, and you did not have a CT, and you had no one to talk to, how would you go about managing?

S1 And yeah, you know, that's hard because the schools I'm used to being in there's always been an aide, in other words there was always two of us, and our school (...) yeah, you're the only person in the room with 25 kids.

PH And so then what do you do?

S1 Hum, I believe that what I would do (...) have him sit by the teacher's aide (...) he just kinda follows along (...) I always thought they would have an aide. I don't know if that would help or hurt, I don't know.

PH I don't know! I mean you are the only person that is able to make that determination. Do I think it's a good idea? Yeah, but it may just as well not work. I am interested in finding out how is it that you got to that point when you decided you needed a teacher's aide, and then how is it that you decide whether or not that's working, and if it is not working, then what do you do?

S1 Right

PH There is also an entire set of institutional supports, which I think is what that you're talking about, that you do have in some schools and in some schools you don't have, and yet you don't stop being a teacher because of that.

S1 Right.

PH So how is it that you, first of all, learn what those supports are, whether or not they are there; do you guys even know who the special ed. teacher is in your building?

S1 Yeah

PH Do you know whether or not you have an ESL person in your building? Do you know who the Title 1 person is? Do you know any of that? So when you walk into this building, and you have this room full of kids, do you know what your support system is? And I know that we talk a lot, in teacher education we talk a lot about collaboration, and collaborative teaching, and finding out who your team is, what if you have a school where you don't have a team? You have a team of 1? And if you have a team of 1 then what? The work is still there. You still have to find a way of doing the work. And do you see yourself as a child advocate, as opposed to someone that just gives them worksheets, then you have to set up your own system. These are things you do learn how to do throughout the years but these are things that only work if you stay in the same school for the entire time. Because if you are like me, and move 6 times in 16 years, one system in

one place does not help you at all somewhere else. Or if you are in a school that has a high rate of turn-over of staff, the people you are working with this year and not the people that are with you next year. The way in which you make those choices is what I am interested in. Truly, I am interested in how your brain works. Go ahead.

S4 How are you going to select? Say you have nine

PH 9 people?

S4 Yeah

PH Toss a coin.

S4 OK

PH My only criteria for this study is that I would like for the people that volunteer to NOT have any experience either is special education or in kinesiology. That would be my only criteria because I would like to be able to talk to people that have not had their brains turned onto a certain way of doing things. That would be my only criteria. Besides that, I don't care what school you're at, I don't care how you do the things that you do, because I truly believe that teachers can take all forms and we have, I work in a school in Taylor, I am their special needs coordinator, we have 53 people on staff, I think, hum, we have 7 new teachers this year, 5 of which are first year teachers, and those five first year teachers are all, they all come from very different places, in the ways they think about teaching. So what I do with one person in one room is entirely different from what I do with another person in another room. So, although you all are in the same place in your program, I (...) So my only criteria for this would be that I would have no one with a special education background. Hum, they idea would be that I would help you guys through your planning, when I'm here, or via e-mail, or via phone, I would have 2 interviews, one right before you do your guided lead teaching and one before the end of the semester just to know how it is that, how the guided lead teaching went, and 2 video tapes: one that I would do of your guided lead teaching, and one that you would do yourself, whenever you want to do it, however you wanna do it. SO those are the things I would need from you. From me, the only thing I cannot give you is money. (laughs) First, because I don't have any, and second because the University wouldn't let me. But, besides that, my support is there for you.

JC Paula, just to clarify, the main focus of your dissertation is on understanding how, and the process of teaching.

PH Absolutely

JC But if I chose to work with you and be a participant in your dissertation, would there also be times where you would bring to me, actually, new ideas, new resources, new instructional tools that I might not have asked and that, that other interns at MSU might not have access to,

PH Absolutely

JC And then we could make a decision, have a conversation with you about it all, because yes, it is complex, there is no one best system, but I also think that it is really helpful, you are such a wealth of knowledge, to see a range or research-based strategies

PH Absolutely

JC and then, based on the student, the intern can pick and choose. That feels very empowering.

PH It is all about their own interest.

JC So you don't feel like it's (...).

- PH So if we have someone that has, whose problem is that they speak no English, and then we have someone who is a wheelchair and a respirator, and someone who, apparently, has no difference whatsoever but for some reason you just cannot reach, those are 3 very different students and 3 very different situations. I think that we tend to talk a lot about things with big names, and pieces of research with big names, like differentiated instruction, and response to intervention, and we make it sound like, these are really complicated systems that only a very few number of people have access to and when you break it down, these are done everyday in teaching, and everyone needs to be doing, and should be doing, and everyone should learn how to do, we just give it a really fancy-shmancy name so that we can have this whole body of research (...). This research can be brought into the classroom, and it is a lot of what you guys already do here, you just don't necessarily are thinking in terms of students with differences. I read your posts, from week 2
- S Week 2?
- PH Yeah, on special education, and it is always really interesting to me to see how people think about students with special needs because students with special needs are just students; and so the one, the one picture in my mind was that, even though you all mentioned problems of teaching writing, problems of writing for students with special needs, that, those snippets that you gave in your postings, could have been any student that doesn't like to write, not necessarily a student with disabilities. I mean, you all like to write, so to you it is something that comes very naturally and very easy but just because you like to do it doesn't mean that you can teach it; or it doesn't mean that you can make a kid that doesn't like it, actually do it. So it really doesn't matter if it is a kid with a disability or not. It matters that he can't write or that he doesn't wanna write. In which case, I mean, you can put whatever label you want on it, you can call it whatever you want but the kid is still not gonna write if you don't know how to get him there. It's the demystifying of the label. It's the taking away the names we put on things, and just looking at what is. (...)
- JC So what is the next step then, the consent?
- PH The consent form. The next step is that I will visit with you today, I'll let you guys think it over, ask me questions at break or at the end of class today, either take the consent home with you if you need to think about it or if you just want to jump right in, I'm ready to go. Because I am gonna get done. (laughs)
- JC No pressure!
- PH No pressure for me! Seriously, this is just a pleasure, to be here. I think that you guys are gonna have a great time in your guided lead teaching, and it's gonna be fun! I love working with teachers so, you'll get used to that!
- JC Thank you Paula! It's great to have you here. (51:23)

Appendix F: Informed Consent Form

A study on the impact of instructionally relevant variation in the preparation of a new generation of teachers: Teachers for ALL

Informed Consent

Principal Investigator: Paula Frederica Hunt

Contact Information: [REDACTED]

Department Information: [REDACTED] University, College of Education, Department of Counseling, Educational Psychology and Special Education; Dissertation Chair: [REDACTED]

Please read the following thoroughly before agreeing to participate in this study

You are being asked to participate in a dissertation action-research study. This study is being conducted by Paula Frederica Hunt, a doctoral candidate in the Counseling, Educational Psychology and Special Education Department. You have been asked to participate in this study because you are a prospective teacher in elementary general education at Michigan State University, in your internship year.

Purpose: The purpose of this study is to inquire into the spaces for inclusion/exclusion you create, as they relate to the perceptions of *instructionally relevant variation* in both planning and instructing. *Instructionally relevant variations* represent competencies and circumstance that impact teaching and learning, and are critical in the preparation of Inclusive Educators.

Objective: The objective of the study is to offer insights and suggestions to interns, field instructors, and Teacher Education program design teams.

Study Design: The risks associated with this study are minimal. There are no physical or psychological risks associated with this study. You are being asked to participate in an action-research study that has the potential to impact the work you do this semester. One important aspect of this study is the assumption that you have significantly important knowledge that is essential to your own learning. This study will attempt to document how you produce that knowledge. Therefore, this study's progression and outcomes will depend on you and your relationship and interactions with the researcher and the other study participants.

Risks: The risks associated with your participation in this study are the associated time commitment. You are being asked to provide the researcher with:

access to (or copies of) all the written work produced in [REDACTED]; permission to use all e-mail correspondence between you; Furthermore, the researcher will conduct:

2 interviews - one before your guided lead teaching and one shortly before the end of the semester, both to be audio-recorded;

2 observations of your guided lead teaching – both video-taped - one conducted by the researcher and one by yourself;

Benefits: The benefits associated with the research are of two types:

Individual

Because the researcher will attend almost all [REDACTED] classes, you will have a chance to develop a mentoring relationship with an experienced special education teacher, in addition to your relationship with your course instructor;

Part of the research design is the creation of opportunities for you to request assistance/tools from the researcher, tools that will be tailored to your specific areas of interest.

Universal

Results from this study will provide the Teacher Education program at [REDACTED] with insights and recommendations regarding how interns perceive, think about, and respond to instructionally relevant variation. These recommendations may be utilized when designing a program of Inclusive Educators, or to enhance the already existing courses.

Compensation: Throughout the study you will be provided with advice and pedagogical tools to aid the planning and implementation of your Guided Lead Teaching. The pedagogical tools will be tailored to your specific areas of interest, and provided directly to you by the researcher. Upon completion of the study you will receive a “Certificate of Participation in Action-Research” that you might include in your professional portfolio.

Voluntary participation: Please understand that your participation in this study is completely voluntary. Your decision whether or not to participate will in no way affect your current or future relationship with the researcher, your university, your school, your school's dean, its faculty, staff, or fellow students. You have the right to withdraw from this study at any time without penalty.

Confidentiality: It is anticipated that information from this study will be used in journal publications, briefs, presentations, and other communication media. Information will be presented in aggregated format so as not to identify your individual information. Furthermore, information about you will be kept confidential to the maximum extent allowable by law through the use of pseudonyms. Records and all interview/observation data will be kept confidential, and will be kept for five years in a password-protected external hard-drive that is not connected to the internet or any electronic network. The researcher, your [REDACTED] instructor, and the collaborating teacher at your placement are the only individuals that know of your participation in the study. However the researcher is the ONLY person with access to the data gathered throughout the study.

If you have any questions or would like additional information about this study, please contact the Principal Investigator, Paula Frederica Hunt at ([REDACTED]) [REDACTED] or huntpaul@msu.edu, or the Responsible Investigator, Dr. [REDACTED] or [REDACTED]

If you have a question or concerns about your role and rights as a research participant, or would like to register a complaint about this study, you may do so anonymously by contacting the [REDACTED] Human Research Protection Program at ([REDACTED]) 355-2180 or e-mail [REDACTED]

Your signature below means that you voluntarily agree to participate in this study and you will be given a copy of this consent to keep.

Signature _____ Date _____

| |
|--|
| This consent form was approved by the Social Science/Behavioral/Educational Institutional Review Board (SIRB) at [REDACTED] University. Approved on _____ and valid through _____. IRB # _____ |
|--|

APPENDIX G: Project Two Rubric

Project Two: Designing for Learning

How will I/we design our curriculum and instruction so that students learn what they need in order to become good literacy learners? How do I select and/or create appropriate assessments so that I have evidence that my students have learned?

Overview

Discuss with your CT which portion of the literacy curriculum you will teach during guided lead teaching. You are encouraged to select a portion of the curriculum that will enable you to try something that is new to you (e.g., a particular approach to teaching such as conducting mini-lessons and conferences during readers/writers workshop; or facilitating discussion of children's literature during a thematic unit; or lessons that focus on the reading support that is provided during content area instruction; or learning to teach a specific comprehension strategy as part of guided reading).

Talk with your CT about your idea and locate resources that will help you plan for your teaching. Think about these questions as you move forward. . .

- *How will teaching in this target area contribute to your own professional learning?*
- *What resources do you have to work with this target area?*
- *What additional resources do you need to obtain?*
- *How will you pre-assess your focus students in your target area?*

Now you are ready to design a series of lessons that we will refer to as a "unit." The purpose of this project is to guide and support you as you design, enact, assess, and reflect on your guided lead teaching. Although the planning process is often presented as very organized and linear, designing a unit is frequently an iterative process where teachers cycle back and forth as they think about several questions, such as those listed below, and begin to make instructional decisions. Think about or take notes on the following as you brainstorm ideas for your unit:

- *What are my goals for the unit?*
- *What prior knowledge, skills and experiences do students bring to this unit that I can build upon?*
- *What do I want students to be able to do by the end of the unit and what will they need to know/learn to accomplish that?*
- *How will I know what students learn from the unit?*
- *What activities and resources are available to support my students' learning?*
- *How will I make my expectations clear and scaffold my students' learning?*
- *What will I need to do to facilitate learning and manage the various activities?*
- *How can I provide guided practice and independent practice prior to assessing students' learning?*
- *What classroom norms are in place that will help my students participate and learn?*
- *What supports do individuals in my class need to participate fully and maximize their learning?*
- *How can I differentiate the content, process, products and/or learning environment to make accommodations for diverse learners?*

Teachers also need to develop written plans that outline the instructional decisions they make. This process helps them articulate and refine their thinking, share ideas with colleagues for feedback, revise their plans, and increase coherence.

The written requirements for this inquiry are organized into two parts

- Part A: Teaching Overview
- Part B: Daily Lesson Plans
- Part C: Unit Assessment Plan

Part A: Design a Teaching Overview

Design an overview for your unit that illustrates the big picture of your unit and sketches out the broad details in a sequence of lessons. Include the following information in your Teaching Overview chart (see p. 4 below):

- Determine your broad goals for the unit by identifying which of your previous Grade Level Content Expectations (GLCEs) you will work toward. Keep in mind that these will represent the domain you are working toward (reading, writing, speaking, listening or viewing) and the level of proficiency you are working toward at your grade level.
- Develop a small, well chosen set of objectives that are attainable by the end of a 10-lesson sequence. Your objectives should address the following characteristics and be numbered so you can easily list them in your summary:
 - Performance: States what a learner is expected to be able to do
 - Conditions: Describes the conditions under which a student is able to do or perform the task
 - Criterion: If possible, clarifies how well the student must perform the task in order for the performance to be acceptable
- Provide a summary of a two-week (or 10 day) lesson sequence that will help your students meet your objectives for the unit. For each lesson on your chart, include the following information:
 - Date
 - Lesson Objective #
 - Instructional Format (e.g., a mini-lesson followed by small group activity; writing conference; guided reading group)
 - Ongoing assessment (What will you look for as you teach, and how will you use that information to plan your next lesson?)

Part B: Develop Daily Lesson Plans

You will hand in for instructor feedback a set of daily lesson plans for three consecutive lessons from your unit. (You will write complete plans for all of your lessons, which will be reviewed by your field instructor and/or CT.) The overview and 3 daily lesson plans are due electronically at least one week prior to teaching them during October/November. Talk with your course instructor in advance if you need to follow a different time line. Feedback on these drafts will be provided prior to the teaching of your lessons. It is expected that you will revise your three consecutive lessons plans based on the feedback provided by course instructors, field instructors, CTs, etc. After teaching the lessons and reflecting on how they went, you will also make notes on your plans regarding what you would do differently in the future and why you think these changes would improve learning opportunities for your students. You will turn the revised lesson plans after guided lead teaching.

Include the following elements in all lesson plans (please see the attached suggested template for use in your planning) and write them in OUTLINE form (bullets or numbered items) so they are easy to refer to as you are getting ready to teach and useful to you during your teaching:

1. **Objective** # this lesson focuses on
2. **Materials** – both for teacher and students
3. **Estimated length of lesson**
4. **Opening** – Used to preview the lesson, activate prior knowledge, pre-assess, build common experiences, and/or motivate.
5. **Procedures** – Detailed description of the steps in the main body of your lesson. Please use bullets or numbered items. Include words like instruct, model, demonstrate, scaffold, fade, practice, apply. The format should be easy to refer to as you prepare for teaching and as you teach your daily lessons, and provide a place for you to remind yourself of questions you want to ask, important information you want to be sure to emphasize, and so on.
6. **Social, academic, and linguistic support** – Consider all diverse learners in your classroom (ESL, special education, ADD, gifted, etc.). Include specific accommodations you plan to make for your three focus students. For information regarding a range of ways to differentiate instruction, access “Designing Lessons for Diverse Learners” in our course pack.
7. **Assessment** – Make sure this matches both your objective(s) and the procedures.
 - For most daily plans you will identify “ongoing” assessments that will help you gauge the students’ learning as you implement the lesson plan and once the lesson is completed. Specifically, identify what you will look for and how you will use what you are learning to inform your next steps.
 - You will also indicate which day(s) you will implement any assessments that will help you determine if your students meet your unit objectives.
8. **Closing** – Used to draw conclusions, synthesize, review, or summarize what has been learned in this lesson. Students benefit greatly from a quick focus on what they just learned at the end of each lesson and when they are involved in constructing the closing (versus the teacher telling them what was covered).
9. **Reflection**—Take notes on what students learned and which students struggled with the lesson. When and how will you re-teach the material to these students? This information will need to be included in Inquiry Three.

Please include any instructional or assessment materials necessary to support my understanding of the plan (i.e. sample worksheets, assessments, artifacts, adaptations, re-teaching).

Part C: Make a Unit Assessment Plan: Focal Students and Whole Class

All through your unit, you are formally and informally assessing students’ learning. Talk to your CT about ways to assess what your whole class will learn from your unit. You may even have alternative assessments for your focal students. Write a 2-paragraph description of how you will assess your unit and append it to your lesson plans.

- See the ASSIST website designed for beginning teachers, particularly the sections on:
 - Knowing Students as Readers and Writers:
http://assist.educ.msu.edu/ASSIST/classroom/teaches_content/ES_lang_arts/knowstudrewr.html
 - additional information about assessments:
http://assist.educ.msu.edu/ASSIST/classroom/assesses_learning/index.htm

- Consider additional ways to collect data, including the following,
 - Formal and informal assessments such as running records and other tools available through the M. Lit. Progress Profile (MLPP) and school resources
 - Work samples and classroom artifacts
 - Writing and/or reading conferences
 - Field notes from observations of children
 - Note-taking
 - Drawing classroom diagrams
 - Interviews
 - Surveys
 - Sociograms
 - Audiotape/videotape
 - Other data sources that relate to your target area

Remember to collect and save your work and the work of your students to analyze after Guided Lead Teaching!

| | | | | |
|--|---|--|--|--|
| Teaching Overview | | | | |
| Name: _____ | | Grade Level: _____ | | |
| School: _____ | | CT: _____ | | |
| Describe your target area for guided lead teaching: | | | | |
| List the main Grade Level Content Expectations (GLCEs) that this unit will work toward: (e.g., R.WS.01.04: use structural cues to recognize one-syllable words, blends, and consonant digraphs). | | | | |
| List a small set of well chosen Objectives for the unit. Label each objective with a number so you can easily list the objective(s) for each day in the table below (e.g., Students will use “sl” sounds to read words such as slow, slope) | | | | |
| List the main assessment(s) you will use to determine if your students meet your unit objectives | | | | |
| Mon. 10/26/09 Objective # Instructional Format (e.g., mini-lesson followed by small group activity) Ongoing Assessment (What will you look for as you teach and how will you use that information to plan your next lesson?) | Tues. 10/27/09 Obj # Instr. Format Ongoing Assessment | Wed. 10/28/09 Obj # Instr. Format Ongoing Assessment | Thurs. 10/29/09 Obj # Instr. Format Ongoing Assessment | Fri. 10/30/09 Obj # Instr. Format Ongoing Assessment |

Table 5 – Unit Overview

Table 5 (Cont'd)

| | | | | |
|---|--|---|---|---|
| Mon. 11/2/09 Obj # Instr. Format Ongoing Assessment | Tues. 11/3/09 Obj # Instr. Format Ongoing Assessment | Wed. 11/4/09 Obj # Instr. Format Ongoing Assessment | Thurs. 11/5/09 Obj # Instr. Format Ongoing Assessment | Fri. 11/6/09 Obj # Instr. Format Ongoing Assessment |
|---|--|---|---|---|

Table 5 – Unit Overview

| Outline for a Daily Lesson Plan | |
|--|---|
| Date: Objectives for today's lesson: Materials & supplies needed: | |
| Procedures and approximate time allocated for each event <ul style="list-style-type: none"> • <u>Introduction to the lesson</u> (What will I say to help children understand the purpose of the lesson? How will I help them make connections to prior lessons or experiences? How will I motivate them to become engaged in the lesson?) (_ minutes) • <u>OUTLINE of key events during the lesson</u> (Include specific details about how I will begin and end activities; what discussion questions I will use; how I will help children understand behavior expectations during the lesson; when/how I will distribute supplies and materials) (__ minutes) • <u>Closing summary for the lesson</u> (How will I bring closure to the lesson and help children reflect on their experiences? How will I help them make connections to prior lessons or prepare for future experiences? What kind of feedback do I want from them at this time?) (__ minutes) • <u>Transition to next learning activity</u> | Academic, Social and Linguistic Support during each event |
| Assessment (How will I gauge the students' learning as I implement the lesson plan and once the lesson is completed? Specifically, what will I look for? How will I use what I am learning to inform my next steps) | Academic, Social, and Linguistic Support during assessment |
| Reflection (What did students learn? What did I learn about teaching literacy? What went well? What would I do differently next time?) | (Which students struggled with the material? How will I reteach these students) |

Table 6 – Lesson Outline

**Inquiry Two Rubric:
Designing for Learning (40 points)**

| Expectations for Quality | | | | | Comments |
|---|-----------------------------|--------------------|--------------------|------------------------------|----------|
| | Outstanding Exemplary Range | High Quality Range | Good Quality Range | Below Expected Quality Range | |
| Teaching Overview 10 points | | | | | |
| Format (1 points) GLCEs are aligned with the unit goals. Assessment for unit objectives is listed. Chart illustrates 2 weeks (or 10 days) of a sequence of lessons. Each lesson on the overview includes the following: Date Lesson Objective Instructional Format Ongoing Assessment | Yes/No | | | | |
| Lesson Objectives (3 points) Aligned with GLCEs State what students will learn and be able to do in relation to the GLCEs (not the activity the students will be doing as part of the lesson) Match instructional needs as determined by pre-assessments | | | | | |
| Sequence (3 points) Individual lessons are organized to build toward students achieving the unit objectives. | | | | | |
| Ongoing Assessment(s) (3 points) Designed to gauge student learning as lesson is implemented and completed Useful for informing next steps as you are teaching | | | | | |

Table 7 – Inquiry Two Rubric

Table 7 (Cont'd)

| | | | | | |
|---|--------|--|--|--|--|
| Lesson Plans 30 points | | | | | |
| Format & Due Dates (2 point) Lesson plans contain all of the required elements as described on the assignment sheet. Three consecutive plans are submitted on time: electronically, one week before teaching. | Yes/No | | | | |
| Content (draft plans) (10 points) Content of lesson plans are “well developed drafts” that reflect thorough attention to the required elements. Professional voice; correct spelling and grammar are used | | | | | |
| Rethinking the Plan (revised plans) (10 points) Plans are thoughtfully revised based on feedback Notes are made regarding what you would do differently in the future and why you think these changes would improve learning opportunities for your students. | | | | | |
| Assessment Plan (8 points) Is aligned with unit goals and objectives Provides information about each students’ learning in relation to the unit objective(s) | | | | | |

Table 7 – Inquiry Two Rubric

| |
|---|
| APPENDIX H: ACCEL Presentation (transcript) |
|---|

PH OK, so last week when you had the speaker come in she was talking to you guys about expository writing. And, ha, has I was listening to her going through what is expository writing and how much of it we do, I just kept thinking that we have all of this great research and all of these great resources in our building that most people really do not know about. Although literacy is so far removed from what my interests were when I first started my dissertation and when I started my work, it just so happened that when I started attending [REDACTED] that's where the money was, which meant that the literacy project was actually paying for my assistantship for the first year. Which meant that I actually landed on an awesome project without having any idea whatsoever what the project was all about. And the project's name is ACCEL; now, throughout the college, if you guys hear people talking about it you might hear ACCELeRate but I will walk you through it in a minute. What I thought was so awesome about the project when I first started working was that I had never really thought about how people learn to study. I just had never thought about it. I mean, I learned to study by writing notes down, and I would write the same notes, over, and over, and over again until they were committed to memory; half of the time I had no idea what I was writing, but I was writing! But I also know that there is a lot of other people that don't learn the same way. So, for just a couple of minutes I would like for you guys at your tables to discuss if you remember how to study. Did anybody actually teach you how to study? Did somebody physically show you what do you do when you study? And, if they did, who were they? And what was it that they taught you? So, just briefly, talk about it at your tables (2:08).

(3:44) Go ahead and take one more minute and let someone else share.

(4:40) All right, are you guys ready to share? Anybody? Somebody? Yes...

S1 Ha, I remember that the first time I really, like, recall making flash-cards was for High school Spanish.

PH OK. High School Spanish. So we have high school. Yes...

S2 Hum, we were just talking about how, at least for me it seems like, every year we had to do something differently because of the teacher, depending on how, like, they tested you, sometimes they would test you for like, general ideas, sometimes for dates, and you, like, went off, like, your first test of that class, at least that's how I was and then you're like, oh, that's how they set it up, and then you study...whatever that was

PH What grade do you think that was?

S2 Probably HS.

PH HS, Cool.

S2 Middle or High School.

PH OK. So you connected your study habits to your, hum, testing, and your testing skills. OK. Anybody else? Yes....

S3 We were just talking too about, we remember that it was around fourth grade, when it was actually a lesson you had to take on how to take notes and that we actually had to follow cause they make you do like the 1, or a,b,c, d, or whatever, and we were all saying that we had all developed our own systems but the main overall thing we were trying to get, was the main idea and then you put inso that was one way of organizing.

PH So, fourth grade, perhaps.

- S4 Probably around middle school we started getting, like, study guides, so that's how I learned how to start studying.
- PH By following the study guides. So you stopped looking, necessarily at the chapter, for example, and started studying from looking at the study guide. OK. Yes...
- S5 I thought I just liked to try a bunch of different ways. I think as though studying for different things is going to be different, depending on what you're studying; like, in what Veronica says that she feels that she is still learning how we study because now we have new challenges and we have to study in different ways and that kinda stuff, so I think that it is a learning process, so I don't think I was ever, like, able to say "this is how you do it", I think,
- PH OK
- S5 Adapt to the situation
- PH Do you remember, about what grade, what age, you became aware of studying?
- S6 I think it was when I started taking notes, like, probably middle school
- PH Middle school. OK. Go ahead
- S7 I just remember that one of the first things I ever had to study was for a spelling test which was probably second grade, and that was just, you know, straight memorization
- PH Right
- S7 From then on it was always, depending on what I was studying, memorization, just repeatedly going over the facts.
- PH Do you remember if everyone pretty much studied the same way for a spelling test?
- S7 I can't really recall. We were all pretty decent spellers. I didn't have to spend much time studying but...
- PH OK. OK. So what I am hearing you say is that somehow you learned how to study, not very clear how that is done, everybody does it a little differently; and I don't know if you guys have ever been in a class, hum, for example a history class in which you have 3 pages of notes and the teacher tells you "I want you to highlight the most important things", and then you have one person whose paper is entirely yellow, all throughout (laughs) and then you have the other person who has, like, two things? (laughs) and you're looking at their paper going "Oh, I only have two things and she has all of that, so that must be the stuff that is important?" Because we don't really, I mean, we are not really taught how to highlight, right?
- S8 I was going to say that my fifth grade teacher actually taught us what to highlight.
- PH Oh, that's good.
- S8 I still remember because she was like, "all right class I am going to tell you, there is only one think..... but when you highlight everything in your page it looks like highlight diarrhea".
- PH (Laughs....) That is funny!
- PH (Talking and showing Power Point regarding ACCEL – Appendix I)
- PH So...ACCEL. The entire purpose behind ACCEL has to do with students with learning disabilities. I want you just for a moment to put that off of your mind because there is, there is a lot of research that says learning, students with learning disabilities are not the only students who have learning disabilities. In other words, every students at some point in their life, needs some guidance and some support in their academic work. So although this is research that was born out of an interest of a group of special education teachers and special education students, that is not necessarily the only purpose of the research.

All right? So, the goal is to improve the way how students deal with information complexity. So it is to actually teach students how to take a piece of expository writing and wring out of it the most important stuff. So out of those paragraphs of jargon, out of those pages, and pages, and pages of information, what is really important? And how do you connect with the text in order to get the information that is important. And you guys don't have to take notes on any of this because all of this will be up on Angel. So the idea was to offer support, with expository reading and writing and one of the things that you need to know is that reading and writing components are always together, so they never look at just writing, or just reading, they always look at the two things together, and cognitive supports. So, ACCEL features are divided into three parts, three sets of features: the first one are cognitive strategies, which have to do with actually instructing students on specific strategies for specific text. It has to do with thinking. Metacognitive processes. Do you guys know what metacognitive is?

JC That is basically "Mosaic of thought".

PH Yea, there we go, thinking about thinking. How is that I get there? Thinking aloud, that sort of thing. And then bridging the gap between what a student can do alone and what they can do with technical assistance. Have you guys hear about ZPD?

S9 Zone of proximal development?

PH Right! So, it is to help students to manage to go from that point where they cannot do a thing alone to the point where they can actually do it with the support of a piece of technology, and I use technology very loosely because another person can be a piece of technology. So, the cognitive strategies, they divided them into instructional targets. In other words, they divided what it is that students need to know, according to these categories. So, sometimes we read to access knowledge, sometimes we read to gather hypothesis, sometimes we read to organize information, so there's a variety of strategies that we use, that we do not think about, but we employ them depending on whatever it is that the activity calls upon. The text structures, again, it has to do with informational text, hum. Special education students with learning disabilities, and I would say many students in general, have a hard time understanding text structure. So if I was to pick up this book, and just read through it, just look at it, this is all text. All text. But if I had a science book that has text and pictures, I would know that those pictures in those pages were related to the reading, and so even if I couldn't read I could look at the pictures. And then if I have text, and pictures and diagrams, even if I couldn't read, I would look at the diagrams and at the pictures, and I would at least get an idea about it. Most people in this room knows how to do this, most students with a learning disability do not know how to do this automatically. They have to be taught what specific portions of a text, tell them what, and how to use them. Which is really the entire idea behind ACCEL. So then what they did is that they designed, hum, pictures of structured themes that are to be used in class, explicitly, depending on whatever it is that each one of the students or which one of the activities is asking them to do. So, obviously as you can see, if you are writing a piece of text as an explanation of a phenomena you are going to write it very differently than if you are going to try to convince somebody about the importance of the phenomena. We would know how to do those things automatically; students with learning disabilities do not recognize that there are different types of writing for different purposes. They have to be taught explicitly how those things are done. And then, finally, the inquiry process, so when you are reading a piece of expository writing and you are taking out the

information that it gives you and then you have to convert that information into a piece of writing, how do you go about organizing those ideas that you have. So, there's a variety of ways: you can do a Venn diagram, you can do a word chart, you can do a variety of things; but how do you know which one of those things serves what purpose? And so there are the three strands of ACCEL: are strategy, structure, and application. So there is expository reading and writing that is specific to a unit, this, the first portion of the research was at █████ Middle School. seventh and eighth graders. The teachers that accepted to be a part of the research project, they were actually social studies and science teachers, and they were taught how to teach their students the specific strategies. What they have come to find out is that even some of the teachers did not know how to teach their students the strategies needed to read the text that they deal with everyday. Because they would give a student a science chapter and they would say "for the next 20 minutes go ahead and highlight everything that is important". If you don't teach how to highlight, the kids don't necessarily know how to highlight, right? If you have a science experiment, and you have a variety of materials that you need for your experiment, and then you are going to write it up, you have a list of things but how do you put that list of things into a piece of text? It's just bullet points. If you want to convert that into a persuasion piece, how do you do that? Many teachers did not know how to teach their students how to do that. It is assumed that when students get to seventh or eighth grade there are a specific set of skills that you already have. You cannot make that assumption with students with learning disabilities. I would argue that you cannot make that assumption at any time, or that at least that you shouldn't make that assumption at any time. So the next portion of ACCEL, and this was a very, very quick review, and I want to show you some of the tools, the next portion of ACCEL is called ACCELerate, which is actually all that I am going to show you in old-school overheads, in a website. And it's a website that the Holt students involved in the research project have access to, and they can, hum, they have a log in and a password, and the system will actually prompt them through all of the tools that they need to be able to read a piece of expository writing, and then convert it into text.

S10 But this is only available to the students that are participating in the study?

PH Yeah.

S10 Not everyone?

PH Not yet.

PH (trying to turn off Power point screen and turn on over-head projector)

PH (19:10) (Appendix I) So this is just a very quick show of some of the tools that they have and all of these tools would be up on a website, or all directly on single overheads, and so the student would go around the circle, starting on Plan It, this would be after reading a block of expository writing, they would plan the outline, they would highlight the reading, they would take notes on the highlights, all of these steps need to be explicitly taught so the teacher would actually be doing it at the same time that the students are doing it, and they would be doing it in front of the class, so there would be an overhead projector, and they would all have the same piece of text and she would all be going through the same entire piece of information and helping them to see how those pieces all come together.

S11 I have a question.

PH Yes

S11 OK, so like with the highlight one, it highlights it for you?

PH No

S11 OK, so I'm thinking what, what if the student wants to highlight, thinks it's important, you know what I mean?

PH Right, but if I am up here, I am the teacher and you have the same piece of writing that I have in front of me that I have, and I am highlighting it, and I am using metacognitive strategies, so if I'm doing a think-aloud, that would be one of the ways of showing my students what is important, and what is not important. You were going to say something?

JC You said it.

PH I said it?

JC Yea, I mean, with a lot of this they can make connections to what they read, in the Mosaic text. I mean, that model of highlighting is showing students how to note the most important information.

PH Right

JC And the teacher is thinking out-loud, modeling his or her thinking, and then the student tries it out.

PH So this kind of diagram, which is very well known, that everyone has see at some point in their life, if you give this kind of diagram to a student that has difficulty with expository writing, to them it is a blank piece of paper. Unless you actually show them what goes where, and then how those things go together.

JC And, you know, can you put that back on? What is so interesting, [REDACTED] and I have talked about this, in the Lucy Caulkin units of study, not always but often times, this is the piece that's missing. (...) It is really taking a whole block where you take your time as a teacher to model it, show it, sometimes you need to do it twice with multiple text and then kids give it a try so, yeah, that can't be underscored.

PH One of the interesting parts of this, one of the interesting parts of the project, was to have the fairness conversation. Do you guys know what it is? The fairness conversation? No? When the teachers at [REDACTED] were first approached, and this was probably 7 or 8 years ago, when they were first approached with the project, the idea is that the students are given these tools, and those tools never disappear unless the student chooses to not use them, which really means that, if you have a sheet of notes, you can take it with you to a test. Because that is your supporting tool. So the strategic tools they are being given are tools that stay with the students for their entire school year, if they need them. And one of the questions that the teachers had at the beginning of the project was, well, that's not fair. Is it fair? I mean if I was, if we, I in this room, if you were going to have a quiz and I would allow 2 of you to have notes, would that be fair?

S1 no

PH No?

S1 it depends on how you define fairness, I mean, if it is equity,...

PH What's your name?

S2 N*%&^

PH N*%&^, what do you use your glasses for?

S2 To see.

PH To see close or far?

S2 Far

PH Far away? So N*%&^ uses his glasses to see far away. If I put him in a car and I tell him to give me his glasses.....would you guys want to be on the road with him? Probably not, Sorry! I wouldn't either.

S2 They don't trust me.

PH (Laughs) Fairness! It is something that you all need to start thinking about. And I am sure that we will discuss it again. Yes.

S3 Hum, I don't understand the comparison. Cause didn't everyone have a chance to have notes?

PH Not if they don't need them.

S3 Well, but I would have a chance to have notes.

PH Hum, hum.

S2 You have a chance to have glasses but don't need them.

S5 Yeah

S6 So, yeah, so I guess the question is who is getting to use these notes and who isn't.

S7 You said only two people could use notes, but in the study they let everyone use notes, anyone who wanted to.

PH everyone who needed to, and everyone who wanted to,

S5 Both

PH they could use the notes

S8 Well that's a whole different ball of wax.

S7 That's fair.

PH How is that a different ball of wax if I am teaching science seventh grade in this room, and all of my students have notes, and there's a teacher in the room next to me, teaching the same science curriculum, the same grade level, and none of her kids have notes?

S8 Oh!

PH Oh!

S9 well that's different too. Where they allowed to have notes?

PH Nope.

S9 That's not fair.

PH That's not fair to whom?

S10 To the students that don't have notes.

S11 To actually both groups.

S9 To everyone.

S12 Right. The other ones are using a crutch, whether they need it or not, they can't go through life with a crutch and the other one's are getting ... not having them, so

PH But if you need glasses at some point you're gonna have to have your glasses because you can't do anything without them.

S11 True.

S9 Well, what is the point of a test? It's to see if the kids know the information. So...

PH Do you need it to see if the kids know the information?

S9 No, so why would you ever do it at all?

PH There is no right or wrong answer to this, but it is something that you guys need to start thinking about. Because if you have a classroom of 30 students, and 2 of them cannot memorize their spelling words, CANNOT memorize their spelling words, are you going to allow them to NOT take their spelling test? And who is that fair to?

S10 So what is the point of taking a spelling test if they have the words right in front of them?
I mean...

PH I don't know...

S10 There's no point.

PH So you're going to give them a zero on the spelling test?

S10 I would just have, I mean, if it was that bad they would have an IEP probably that would say that so-and-so cannot...

PH It would say that they don't have to take the spelling test?

S10 No, it would say that they don't have memorization skills and they would just have words they could refer to as their personal dictionary, and they would not need to take the spelling test.

PH How do you grade that?

S10 You don't.

PH You don't? So that student wouldn't have a grade at the end of the school year? They would still have to take the MEAP.

S11 Well spelling....just....

PH Just think about it! There is no, I mean, to me there is a right and a wrong answer, but that doesn't necessarily mean that my right answer and my wrong answer are the same as yours. So, is just something for you guys to think about.

JC And if you have an articulated answer now for it, backed by reasons that are going to help you meet your instructional goals, I think you're OK. Because the idea that equity is (...)

JC There really isn't equity in education. You know, equity is so over-used. There's equity in the terms that you want all students to gain access. I love that special ed. is about access. You want all students to have access, to the curriculum, and to learning, and it might mean different tools, different materials, but, hum, it might not mean the same for everybody.

PH There's this really great quote that says "Fair is not that everyone gets everything equally; fair is that everyone gets what they need."

JC And I was thinking that it is interesting to watch how your students react to their peers doing different work. Anecdotally they don't comment.

PH No

JC So

PH It is really not the kid that makes the big deal

JCkids have an internal sense that, ok, Martha, Martha can't copy from the board quickly enough so that's why Miss P gives her the notes ahead of class. But no one says "that's not fair I need notes". It's fascinating.

PH Yeah

JC You know, nobody says, the kids don't say "that's not fair".

PH I think that the older we get the more we have a much more shrewd sense of what we perceive as justice; kids really don't think about it in the same ways. Hum...

PH (Appendix I) Hum, main idea, categories and details. The one thing that you see here that you usually don't see in a diagram like that, is that you have the mnemonic of the side. So you don't have to rely on your memory to know what to do. You have just a little thing, on the side that tells you what to do. And even though it doesn't seem like to make a big difference, it actually does for someone that gets stumped, and then get a blank piece of paper in front of them and go "what was I supposed to do here again?"

JC That's cool. Can you read that aloud for us in the back, Paula?

PH It says "MAPS, what are the Main idea categories, Add related details that support the category, Put down the main ideas and details of the map and then Self-check by asking questions".

PH (Appendix I) On this one you have "What is the Organization, what are the categories and what are the details?"

PH (Appendix I) And then they're also given something like this. This would be for their writing: what is it that you are being graded at? What is it that your teacher is looking for? Very simple rubric. It doesn't have to be a big, elaborate, 30 pages of directions.

S11 ...rubric, would you say that, if you were doing a unit, every activity has its own rubric?

PH Every activity that you're grading.

S11 OK

PH Every activity that you're grading you should have a rubric for. Kids have the right to know what it is that they're being graded on. (...) This is supposed to be used in thematic units, so these were units that would have 3 to 4 weeks of work, and so throughout those 4 weeks you actually go through all of the strategies in a natural environment, so as you're reading you teach them how to highlight, once you highlight you teach them how to take notes, once you're done with taking notes you teach them how to organize them, so it's a very progressive and a very organic process. Questions? Comments? The project is still in existence in the [REDACTED], hum, three professors, [REDACTED], [REDACTED], and [REDACTED], all of them from the special ed. department, and it is still in existence at [REDACTED] Middle School, the only difference is that now instead of being the paper version, they are actually trying to implement the on-line version. Ha, once it gets off the ground, hopefully it will be something that will disseminate through other schools, at least in [REDACTED], you would hope. All right? Yes...

S12 So at this point that website is not available.

PH The website is there but it does not let you log in yet. So, once you get the power points, if you click on the link it will take you to the website, but the website all it shows you is the front page and it tells you that the site is under construction.

S12 OK

JC Paula could you give me those overheads to give to my administrative secretary so they can be available on Angel for them?

PH Yeah. I can scan them and put them up.

JC Lovely. Thank you so much.

PH Questions? Comments? No? I don't work in the project anymore. I only worked in the project for the first year but, I try to remain attached and know what I is that is going on in there just because I think the work is very, very worthwhile. All right? And I do advertise for them.

JC This work is presented globally.

PH Yes.

JC And it's really made an impact. It is in a lot of the top education journals, and I think that those graphic organizers, they would use.

PH The graphic organizers will definitely be up on Angel, all right?

JC OK, folks...can we transition?

PH Yeah, absolutely.

APPENDIX I: ACCEL Power Point and Graphic Organizers

Slide 1 - Project ACCEL

Accelerating Comprehension and Composition in Expository Literacy

Principal Investigators: [REDACTED], [REDACTED] and [REDACTED]

[REDACTED] – [REDACTED] – Special Education

Slide 2

Pair-Share (3min)

Do you remember learning HOW TO study?

Who taught you?

How did they teach you?

Slide 3

ACCEL - Goal

“improve how students deal with informational content complexity, as well as to help them to access, develop, and organize information around particular literacy and disciplinary goals, content, genres and dilemmas”

Slide 4

“offers support ...with expository reading and writing, content area learning, and informational literacy”

Examines the efficacy of cognitive supports and tools for students with LD/BD

Slide 5

ACCEL – features - Cognitive Strategies

- *Strategy instruction can positively influence the reading and writing performance of students

- *Foster strategic and metacognitive processes while in the act of comprehending or generating expository text

- *Bridge the gap between what a student can do alone and what they can do with technical assistance (ZPD)

- *It is critical that cognitive strategy instruction target learning-to-learn strategies
Accessing background knowledge; Generating hypothesis; Organizing information; Comprehension; Inference; Summarizing; Self-questioning; Monitoring performance

Slide 6

ACCEL – features - Text Structures

- *Importance of structural features of informational text to aid understating and recall

- *Sp. Ed. – lack of awareness of common text structures that might help them arrange, comprehend and generate topical material

- *Mapping tools correspond to the common text structure schemes that underlie expository text

Problem/solution; Explanation; Persuasion; Sequence; Compare/contrast; enumeration

Slide 7

ACCEL – features - Inquiry Process

- *Tools that support an inquiry-based approach in the comprehension and production of expository text

*Guides to apply strategies related to a multi-pronged inquiry approach to learning expository content

Plan It; Read It/Map It; Note It; Respond to It; Map It; Report It

*“All notes, databases, reports, and summaries can be made publicly available in order to promote shared knowledge and the development of a literacy community that respects and advances students’ roles as knowledge producers and technology experts”

Slide 8

ACCEL - Three Strands

1. Strategy – expository reading and writing strategy instruction
2. Structure – text structure instruction and mapping
3. Strategy Application – generalization training in inquiry units and disciplinary-based informational texts

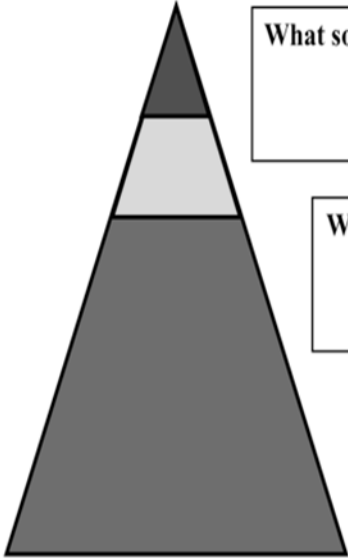
Slide 9

What is next?

ACCElerate - <http://accel.educ.████.edu/site/default.php>

THE UNIT PLANNING PYRAMID

Date:
Class Period:
Unit title:



What some students will learn

What most students will learn

What all students should learn

Materials/Resources:

Instructional Strategies/Adaptations:

Evaluation/Products:

Figure 4 – Unit Planning Pyramid

Project Three: Going Public Through Professional Writing

Overview

Professional organizations such as the National Council of Teachers of English (NCTE), the International Reading Association (IRA), and the Michigan Council of Teachers of English (MCTE) provide many types of support for educators, such as professional conferences, teaching resources, research updates, professional development opportunities, professional networking, and more. These groups also rely on educators who represent all career stages and who participate in a variety of educational roles to contribute to the organization. You can do this in a number of ways—by writing a piece for one of the publications sponsored by NCTE, IRA or MCTE that targets a practitioner audience, or developing a presentation for a professional conference or another audience, or developing a written piece to include in your professional portfolio. This final project is an opportunity for you to analyze data, reflect on your practice, draw on the professional literature to write about your practice in a form suitable for a professional audience, and get feedback from your colleagues on your ideas and how you express them.

Part A: Draft of the Teacher Narrative: What Did My Students Learn? What Did I Learn?

STEP 1: Throughout guided lead teaching, you have gathered information (from formal, standardized and informal assessments, conversations with each student, work samples and anecdotal observations). The next step is to reflect on practice and to interpret assessment information and summarize what you know about students as literacy learners relative to your unit. To begin, analyze the assessments you collected on your focal students and your whole class. **Write a paragraph for each focus student in which you summarize what you know s/he can do as a reader, writer, speaker, listener and viewer in relation to your target area for your guided lead teaching.** Be sure to include examples of data collected to support your claims. If it is helpful to you, complete the Individual Assessment Analysis to help you craft your paragraphs.

| | |
|--|---|
| Individual Assessment Analysis | |
| Student Name: _____ Grade Level: _____ | |
| List the GLCEs that represent your broad goals for your unit: | List statements that best describe your focus student in the target area relevant to your unit: |
| Describe the progress the focus student made toward the GLCEs and the data that supports your claims: | |
| List the unit objectives for your unit, describe the progress made, and evidence that supports your claims (e.g., ongoing assessment, summative assessment): | |

Table 8 – Individual Assessment Analysis

Table 8 (Cont'd)

| |
|---|
| Additional observations about this student relevant to literacy learning: |
| Given the evidence of student learning, what recommendations do you have regarding instructional adaptations or differentiation of instruction to help this student progress? On what evidence do you base these recommendations? |
| What recommendations do you have for next steps in literacy learning for this student? What do you need to keep in mind for future planning to ensure success for this student? |

Table 8 – Individual Assessment Analysis

STEP 2: You also assessed the full class during guided lead teaching either formally (as in a post-instruction assessment) and/or informally (observations, interviews, observational rubrics or checklists, work samples). So, **write an additional paragraph or two in which you point out some trends in your class as a whole**, and what those trends suggest about the range of learners in your classroom and what you will need to keep in mind as you plan for literacy instruction for the whole class across the remainder of the school year. You could show this information via a chart, graph, or percentages of scores (or other). You might even include some quotes or field notes you took. You could also write about examples of student work or other artifacts on which the conclusions (and include excerpts or copies of the artifacts).

STEP 3: *Finally, select a part of your language arts unit that you want to further reflect on and analyze, and **write a focused 3-4 page compelling narrative that provides an account of the events and insights you have about them.** Address the questions listed below in any order that makes for a coherent, cohesive narrative that is convincing and has a clear focus.*

1. What is a ‘big idea’ about literacy or a literacy topic/issue that is important to you, and why is it significant?
2. What professional literature (readings from [REDACTED] or prior literacy courses such as [REDACTED] or [REDACTED]) is relevant to your ‘big idea’ or literacy topic/issue? Explain how this literature elaborates or provides a rationale for what you did in your LA unit?
3. Consider the following questions and include details about the ones that are relevant to your topic:
 - **To what extent did you take on the role(s) you envisioned for yourself as a teacher?**
 - What went well during your teaching and in what ways was this connected to your planning?
 - Consider the instructional context in which you are learning to teach literacy and how that may have influenced your teaching experiences and opportunities for professional learning during guided lead teaching.

Review your notes from Project 1 regarding the literacy resources and programs available to you, and think about what part of your curriculum your literacy unit fit within (e.g., guided reading program, daily five, writing workshop, book club).

- *To what extent were you expected to follow a scripted curriculum, or add your own ideas to a curriculum that already exists, or create a unit that is entirely new? What was unproblematic and/or challenging about planning a unit in this context? What obstacles did you face? How did you overcome them?*

- *Also review the ideas you discussed in your reflections on your three lessons for Project 2 (what your students learned, what you learned, what you would do differently), and think about your unit as a whole.*
- *Did the unit proceed as you expected? Why or why not?*
- *What do you still need to learn about teaching in this target area and about teaching literacy in general?*
- What did your full-class assessments tell you about your own effectiveness as an instructor? To what extent were you able to address broad goals and your specific unit objectives?
- What did full-class assessment data tell you about HOW you taught and WHAT methods you used?
 - What appeared to be effective and what did not?
 - What do your assessments tell you about your chosen instructional methods? What information do you not have that you would like to have?
 - How well did your choice of learning materials and activities support students' learning of your stated objectives?
 - How well did you manage your teaching time? Was pacing appropriate for student learning? What classroom management lessons did you learn?
 - How well did your questions and facilitation of discussion encourage student participation and response?

Part B: An Authentic Product

Now that you have finished your guided lead teaching, and you are reflecting on your practice (e.g., teaching, your students' learning, and ways you would revise and improve your teaching in the future), you likely have some important things to say to others in the profession, as evidenced in the teacher narrative you crafted for Part A. Keep in mind that 'going public' about your teaching does not mean you have to present yourself as a master teacher or hero! Some of the most interesting pieces about teaching feature issues, problems or challenges that teachers face, how they are attempting to address them, and new insights gained from their reflections. There are two areas to consider in developing a written piece suitable for a professional publication or presentation:

- *What message do I want to communicate to other professionals or community members about my teaching practice? What key issue, challenge, or tension do I want to discuss and what new insights can I share about my practice?*
- *Which professional outlet is the best place (in terms of format, content, audience) to express my ideas (e.g., publication, presentation, portfolio piece)?*

*This is your choice. That is, you will need to explore the publication and presentation outlets to see what types of ideas others have written about, the forms in which they express their ideas, and the writing style and voice used. Below are seven options for you to consider and explore in relation to **form** (what format is required), **content** (what type of message the outlet emphasizes), and **audience**. In many choices below, your teacher narrative from Part A will work as "clay" that will provide the basis of your professional piece.*

- **Submit a lesson plan or series of lesson plans to the Read-Write-Think website,** sponsored by the International Reading Association and the National Council of Teachers of English. All of the lessons on the website are of top quality and based on NCTE and

IRA's Standards for the English Language Arts. Submissions must be written in a format (template provided) that includes: lesson plan title; abstract; overview; grade band; estimated lesson time; standards; from theory to practice; student objectives; instructional plan; student assessment/reflections.

<http://readwritethink.ncte.org/authors/index.asp>

- **Submit "Tips for Teachers" to *The Reading Teacher***, published by the International Reading Association. Teaching Tips, which are 1,500 to 2,500 words in length (about 5-8 pages, double spaced), focus on a single, research-based application for improving literacy that can be readily implemented by readers.

http://www.reading.org/General/Publications/index/the_reading_teacher.aspx

- **Submit a short article to the *Language Arts Journal of* [REDACTED]**, published by the [REDACTED] Council of Teachers of English. The *LAJM* publishes articles that discuss issues, theory-based practice, and research in the teaching and learning of the language arts at all levels, kindergarten through college. Manuscripts should be 4-12 pages in length, double-spaced.

<http://mienglishteacher.ning.com/page/publications-2>

- **Submit a short article to *Talking Points***, published by the National Council of Teachers of English. *Talking Points* provides a forum for parents, classroom teachers, and researchers to reflect about literacy and learning. Submissions are invited from professionals across the educational spectrum, including classroom teachers, teacher educators, researchers, and educational advocates/activists. Manuscripts should be no more than 15 pages in length (standard margins, double spaced).

<http://www.ncte.org/journals/tp/write>

- **Submit a proposal to the [REDACTED] Reading Association for a presentation at the 2011 annual conference.** The MRA asks you to fill out a brief form indicating your area of primary interest, presentation title, and a 60-word abstract. If you choose this option, you are also required to develop a full Power Point presentation (with a minimum of 10 slides) and full notes indicating what you will say about each slide. The 2011 proposals are due sometime in September of 2010 and the conference itself will be held in Grand Rapids in March 2011.

<http://www.michiganreading.org/cms/index.php>

- **Develop a presentation suitable for an audience of teacher colleagues, school or district administrators, or family/community members.** You are required to include a 60-word abstract and a full Power Point presentation (with a minimum of 10 slides) and full notes indicating what you will say about each slide.
- **Develop an item to include in your professional portfolio.** As part of your internship, you will be creating a professional portfolio, a collection of carefully selected artifacts and written commentary that represent your progress and accomplishments in learning to teach. Use the work you did with your unit plan and your teacher narrative to develop a portfolio item that represents your reflection and analysis of some aspect of your literacy teaching. You may construct your item in hard copy format or use an on-line format such as a wiki, website, or a ning. For example, you might decide to represent one or more of the following:
 - How did I support student learning? What evidence do I have that it made a difference?
 - What would I do in the future if I taught this unit again?

- How did I differentiate instruction? What would I do in the future if I taught this unit again?
- How does my unit show my understanding of literacy and meaningful literacy instruction? What are important areas for further learning?

What makes the portfolio item a bit different from the rough draft teacher narrative that you wrote is that you should have several, varied artifacts from your unit teaching and write commentary that explains your thinking and your learning. The following are examples of the types of artifacts you could include:

- Overview of unit goals and instructional plan that represent teaching for understanding and learning community development
- List of resources used
- Sample lesson plans
- Assessment tools
- Evaluation of student learning
- Evidence of meeting individual students' needs
- Photographs of class projects or displays, discussions, bulletin boards
- Sample student work
- Self-evaluation
- Feedback from colleagues on teaching

DUE: December 14- Authentic product (Part B) due to [REDACTED] as an electronic attachment by noon. Be sure that your writing option is clearly indicated on the first page (e.g., name of journal, type of presentation and audience) so I know what outlet you are writing for.

| Writing Process (10 points) | | Comments |
|--|--------|-----------------|
| <i>Teacher Narrative Draft</i> <i>Draft material competed on time and shared with colleagues</i> <i>Constructive feedback provided to peers</i> | Yes/No | |
| <i>Format</i> Followed publication requirements and format | Yes/No | |
| Writing Process Draft material shared with peers for feedback Constructive feedback provided to peers | Yes/No | |

Table 9 - Inquiry Three Rubric: Going Public Through Professional Writing

Table 9 (Cont'd)

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|--------------------------|
| Expectations for Quality |
|--------------------------|

| Written Product (20 points) | Outstanding Exemplary Range | High Quality Range | Good Quality Range | Below Expected Quality | |
|--|-----------------------------------|-----------------------|-----------------------|------------------------------|--|
| Topic/Issue Statement (5 points)) Topic/issue is clearly stated Importance/significance of topic is made clear Sufficient information about teaching context provided | | | | | |
| Topic/Issue Statement (5 points)) Topic/issue is clearly stated Importance/significance of topic is made clear Sufficient information about teaching context provided | | | | | |
| Rationale (5 points) Clear rationale for ideas is provided Appropriate and sufficient professional literature is used to explain and support ideas | | | | | |
| Evidence of Student Learning (5 points)* Specific examples from teaching provided Evidence of student learning is provided Reflection and analysis go beyond describing what happened | | | | | |
| Writing Quality (5 points) Piece is well organized, coherent, and engaging Professional voice used Correct spelling and grammar are used | | | | | |

Table 9 - Inquiry Three Rubric: Going Public Through Professional Writing

Philosophical Stance

- What ideas did you draw on to develop this teaching unit?
- What are your instructional objectives for this teaching unit?

General Planning

- How did you develop this lesson? What steps did you take?
- What resources did you use?
- How did you make choices concerning content, instructional methods?
- What difficulties did you encounter and how did you address them?

Target

- *Describe your target area for guided lead teaching.*
- *Which GLCEs will you work toward?*
- *What are your goals for the unit?*

Materials

- What information about your students did you use to develop your lesson plans?
- *What activities and resources are available to support your students' learning?*
- What materials did you use?
- *Did you make your own materials? Why?*

Procedure

- What expectations do you have for your students?
- How does your lesson plan address these expectations?
- What classroom norms are in place that will help your students participate and learn?

Student Support

- Describe your plan for addressing the needs of individual students, including your focus students.

Assessment

- What are your plans for assessment? How will you use this information?

Collaboration

- Who did you ask for assistance in planning this teaching unit?
- How did they assist you?

APPENDIX N: Lisa First on-line Assignment

Part A

Assuming!

Writing was easy for me. It wasn't until my fiancée asked for help with a midterm paper several years ago that I realized that is wasn't easy for everyone. "██████, when did you learn that? We went to the same elementary, middle and high schools. Seriously, what teacher taught you how to write?" I realized at that point that no-one really taught me how to write. In fact, I believe that after learning how to print my letters and then cursive, my teachers just assumed that we all knew how to write, so they stopped with the instruction. Obviously, this assumption was wrong, as Shane sat staring at me looking more confused than ever. Now I have some experience teaching writing, but no experience with the instruction to students with special needs. I really hope that this online module can help give me answers for the questions that I will no doubt have in the future.

Part B

Instead of teaching me new things, the module made me understand more about past situations. In High School, there was this kid who would always write his non-fiction, fiction, persuasive speeches, informative speeches, biographies, and poetry about his favorite thing in the world: FOOTBALL! Every time I peer-edited, or had to listen to a speech...you could put money on the fact that it would be about football! Our teachers would ask him to expand his writing, but regardless it would always come back in the same topic. After looking at the modules, I realize that this is because he had trouble generating content matter. At an early level, for example for the children in my placement course, I don't see a problem if they keep it to a specific topic if they are struggling. Truthfully, like Janine said in class last week, "the best way to prepare our students for writing in middle school and high school is just to let them write. Write as much as possible and make it an enjoyable experience for the students because they need to love to write". By putting pressure on them at an early age, I think it makes the children not want to write because they don't have any positive experiences with it. However, perhaps in upper elementary and older, I think that it would be great to conference with the child to help generate content for them to write about. An area that was talked about in the PowerPoint was revising text and formulating goals. I believe this will only occur if the students have genuine interest in what they are completing, including a desire to write as well as a topic of interest.

I feel so passionately about it because in my 400 level placement, my CT stressed the mechanics and "neatness" of writing with her second grade students. Although a percentage of the students were completely capable to write a few sentences to formulate a paragraph, we had many students who had difficulties. One student in particular struggled with the actual act of writing. His printing looked similar to that of a kindergartener. Like in the PowerPoint, his underlying problem with writing was due to his inability to physically write. He tensed up when asked to write for any activity. When interacting with him, he spoke very fluidly and with excitement. I remember reflecting that he would be such a great writer if he typed on a computer. But, at the same time, while his classmates practiced their handwriting, the boy barely write a paragraph as he would be asked to re-write it to look neater. Another student in the classroom had special needs. It was challenging to get him to participate, as many of my lessons that I implemented included some aspects of writing in them. He would frequently leave the paper blank. He did this until the last lesson I implemented. In this lesson, I taught the children songs

have lyrics, which tell a story. As an assessment, the children selected a song (from Hannah Montana or Camp Rock), looked at the small sample of lyrics, then write a sentence and draw a picture of the story they thought the song told. This boy LOVE Disney shows. Without help, he wrote, “she (Hannah Montana) iza selebrdy. No 1 nos”. Although I was more than happy with this response from him, the CT made a comment about his spelling. I was bothered because this was a chance to make him love writing and by focusing on the spelling of a 7 old, I felt like she was squelching his opportunity.

The three activities that we did were stressful. In the second one, I was so consumed with the mechanical parts of the writing that I was unable to really write anything. In addition, what I did write didn’t really make any sense. I felt frustrated. As I participated in these activities, I was also bothered as I sat writing in an unusually loud Biggby. So not only could I not get the mechanics, but I couldn’t even think of the correct way to write as I could only hear the people next to me talking and laughing over an afternoon coffee. But technically, many of the students who struggle with writing may also struggle with focusing in class over the voices of their classmates.

The most POWERFUL thing that wasn’t explicitly stated in the module but that I took from it was that there are any amount of strategies that one can use to help their student. Perhaps one of the strategies doesn’t work. I have witnesses teachers abandon my classmates when their strategy for teaching doesn’t work with them. However as we know, no two children are exactly alike. Their learning styles and individual experiences shape everything. Therefore, no one strategy will work with every student. Dr. Ollinghouse suggests many strategies for students, regardless of what part of writing they are struggling with. The most powerful think that was explicitly said in the module was that students have difficulties demonstrating what they know in written form. Just because they can’t convey their learning or knowledge in writing doesn’t mean that they didn’t learn anything (Ollinghouse). This is where differentiation in assessment becomes even more important.

Project One

Literacy Programs in the Classroom

A) Instructional Models

The instructional models that I have seen in the classroom so far include literature-based discussion, and some guided reading. The other grades in the school that participate in them include all of the grades. Other models may be used while the school year progresses based on the student's academic needs.

B) Instructional Resources

BASAL Readers: I haven't seen this used yet, but am aware that they are available and can be used in our classroom. The school uses the Harcourt books, which are available in the closet in the at risk room.

Leveled Book Sets: The school has many leveled readers provided. They can be found in the parent lounge on the shelves, organized by level. However, in the kindergarten room there are many sets of leveled readers in the reading center. They are labeled and include a large range of levels.

Handwriting Without Tears: The teacher follow the Handwriting Without Tears program when teaching writing. There is a resource book available in the shelf by the children's reading area, which includes many worksheets. Essentially, all letters of the alphabet placed in groups based on similar traits, not alphabetical order. For example, E, T, P, R, I, D, F, H, L, and M are taught together because they will start off with a big line down. Since all letters start at the top, these letters also include a "frog jump," in order to get from the top to the bottom.

In the classroom, we will be starting centers sometime in October. During choice time, the children can work at the writing center, but otherwise it isn't available to the students. The children have a large classroom library to look at, which is also only open during choice time. In addition, there is a book nook where the children can look at books, also during choice time.

C) Literacy Schedule

Literacy is not taught at a consistent time daily. In our kindergarten, we have both a morning and afternoon class, which lasts for three hours. During this time, most of what we do is literacy instruction of some kind. If it isn't explicitly written on the calendar as reading, writing, or Language Arts, the lesson will usually include some part of literacy instruction.

D) Analysis of Literacy Programs

For the most part, we do a TON of literacy in the classroom. I ordered the parts from things I see the most, to those I see the least.

1. **Listening and Viewing** is done the most currently in our class. We do this so much right now because the students are given a lot of instructions as to how to be a kindergartener. The students do a lot of listening, with constant focus on active listening. They are just beginning to learn how to listen, so I'm assuming we will continue it this way until they understand what it means to be an active listener.

2. **Reading** is done many times during the day. They are read at least one book a day and in many cases it is more than one. During choice time, they get to select books to look at themselves. Sometimes during transitions the children are given a basket of books to look at while other classmates are finishing up on work. In addition, most of the literacy activities across the curriculum include reading of some kind.

3. **Writing** is done daily. Twice a week, the children write in their journals. Right now they are writing anything they want. Many choose to draw pictures of what they are writing. Others are writing complete sentences. There is a huge range of abilities in the classroom, which the journal allows for. The students also practice handwriting at least twice a week, using Handwriting Without Tears. There is a writing area that the children can choose from during choice time. Also, the children practice writing their first (and depending the child's ability last) names.

4. **Speaking** probably gets the least emphasis during the week. This is because right now we are trying to get the children to learn classroom norms. They are expected to raise their hands and not blurt out.

E) Literacy Across the Curriculum

Science: I haven't seen science in the classroom yet.

Social Studies: I haven't really seen social studies in the classroom yet. Although we have just developed a strong curriculum with the other Okemos Schools, we haven't used any of them yet. We had had health lessons, focusing on hand washing and healthy foods. However, I have taught these lessons. The students participate in the health lessons by listening to me speak. They also answer questions and ask questions. They haven't done any reading, however I have written down the children's thoughts using a T-Chart on the dry erase board.

Math: The students have done a few math lessons. The first was to find a classmate with the same size paper as them. Another was to work in pairs and tap your partner on the leg. The child then had to tell how many times they were tapped. In both of these lessons, the students had to speak to each other. They had to ask questions and give answers. However, the lessons are so brief that the children didn't anything else. Most recently, the children were read the book/song, "Five Little Ducks." The CT started with a 5 on the board and as every duck left, she crossed on the number and asked the students which once comes next. Once we got to the part that there were no little ducks, she asked the students what math word we use to describe none. A couple students realized that we would call it zero. Then she explained the importance of zero, especially in place value, as if we didn't have zeros we couldn't say we have been in school 10 days, rather one.

Literacy Assessments

A) Identify and describe 3 focus children. What do you want to learn about them as a literacy learner?

J is a 5 year and 8 month old boy. Mom admitted to CT that she had been so busy with her other children, that J has never practiced the alphabet or even his name. Child doesn't recognize his name. On 9/23/09, all of the names on the absent side of the board had been moved to the I am here side except his. When we told him to move his name to show that he is here, J tried to move another child's name from the I am here side. He wasn't even able to identify his name when it was the only one on the board. He also cannot write his name, or anything else. The students are all asked to write the date in their journals. J drew circles and circles. He has not decided between his right and left hand preference yet. A question that I have for helping J is how to I differentiate my teaching enough to help J, while staying at the same level as his peers? What strategies can I use to help J as a literacy learner?

Q: Q is a 5 year and 3 month old boy. He reads at a second grade level. However, he struggles with viewing/listening. He is always blurting out, which appears to be more behavioral. He also is unable to write much. Because he fully understands letter/sound relationships, he struggles

with writing words because he knows that spelling a word phonetically isn't always the correct way to spell it. I would like to learn how to help Q get past his issues with spelling perfection and help him love writing.

T: T is a 5 year and 9 month old girl. T doesn't stand out as particularly high or low. She is very quiet and frequently chooses not to raise her hand to participate in group discussions. While working individually with T, she illustrated a picture of her and her mom, labeling, "(Her name)" and "Mommy." Therefore, she has some word knowledge. T also can write her name with ease. She struggles, but is capable at writing her last name.

B) Collect writing samples.

C) Take notes on different types of writing all students engage in the classroom workplace, across the curriculum, and in language arts.

The biggest emphasis on writing for our students is writing their names. The students practice their names during art activities. During the friendship flowers, the students wrote their names on petals, then shared their petals with friends. While making a school bus, the children wrote their names on the bus. During a language arts activity, the students were asked to write their names like Chrysanthemum from the book. They decorated their names "fancy" like Chrysanthemum did. The students are asked twice a week to write in their journals for their warm-up time. They are asked to write the date and then write/draw anything else, while the teacher will transcribe their thoughts if necessary. During choice time, the writing table is an option. During handwriting time, the students use chalk slates to practice, while using strategies like wet, dry, try.

D) Identify Additional Assessments

During the first week of school, all kindergarten students are pulled out of the classroom by Sally Heisler, our school's literacy teacher. The students are given a sound and letter recognition assessment. In addition, they are given a Mary Clay general knowledge survey, testing to see if the child knows that books are read left to right, front to back, etc. This assessment helps give the reading consultants, as well as my CT and I, an understanding at where the children are and if they will need ongoing support. My focus students results for this assessment are attached!

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| APPENDIX P: Lisa First Informal Conversation (Transcript) |
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(GLT) She was a little hesitant but she said that yes, she kind of had a plan, she needed to talk to her CT about it. She wanted to do something about comprehension strategies. She said that she has two kindergartens, she has an a.m. and a p.m., so she has a lot of kids and a lot of information to process, and she says that she really needs to pick my brain because she has a lot of kids who she perceives are kids with difficulties. It was interesting to see that the way in which she talks about it; she is very, very careful in using words to describe the kids. She showed me work of the three focal students she has. One of her students is, according to her, in the gifted and talented category. He is in kindergarten, this is October, and he can write and read pretty well, knows all his numbers, knows all his letters and sounds. The only difficulty he has with writing is that he gets stressed out because he knows that some of the words are not written the way we hear them phonetically, so he does not want to write them wrong.

She kind of just skimmed over the other two students: one who seems to be a kid they expect to be at his grade level and at age appropriate; and then the third kid she talked about, I think it's the kid that she is the most concerned about, because she said a lot of her kids are like that, they are very young and they are also kids with no previous school history. She also showed me some of his work, some of his initial assessment, and she said that he knew nothing. She could not see anything on her guided observation; he knew nothing. He did not know which way the book was up, how, didn't know when to flip the page, didn't know the end of the book, didn't know the beginning of the book, no letters, no sounds, he did know his numbers but then, she told me about an episode in which the boy needed to be able to flip his name from one end of the chart to another but he could not even recognize his name. So, she is really, really worried about him.

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| APPENDIX Q: Lisa First Semi-Structured Interview (Transcript) |
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- L Okay. So I haven't filled out my overview yet, but I kind of – like I started writing one of my lessons.
- P Okay.
- L What I'm – I had told you that I was thinking about going with, um, an author study doing text-to-text to text to solve connections (.21??). I also decided to add in, um, studying characters and events –
- P All right.
- L - to start writing about that. Um, and I decided to focus my author study on Ezra Jack Keats.
- P All right.
- L Um, so, my vision, I guess, is that at the – like while we're doing it, the kids will like – I'm not – well I haven't – I'm not sure what they'll do after each mini-lesson, but my – my hope for the end is that the last book that we'll talk about is the Snowy Day.
- P Um-hm.
- L So first, the kids will have their own copies and we'll go and do, like we'll do a class read of it –
- P Um-hm.
- L And then, um, after that point, um, we'll talk about the different (1.23) that they make and then we'll start talking about how we can take the connections that we have made and the events and use that to create our own Snowy Day so each child will have Tom's Snowy Day, or and what is necessary to make the book.
- P Okay.
- L So, to like, the lesson ideas like an introduction to Ezra I was thinking about Over in the Meadow, and then text to self, text to self – to start practice doing the text to self, and then doing lessons – other things with those things, but I just haven't
- P You haven't worked through that yet.
- L No.
- P Okay.
- L Introduction to studying characters – well, start talking about studying characters (2.09) with this and then, um, then go into Peter's Chair because they have similar, like they have the same characters, and they have all their things in there so then they can start doing text to text connection –
- P Okay.
- L - the fact that Peter is in both of these books, and that there's other things that happen that are similar.
- P Okay. Is there a third book with the same characters and the same (2.39)?
- L I need to go through them. I've – I just, um, these are the books that I have knowledge of off-hand, and I went through – I went to the library's website for my home town and I reserved, I don't know, 40 books –
- P Oh my God.
- L - including twenty of The Snow Day, so that each kid could have their version of it.
- P That's a very good idea. Yeah.
- L And um, and so basically any book, even that I wasn't familiar with, I just checked it out so that when I go home this weekend I'm gonna have a huge pile of books to sift through.

P Because what I was thinking is when you go – I’m – this is kindergarten, right?

L Um-hm.

P Settings, characters and events in one chunk might be too much. But if you have three books –

L And one focus on setting, one focus on character and one – okay.

P Because then, and then you could still do the text to text from number 4 to number 5 –

L Um-hm.

P - and then from number 5 to number 6, and then you could do it all together at the end of the third book –

L Um-hm.

P - so you do one book with just setting, one with just characters, one with just events, connecting in between and then connecting all three of them.

L Okay. Yeah, I’m not – I know that there’s another one with Peter as like the character, but I’m just not sure which one, so I’ll have to sift through all those books that I have waiting for me.

P Just something for you to think about, that all those three things in one mini-lesson –

L Could it like – what it would also probably, like, make each part maybe seem less important if I’m just cramming them all together in one lesson, too, so at least maybe setting will have some importance and then – okay.

P Um, the other – the other way that you might want to think of it is out of those three things, which one is the most important. So that you will start there and then if your class derails, you’ve done the most important part of it.

L Okay. Well, for what I want the final lesson to be, I think it’s gonna be events –

P Um-hm.

L - what important things happen, how can we tell, or at least what – what three things can they think of that happens in the book –

P Okay.

L - like at the start, beginning, middle and end.

P That makes sense.

L Um, okay, well I’ll look at that then. Then I was thinking – I have the, um, just the audio version of Goggles, and so I was maybe having them work with the characters to develop, like – what do you – like after listening to it, draw a picture of what you think this character looks like. What do you think – and then maybe we go look at the book afterwards or –

P That’s a great idea. I like that. Like that a lot.

L Um, and then I’m starting this – well I started making the lesson plan up is like my – the starting The Snowy – cause this is almost like a project within the unit – have their books, read through, we talk – I’m thinking that at this time, we’ll go and we’ll talk about the – then we’re gonna talk about text to self, and text to text while we read it.

P Okay.

L Then maybe they can draw a picture – what text to self connections draw in your journal or write a – draw a picture of you or someone – something that you made the connection with, in like a journal or something. I was – in my head I was imagining some kind of journal, but I want it to be like authentic at the same time, so I’m – I’m not sure.

P Okay.

L I didn't – like if, oh, we're gonna write in our journal after reading this one, I didn't think that was like the best, but I also want something to refresh their mind so that they can –

P What do they – do they usually write in their journals in the morning?

L Twice a week.

P Twice a week. Because that could be a refresher, was to bring it back to journal every day.

L Um-hm. Now usually it's twice a week, but, I mean –

P I mean, writing does not have to be, um, writing does not have to be strictly journaling.

L Um-hm. And that's what I was thinking, is I don't have to make it strictly that, so what other ways can I – at least in particular with this, because we're reading the book on this day, and we're talking about, like I said, the text to self maybe – maybe the text to text connections –

P Okay.

L The next day I have like, it's on DVD, like it's like 10 minutes long I think, and when I play that as soon as they come in and we start, just to recap like what was The Snow Day about, so they – it's fresh in their minds and they're gonna, um, since it was so long ago. A day is like forever (7.32).

P Right – right.

L And so, watch that to refresh it, and maybe it will also like – it may also help some students – I'm not sure if – I don't even know if this would make sense, because sometimes some of the children are just not used to reading books, having books read to them. What are they used to? They're used to watching TV. They're used to – that's what they do – they watch TV. So maybe they may also better understand the book with the supplemental – do you think?

P As many media –

L Um-hm.

P - as many different media as you can possibly come up with, that would be my suggestion.

L Okay.

P Even because, if you have – so when you think about, um, if you were to divide your classroom into the kids that are visual learners, the kids that are auditory learners, and the kids that are kinesthetic learners –

L Um-hm.

P - and you assume that you have one-third of each, the kids that are visual, that don't rely on listening to the story or not used to having the story read to them, watching it on video would be great.

L And then – and so I thought that that would also help, and it would also give a recap for all children even –

P Absolutely, absolutely.

L - um, at that point I was thinking about introducing that we will be creating this book, um, well first I think what I did was I talked about the settings, character and then events, then I think I phrased the question as like, okay, could this happen at [REDACTED]? Could – you're saying that the setting is a someplace snowy. Could this be [REDACTED]?

P Does it snow in [REDACTED]?

L Does it snow in [REDACTED]. And then, um, the event – so this boy's at home, he's going and he's playing outside and it's – it doesn't look like he has school, so these are the events. Could this happen to you? Do you think that – do you play outside in the snow?

P Um-hm.

L And then talk about characters, like this isn't – this isn't you in the book, but could you do these things?

P Right. Right.

L And then, um, after talking about those three things, and then – and this is where I also want your help from – I want – because if I tell – I need them to have some sort of organizer or like graphic organizer, pre-write to create the book, because obviously if I just give them the stuff and say go at it, I don't think I'd get the best – the best that they could do –

P Um-hm.

L - I don't think I'd get their personal best. So, I said in here that before we start the book, we're gonna do something important that good writers always do – a pre-write and a pre-write helps you organize your thoughts so you know exactly what to write about. So I was kind of visualizing like a three – like a T-chart but like a column, a column, a column –

P Yeah.

L One, two, three. And then – and have that written on there and say, and this is one spot I want you to draw a picture or write in words what happens first in your story. What happens next in your story – what is the last thing that happens in your story?

P Um-hm.

L And then the students that just drew the pictures or I'll walk – like during this time while they're think – and I said also, we don't rush through pre-writes, we think slowly about what exactly we want to include, so take your time. Um, we don't rush – we would rush – we wouldn't rush through this type of thing. And it'll help remind you when we write our book tomorrow. And so, I'd go through while they're working, walk each student who didn't write, and say, tell me what happens first in your story – what is this picture of? And then I'll write it down there to help them remember.

P Um-hm. How many kids do you have?

L I have 19.

P In the morning, and then –

L Nineteen in the afternoon.

P And you're going to do this twice?

L Yes.

P So you're going to do the exact same unit with the morning kids and the afternoon kids?

L Um-hm.

P Okay. All right. Um, The only – without ever having been in the classroom, and not having observed –

L Um-hm.

P - um, my only worry is that the language you're using is literary language that I am not entirely sure that they're going to understand you.

L Um-hm.

P So when you talk about characters, I know what it is, you know what it is, but does a kindergartener know what it is?

L Do you think that by introducing as vocabulary in the lessons before that –

P Um-hm.

L - like, oh, characters – what is a character? And then talk about oh the characters are the people in the story. That may be a – like by this point I would be able to use those, or should I – or just like do a reminder like, oh characters –

P Do a reminder –

L Okay.

P - or do a poster.

L Okay.

P Do a visual – that a character is the person.

L Okay.

P Just have them – memory is not – relying on memory is not going to capture the majority of your students –

L Um-hm.

P - so you need to come up with ways of repeating the same things and then repeating the language that you are trying to introduce.

L Um-hm.

P So using it, um, you know, remember when we talked about characters? Characters are the people.

L Um-hm, Definitely.

P You need to keep bringing it back to something that they know.

L Um-hm. Well, and also, the characters in their book – the character – well they could add more, but will be about – it'll be because it's so in Snowy Day, unless they want – but I'm pretty – I'm pretty confident that most of the students will want to write about themselves.

P Yeah.

L I'm pretty confident. Maybe they'll have their brother or their mom with them on the Snowy Day, but –

P Right – but it's mostly about them.

L But, it's mostly about them. They're aocentric (sp) at that point –

P Absolutely.

L - and it's so – I brought this to my CT and told her about what I was visualizing – um, and she said that she feels that our students – that it will – it could – like we could do this.

P Okay.

L Um, but you're – I was concerned about – because afternoon class I'm pretty sure that I can come up with this, but I'm always hesitant about the morning class, about – because it will just – I will need a lot of – but here's the thing, though. I always say that – I always say that the morning class will need more guidance, more differentiation, more this and that. But then when I say that, it turned out that the afternoon class needs it and the AM class I'm not giving enough credit to. So that's always how it happens.

P It has a lot to do with your expectations.

L Um-hm. Like – so but like I always – I'll like do, I'll make up all these plans of this differentiation goals for the morning class and then they get it – first, like, that day they're all on top of their game and they get it that day. And then I go to the afternoon and they are just like – it's –

P Tired.

L Um-hm. So I mean –

P See, if I have to guess, I would say that your afternoon group would be worse than your morning group, because your afternoon group is tired. They've been doing stuff all morning.

L Well, um –

P It's nap time.

L Half – more than half of my AM class students are at risk. Um, one has an IEP for – autism.

P How is your, uh, other student? Your dyslexic boy?

L He, um, I'm not – he is, um, I think tell mom might – is probably working on some things with him.

P Um-hm.

L His name is getting a lot better. His, um, it's just his desire and his focus now.

P Yeah.

L I mean, I – he's still not the same spot as everyone else should be, nor does he know his letters, his numbers, most prior – anything, but he's – he is beginning to write his name –

P Yeah.

L - and that's a huge improvement.

P Yeah. You need to take it one day at a time. You know this? Have you ever seen this in your 400 level classes?

L No.

P Okay.

L I'm – like no, I haven't.

P Okay. This is a unit planning (17.09). It is something that we tend to, um, suggest to people that are considering doing differentiation within their classrooms, okay? What you're gonna do is that you're going to think about your entire classroom. So this is a unit planning, okay?

L Um-hm.

P You're gonna think about your entire classroom – you're gonna focus on all the kids that you have. And then you're going to try to answer this questions: what all students should learn, which really is your primary goal for your unit –

L Um-hm.

P - what most students will learn, which means that not all of them are going to get there; and then what some students will learn, and your some students are the ones that fall at both ends.

L Um-hm.

P Both the ones that you have to plan for – differentiation because they're not gonna be able to keep up with you –

L Um-hm.

P - and the students that are so much more far ahead than the other kids in your class that you're gonna have to pick up the pace for them.

L Um-hm.

P Okay? So when you are thinking about your unit, it would be helpful for you to start jotting stuff down as you go through. So for example, when you were talking about you want them to learn text to self, text to text, settings, characters and events.

L Um-hm.

P Are those five things something that you want all of your students to know?

L Yes.

P Okay. So that would have to go here.

L I think what I would want the level – I think the levels of how in depth it would go is how I would change it is done.

P Okay. So you're main goal for your class is the same for everybody. You have – you want everyone in your class to learn those five things.

L Yep.

P Which means that you are going to have to plan at the high end and the low end and everything in between.

L Um-hm. And – it's – what I just – what I wonder about is I'm doing this and just like how you have asked am I doing for the morning and the afternoon –

P Um-hm.

L - and everything we talk about we've learned is you have to – you know your students.

P Um-hm.

L So I'm – what I wonder is is it fair for my CT for me to create like a list of – like to make the unit – to make this and consider – and just assume that we can get this class and this class disregarding where book (20.12), because they're so different.

P Um-hm.

L They're completely different from each other. I mean, the – the morning – well, the classes are divided based on um, location, so where they live –

P Um-hm.

L - so I – a lot of our morning class come from lower socio-economics, um, and some don't – like I found out last week that my twin girls who we have such problems with, like we keep working with them, I didn't know that they had a dying sister, but they don't have a stove at their house, they don't have – and I guess – I guess I shouldn't have assumed, but I'm thinking over in Okemos – like Okemos is right – it's – and I found out they didn't have a stove at their house. And then I'm with like these afternoon children and last week was school pictures, and half of my girls showed up in Ug boots.

P Um-hm.

L And it's just – I mean, that's the standard for the afternoon because that's the neighborhood they live in, and it's the standard for the morning, because – I mean, and so it's –

P What do you think?

L Like –

P Should you have the same unit?

L I wonder if – maybe not the – like I think the unit itself – like I'm not – I don't want to change expectations for children, cause I know what – they can do it.

P Um-hm.

L Like I'm not saying that these students won't be able to do it and these will, but at the same time it's just –

P So where -

L tough for me.

P - where in your unit would you be accounting for that difference? So you – the way I understand it, you know that there is a distinct difference between your AM and your PM.

L Um-hm.

P They come from different places. More than likely they act in different ways.

L Um-hm.

P They have different experience – different life experiences.

L Um-hm.

P Where within your unit would you account for that? If you don't want to change your expectations, right?

L Yeah, because –

P Because they're – they're you're assuming that they're capable.

L Um-hm.

P Your starting point and your ending point are the same. Is you're stuck in the middle that you're going to have to adjust. So out of those five things that you had, text to self, text to text, events, characters and setting, if they're doing Tim's Snowy Day, or Paula's Snowy Day, right?

L Um-hm.

P Where are you gonna change it? Where – where do you going to see the changes between your AM and your PM? Because when you do your text to text connections, you're gonna connect amongst the 7 or 8 books that you have –

L Um-hm.

P - you're gonna use the same books in the AM and in the PM –

L Yeah.

P - right?

L Yes.

P But when you're doing your text-to-self connections and you talk about a snowy day, chances are that you may have a PM kid that talks about snowboarding in Colorado –

L Um-hm. (23.50)

P - and then you have an AM kid that talks about not being able to go to school cause they don't have shoes.

L Um-hm. That's just – that's just crazy to me.

P You need to think about that.

L Um-hm.

P You definitely need to consider your choices of text to self, because what they give you in those connections is going to –

L - determine –

P - determine how you do the rest of your unit.

L Um-hm. I'm like, (24.27) – I don't – like I was thinking the apartment one – I made it text to self because I thought, well I know a lot of my morning children live in apartments.

P Um-hm.

L So they will be able to make the connect – and then – so that would be the connection, it's, oh, I live in an apartment, maybe there's someone who lives in my building that's like the neighbor –

P Um-hm.

L - in there, text to self for the afternoon – I don't live in an apartment, I live in a house, I live in –

P There you go. See, you're already – you already have them. You already – you are already thinking about them.

L Um-hm.

P What I – what I – what might be a good idea for you, make your lesson plan color coded –

L Okay.

P - and make it –

L - consider it –

P - make your basic all black, make your AM red and your PM blue so that when you're thinking about the activities that you want to do with them and when you're thinking about the cues you want to give them, you give them appropriate cues.

L Yeah, that makes a lot of sense to me – just – because I can't make a broad, generalized lesson, I need to focus specifically on –

P Who you have.

L - who – my kids – who are the kids in my class.

P Absolutely. Teach to who you have in front of you. You don't teach to the paper, you don't teach to your CT, you teach to whomever is in front of you.

L And, well, so anyway, I wanted the – like the – they start to think about – I changed it, it's not gonna be creation of a book, I thought that was way too much – just the discussion of the – like brainstorming and the –

P Um-hm.

L - and the um, pre-write -

P Okay.

L - and then work on a book, and I would like an additional day for them to read their books outloud to each other –

P Oh, that would be awesome.

L - to share.

P That would be awesome. Yeah. Definitely.

L And it's like they're a published author.

P Yeah.

L But –

P Because really, that's the whole circle. That's a good idea – a great idea, yeah. Yeah, yeah, yeah.

L So –

P And if it – so what if it's ten days. What does your CT say about it? She give you another day?

L Of course. She's flexible.

P That's cool.

L But it's –

P That looks good.

L And, I mean, the only – the only other concerns that I would have would be, um, I think specifically with, um, in the morning with, um, our student that, um, is autistic –

P Um-hm. How much – is it a he or a she?

L A she.

P A she?

- L And – well, she was – she was recommended because she was in the, um, in a program within the school district last year for like a – I can't remember what the title of it was, but – and they recommended that she stay one more year before she goes into the public schools, and mom and day said, no, I really want – kindergarten is a year that would be great for her. So she's in there, but she has an IEP from the last school she was in. But when I said autistic, that's – the IEP doesn't say that. Mom and dad haven't gotten her tested yet.
- P What does the AB say?
- L The IEP – well, that's a mess, too. We – my CT and I tried to go through the IEP and look at it and it's all over the place. Like it really is, like, isn't like cohesive and like we can't like – we really couldn't use it in our classroom the way that it is. So we're – they're gonna – I think they're coming up with something for her soon, because we expressed our concern to – both of the specials teachers are really concerned because – in gym, she's very sensitive to loud noises and when she – when he plays the music loudly, he'll – she kind of falls to the ground to go like this and it's starting to become dangerous for her and the other children – they could get tripped – she could get tripped on, she could – so like, I mean, a lot of the students, or a lot of the teachers are starting to get concerned, so we have, um, her occupational therapist, and we have the, um, speech –
- P Speech and language pathologist.
- L Um-hm. We – together they're coming up with something for her – like a planned – and like a –
- P Where's her special ed teacher?
- L That's we have – we have, but it's just – I'm not sure where the disconnect is, and neither is – like because the speech and language therapist, she came in and she was talking to us on Monday while the kids were in a special, and because my CT (30.15) in an e-mail to her that said, you know, um, cause I think they're close – they're friends – and like I'm just – I'm just looking to you, do you know if there's like a class I could take or if there's things that I can do, and that day, she came running down and she said yes, there are, but that's not your responsibility. She said, your responsibility – like we have people in the District who are paid to help you – to help – like they – I'm not sure why there's this disconnect between like –
- P You really should take the time to find out.
- L Okay. And –
- P It is not your respons-
- L It's our responsibility –
- P Let me back up.
- L - teacher to – to work with – she's a part of our classroom, but it's – I feel like it's – we – it's the responsibility of like it's – we need help and it's their job to come in and teach us ways that we can – but at the same time, we need to -
- P You need to figure out who that special ed person is.
- L Well, I –
- P Because she may not even know that this kid is in your classroom.
- L I think the whole school – I'm pretty sure that – I'll have the talk tomorrow, cause I'm just – I'm just like – we still don't know what we need to do, and that's – that's my biggest point is that she gets pulled out for speech, she gets pulled out for ELL, she's also

English language learner, um, she gets pulled out for, um, occu- no, she comes in for occupational therapy –

P Um-hm.

L - but she's never gets pulled out for –

P Resource room or special ed or anything –

L Actually none of – we haven't – our at-risk counselors and all of our people – they have been put on hold since (32.30) the MIEP, so we've had none – over half of our kids have tested at risk for – like for language arts, or they haven't come in yet.

P Hmm.

L So, supposedly they're gonna start next week –

P That's what MIEP does.

L - um-hm –

:P Brings everything to a standstill. You need to find out who your special ed person is in your building. And you need – because she's supposed to be a part of your team.

L Um-hm.

P And if nothing else, they can give you suggestions on what to do. Now here's the thing about autism, autistic children – they can be from the very low functional to the very high functional.

L Yes. I have many – I have several family members who -

P They may not have any difficulties that could (33.19).

L Um-hm.

P So you may be worrying about something that there's no reason to worry about.

L It – just - I think just from my experiences working with her, it's – it'll definitely require a certain amount of, um, differentiation – a certain amount of a lot of things that – just because she and – I'm not sure – it's –

P Let me show you this.

L Okay.

P This – the idea with this is the same as the unit planning, but it's the lesson planning.

L Okay.

P Okay? What I would do here would be, inside of my perimeter, I would put the names of the kids that will learn – that I think are going to learn everything.

L Okay.

P And then here I would put the names of the kids that I think are only going to learn most. And then if here I would put the names of the kids that I know I am going to have difficulties with that are on the low end or on the high end, and start drawing out strategies. Start thinking about if this happens, I will do this. If this happens, I will do this. Arm yourself with strategies to help these kids stay with you –

L Um-hm.

P - throughout your lessons.

L Okay.

P Because if you let them fall behind or if you let them go too far ahead of you, it's going to mess up your entire cadence of your class.

L Um-hm.

P So you need to be teaching to your whole group, but you also need to be teaching to these kids up here.

L Um-hm.

P You know what I mean?

L Yeah, definitely.

P But while you think about those things, it would be beneficial for you to design your entire lesson first. At least your entire outline so that then you can start plugging in the places where you think you're going to have the hardest time with.

L Okay.

P How many lessons – which are the lessons you are going to write in detail, do you already know?

L Um, right now I have this – the – watching the DVD and then the brainstorming of the, um – I kinda think – I was thinking this one, just because it's different from all the rest, so I want to make sure that –

P They'll listen to (36.01) for you.

L Yeah, and then the – um, but I mean, I don't know. What do you – do you recommend – like I – like I almost think that they need support – not only do they need support right here, but they might – they'll need support in the completed, like the making of the book, or I mean –

P Where do you need support? Where – what do you think it's gonna be the hardest part for you?

L I'm confident in this –

P Say number one –

L - all of these, 1 through 4 –

P 1 through 4, okay.

L Um, well if we add the extra one, I'll be even more – I think I'll be even more confident – how we said that we were gonna focus each one.

P Um-hm, yeah?

L So really what I think I need the most focus in is the end of the lesson.

P The last three?

L - at the last bit, but the – or at least for sure this one, now that I'm thinking about it, I do need how to – I need support on how to get them to take from what they did in their pre-write, which is something that they're not – the pre-write idea is something that they've never seen before or done before, and how I can get that to translate into their book.

P Their own book?

L Yes. And, um, actually I probably – and then the other one I'm not sure which one I'm gonna go ahead and do. Maybe the Goggles one. But-

P That would be fun.

L These are the two that I'm most concerned with what I do that helps them.

P Watch the video and discuss –

L Um-hm.

P Okay. Um, yeah, I don't know how you are used to writing, but I think it would be helpful to see it laid out before you go into the detail of writing into another level.

L Um-hm. Okay.

P Just because you may change your mind halfway through it and then you would have already wasted a lot of time and a lot of energy.

L Definitely. And that's – I was kind of waiting to go ahead and do the overview until I spoke with you and until I saw the books, because (38.41) familiar with these books but I

- want to make sure that what I'm doing is the best thing for the lesson, for the kids, for the –
- P Yeah. Where are you going – where do you live at?
- L Um, up by Saginaw.
- P So you're going home this weekend?
- L Um-hm.
- P Okay. If there is something that you cannot find, e-mail me and let me know, I'll learn in (38.59).
- L Okay.
- P Cause we have tons of stuff.
- L Thanks.
- P And I'll look – I'll look for you.
- L I mean, I just – I – I'm happy but (39.09) feel like that's two key parts of comprehension – the parts of the story, like the events, setting and characters, and the text to self, text to text, and I think that it's – I'm happy about how cohesive it is, so it's not gonna be choppy for the kids, I don't think.
- P I think it looks very good.
- L I'm just – I'm –
- P Lay it out.
- L Yep, I need to lay it out. Cause I think it could be really cool, but I'm really –
- P I think you're very brave for teaching kindergarten. I need to have people that understand me when I'm teaching anything – I couldn't teach kindergarten for the life of me. There's no way, so, yeah, I mean, if you can pull this off, kudos to you. Not because it's complicated, but because it's a really hard grade level. I mean, these kids are not even used to school, for God's sake.
- L No, they're not, but they're – they're great.
- P That's great. So lay it out and then just send it to me whenever you're ready –
- L Okay.
- P - and I'll just send it back to you. We can go like that for a while.
- L All right. I'm pretty sure I'm gonna go to town on this this weekend, so it's –
- P Yeah. All right.
- L Thanks. That's – gotta make sure I write that down for the –
- P These other two articles, they're – this might be applicable to you. This one has to do with comprehension strategies, but they're more for upper grades –
- L Upper grade levels.
- P - and it's a variety of strategies that you can use from, um, peer tutoring to special ed, regular ed, regular ed, I mean there's a variety of things that you can try – you can try out through. So this is a unit planning pyramid. This would help you think about your entire unit in a way of what is it that you need, and what is it that you have your holes. This is a lesson, and this is a unit Rubrick that would help you think in terms of the diversity of your classroom.
- L Okay. Um, where I had one question is, is it – I guess because you do have the knowledge in special education, and – is it – using technology in the classroom is always a good thing, right?
- P Yes.

L Because I was wondering – we just had the smart board put into our classroom. I've been using that a lot. Yes. It's awesome. It's awesome. And so I'm thinking about – I'm also thinking about ways that I can use the technology, and so like when I talk about the – like the setting, the characters and events, having the kids using that and doing – so I mean, not just another area that I'm really – that I want to use the technology if it's something that helps.

P Use as much as you can.

L Okay.

P Little kids are very visual, very hands-on, so having them sitting down and just listening to you it's going to be very difficult for them.

L Um-hm.

P Anything that you can do that only involves dancing, singing, walking around the room, getting their hands dirty, that kind of stuff, they'll be happy with.

L Okay.

P Make snowmen – out of shaving cream.

L That would be cool.

P I used to teach spelling with shaving cream.

L Um-hm. I've – we're gonna do – I'm doing shaving cream and sandpaper and a couple of other things for numbers to practice with the numbers.

P Yeah, yeah, yeah, that's a great idea.

L During my – in my math unit, that is.

P Yeah. That's cool.

L Okay.

P Yes? Of course. Let me go get my water.

L Thanks for your help.

P Yep, anytime. Just e-mail me whenever you need me to look at anything or if you get stuck somewhere. If you get stuck and you just need somebody to talk through it, call me.

L Okay. And I really like the idea of color coding, so these are questions, but go ahead. Because especially when you're teaching text to self, it's pretty important to consider what theirself is and not just what a generic self would be.

P And never assume that they have been read to.

L Um-hm.

P Never assume that they actually know what it is that they are talking about.

L Um-hm.

P Because what is a usual experience for you may not be a usual experience for them. That should be very interesting. That is a dissertation work in itself. Seriously, I mean thinking about how your AM and your PM kindergarten differ –

L They're so different.

P That is a dissertation work in itself.

L What I'm curious about is how does first grade happen? When they take this class that's been – just like – I mean, the two differences, split them – put them together and then split em up in half so one goes in this – like – and then especially Okemos is closing two schools next year. So schools – some of the kids from Central – Central are coming to Okemos. So that's also, not also these cohesive, but then there's all these other kids that are getting put into here, like –

P Um-hm.

L I'm just –

P Is it a problem?

L Is it a problem to, oh, to put them together?

P Do you think that the more diverse – diversity you have, is it a problem? Is it a hindrance, or is it a value-added –

L No, but I'm just – I – I think that it's abs – like I wish that it was like that it was – I wish that the – I think that everyone could benefit if with the – like with the cohesiveness and with it, so it's not just kids from this side of town and this side of town, like I think first grade should be – I mean, it's interesting – it'll be interesting to see, I mean, I know it happens every year, and that's how it's always been done (45.45) –

P Oh, that that's how it's always been done?

L Yes.

P Interesting.

L But it's just –

P So why is it that they divided in kindergarten? Does it have to do with a bus route or something?

L Um-hm. Because after – morning kids will have buses – they get picked up with a bus and they get dropped off the bus. PM class doesn't have busing. Parents have to drop them off and pick them up. So, I mean, a parent that works during the day, they can't drop off their kid at noon and they can't pick them up at 2, you know? So, like I mean, all of my parents that pick up their kids after school, it's 3:30, this huge group of moms that is just like huddling by the door, waiting for their kids to come out, I mean, it's – during the morning class, we offer parent pickup. Like there's parent pickup, but only one, sometimes two children get picked up by parents in the morning. Everyone else is bused. Somewhere.

P Somewhere?

L Somewhere, right. So –

P Interesting to find out where that somewhere is.

L And – we used – in my other experiences that I've had, we've done home visits, we've done everything, and so – I told my CT, I'm like it would be really cool to – I mean, that way you know your students more, you know the families more, she said she used to do it when she had just one class, like second grade. She said once they – now that it's AM and PM, she said it's just way too difficult to – like but I still think that it's valuable –

P For the kids.

L Yeah, I still think it's valuable to maybe, I mean, not all do it right at the beginning of the year, but if like –

P Throughout the school year just going in and visiting? Yeah.

L Okay, I care about you kids. I – I – it's important to me that I go to your house –

P There's another visitation study right there. What are you waiting on?

L I know. Maybe I should just start typing.

P Still writing. All right. You have my e-mail –

L Yes.

P - and you have my phone number?

L I think I do.

P I'll get you a card.

APPENDIX R: Lisa Project Two

Teaching Overview

Name: Lisa Grade Level: Kindergarten School: [REDACTED] CT: [REDACTED]

Target area for guided lead teaching: Comprehension

List the main Grade Level Content Expectations (GLCEs) that this unit will work toward:

R.CM.00.01 begin to make text-to-self and text-to-text connections and comparisons by activating prior knowledge and connecting personal knowledge and experience to ideas in text through oral and written responses.

R.NT.00.03 discuss setting, characters, and events in narrative text.

List a small set of well chosen Objectives for the unit. Label each objective with a number so you can easily list the objective(s) for each day in the table below.

While reading any text, the children will naturally use their own use personal experiences to reflect and make text-to-text and text-to-self connections.

Given any narrative text, the children will accurately identify setting, characters, and events.

List the main assessment(s) you will use to determine if your students meet your unit objectives

After reading each book, the children will participate in an assortment of activities, focusing on the specific focus of the lesson.

At the end of the unit, the children will be author and illustrator of their own (small) book.

Using dominant characteristics from the books read in class, the children will construct their own version of the Snowy Day. In their book, the children will use the text-to-self connections to make it different from Keats. The book must include setting, character, and event.

| Mon. 10/26/09 | Tues. 10/27/09 | Wed. 10/28/09 | Thurs. 10/29/09 | Fri. 10/30/09 |
|--|----------------|--|--|---------------|
| Jennie's Hat Objective #1 Whole class book discussion followed by individual art activity Are the children beginning to share text-self connections? | | Apt. 3 (PM, AM on Tues.) Obj #1 Digital Story, followed by whole group SmartBoard question Are most children making text-self connections | Pet Show Obj #1 Whole class book discussion, followed by journal entry Children are confidently making text-self connections. | |

Table 10 – Lisa Project Two

Table 10 (Cont'd)

| | | | | |
|--|-----------------------|---|--|--|
| Mon. 11/2/09 | Tues. 11/3/09 | Wed. 11/4/09 | Thurs. 11/5/09 | Fri. 11/6/09 |
| <p>Whistle for Willy (Setting) Obj #2 Whole group book discussion followed by small group activity How easily did the children identify the setting?</p> | | | <p>Goggles (Character) Obj #1&2 Individual work from table, followed by whole class book discussion Did the children make the text to text connection of Peter? Do they identify more than one character?</p> | <p>Peter's Chair (Event) Obj #2 Whole group book discussion, followed by pair game Are the children identifying events sequentially?</p> |
| Mon. 11/9/09 | Tues. 11/10/09 | Wed. 11/11/09 | Thurs. 11/12/09 | Fri. 11/13/09 |
| <p>Individually reading The Snowy Day Obj #1 Whole class guided reading Are the children using text-to-self and text- to text connections naturally?</p> | | <p>Watch the DVD and begin pre-write (PM, Tues. for AM) Obj #1 and 2 Movie, followed by brief whole class instruction, and individual work After reviewing the children's pre-write, what areas need attention the following day?</p> | <p>Completion of the book Obj #1 and 2 Brief instruction and then individual work from desks, writers conferencing throughout How well are the children following guidelines of setting, character, event, while using text to self connections?</p> | <p>Children share their own books with classmates</p> |

Table 10 – Lisa Project Two

Table 10 (Cont'd)

| | |
|---|---|
| <p><i>Outline for a Daily Lesson Plan</i> <i>Date: 11/10/09</i></p> <p><i>Objectives for today's lesson:</i> While reading any text, the children will naturally use their own use personal experiences to reflect and make text-to-text and text-to-self connections.</p> <p><i>Materials & supplies needed:</i> The Snowy Day DVD, <i>The Snowy Day</i>, SmartBoard (with a copy of the pre-write page), 20 copies of the pre-write page, blank copy of the children's book to show as an example, 20 pencils.</p> | |
| <p><i>Procedures and approximate time allocated for each event</i></p> <ul style="list-style-type: none"> • <u><i>Introduction to the lesson</i></u> We will start the lesson with the children sitting on the carpet near the SmartBoard screen. "Yesterday we read <i>The Snowy Day</i> and you made a text to self connection with the text. Today, we are expand on the book. In order for the book to be fresh in your head, we are going to watch <i>The Snowy Day</i> as a movie. While watching it, I want you to think about what happens at the beginning, in the middle, and at the end." At this time, I'm going to play the movie for the children to watch. The movie is relatively short, taking about 10 minutes. • <u><i>OUTLINE of key events during the lesson</i></u> After the movie has finished, I will change the screen from displaying the movie to displaying a smart board presentation. "Who can tell me what happened in the beginning? What about the middle? What was the last thing that happened in the movie and the book?" I will record everything on the SmartBoard, using a three columned chart. This will be the same chart as the children will use for the pre-write. (5 minutes) "We have made text-to-self connections and we have talked about the three parts of the book: setting, characters, and events. Plus, we have been studying about Ezra Jack Keats. Now we are going to take everything that we have learned and put it together. You are going to become the author and the illustrator of your very own Snowy Day book. Each book will have a cover like this, which says, "(Name)'s Snowy Day," which is the title. Before we start the book, we are going to do something important that good writers ALWAYS DO: a pre-write. | <p><i>Academic, Social and Linguistic Support during each event</i></p> <p>The movie itself is an academic and linguistic support for the children who struggled through our group reading of the <i>Snowy Day</i>.</p> <p>I will have a copy of the <i>Snowy Day</i> with me at my stool. This way, if the children need help we can reference the book.</p> |

Table 10 – Lisa Project Two

Table 10 (Cont'd)

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|---|--|
| <p>A pre-write helps you organize all of your thoughts so that you know exactly what you want to write about. Usually we don't rush through a pre-write, rather working slowly while thinking what exactly we want to include. This is the paper that we will use for our pre-write. So just like you did with me on the SmartBoard chart, on this pre-write the box with the #1 means what happens first in your story. The #2 box will be what happens in the middle, and the 3 box will be what happens last. You can draw a picture for each part, or write the words just like we did together. While you work, I will walk around and you can tell me what is happening in the picture so that I can write it down so we remember it for tomorrow, when we create our books. Will your book be exactly like Ezra Jack Keats? No, because you are taking your text-to-self connections. Your main character won't be Peter, but instead you! There will be parts that are similar to his book. For example, some of the events will be the same because your story will be about your snowy day (5 minutes)."</p> <p>At this time, I will dismiss the children to their desks to begin working. Pre-write sheets will already be placed on children's desks before the lesson. While working, I will roam the classroom with Mrs. ■■■ and we will record the children's thoughts on their pre-write (20 minutes).</p> <p><u>Closing summary for the lesson</u></p> <p>Boys and girls, while you finish up on your work I want to remind you that today was just the pre-write. Tomorrow, you will take your pre-write and use it to prepare your book. After you have completed your book, you will get to share it with your classmates (1 minute).</p> <p>• <u>Transition to next learning activity</u></p> <p>When I see that your table is ready, I will call your name and you can bring your paper to me, then line up for recess.</p> | <p>I will keep our brainstormed chart on the SmartBoard to remind the children. While the children work, Mrs. ■■■ and I will walk around to record their thoughts. Children who can write by themselves can just explain their thoughts.</p> |
| <p><u>Assessment</u></p> <p>Did the children construct a story using the pre-write, with 3 events and using a text-to-self connection to make the story about themselves?</p> | <p><i>Academic, Social, and Linguistic Support during assessment</i></p> |

Table 10 – Lisa Project Two

Table 10 (Cont'd)

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|---|---|
| | Children are not responsible for writing in words the connection, rather demonstrating in picture form. It is the teacher's responsibility to record the thoughts of the students during a short "conference" time. Those who can write the connection may do so. |
| <i>Reflection (What did students learn? What did I learn about teaching literacy? What went well? What would I do differently next time?)</i> | <i>(Which students struggled with the material? How will I reteach these students)</i> |
| <p><i>Outline for a Daily Lesson Plan</i> <i>Date: 11/5/09</i></p> <p><i>Objectives for today's lesson:</i> While reading any text, the children will naturally use their own use personal experiences to reflect and make text-to-text and text-to-self connections. Given any narrative text, the children will accurately identify setting, characters, and events.</p> <p><i>Materials & supplies needed:</i> Goggles, Goggles on CD, computer, paper for the children to draw picture on, crayons, dry-erase board and markers.</p> | |
| <p><i>Procedures and approximate time allocated for each event</i></p> <ul style="list-style-type: none"> • <u>Introduction to the lesson</u> "Who has a favorite cartoon or person on television?" Invite a couple children to share. "These people on television that you like are also called characters. There are many characters in most stories. Today while we read another Keats book we are going to focus on character in particular (2 minutes). | <p><i>Academic, Social and Linguistic Support during each event</i></p> <p>While drawing the pictures, I will conference with students whose pictures are difficult for me to visualize and ask them</p> |

Table 10 – Lisa Project Two (Cont'd)

Table 10 (Cont'd)

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| <p>• <u>OUTLINE of key events during the lesson</u></p> <p>Remember how we read the book, <i>Me First</i>, and I asked you all to picture in your head what the sandwich looks like. This time, we are going to listen to the story <i>Goggles</i> on tape, and I want you to focus on the main character. The main character in a book is the person who is in it the most. Our main character in this book wears the “Goggles.” What does the book say he looks like? Is he wearing anything? After the book is read to us, I will give each of you a piece of paper to draw what he looks like. Remember, everyone needs to listen quietly so that we can all hear the story.” At this time I will play the book over the speaker system (5 minutes).</p> <p>“Alright, now I will pass out the paper. Remember to write your name at the top. Then, work on the picture, adding detail when you are done, until I ask you to stop.” Children will work on this for 5 minutes.</p> <p>When I call your name, push your chair in, bring your picture over to me, and sit down (1 minute).</p> <p>At this point, I read <i>Goggles</i> out loud using the book and showing the pictures, reflecting the similarities that I see from the children’s pictures to the book pictures. (5 minutes)</p> <p>Who are the characters in the book, who is the main one? What do we know about the main character? What does he look like? Do we know anything else? Are there any other characters, besides the main one?” I will record all of the thoughts of the children on the dry erase board. If the children don’t naturally suggest that the main character of the book is Peter, the same character from <i>Whistle for Willy</i>, I will ask the children, “Is there anything in this book that is the same as yesterday’s book?” If the children don’t respond that Peter is in both books, I will make the text-to-text connection by saying, “Well I know in <i>Whistle for Willy</i>, Peter was the main character. In this book, Peter is also the main character. I’m making a text to text connection. This means that instead of connection from my life and making a text-to-self connection, I’m making a connection to another Keats book. (10 minutes)</p> | <p>to tell me about it. In addition, children can answer the question, “Tell me what you know about Peter in <i>Goggles</i>? What is he wearing? What do you think he looks like.”</p> |
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Table 10 – Lisa Project Two

Table 10 (Cont'd)

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| <ul style="list-style-type: none"> • <u>Closing summary for the lesson</u> Many of the books that Keats writes, she uses Peter as a main character. Peter might be in the next couple books that we will read in class. Explain to the children that I will be posting the <i>Goggles</i> pictures in the classroom so that we will be reminded of the book. • <u>Transition to next learning activity</u> | |
| <p><i>Assessment</i> Some children will raise their hand to participate in discussion while I ask what we know about the characters, which shows that they understand the role of the character. I'm also interested in what they draw after listening to the book the first time. If they draw a picture that looks somewhat similar to the character in the book, I will know that not only do they understand character, but also that they comprehended the book from just listening alone.</p> | <p><i>Academic, Social, and Linguistic Support during assessment</i></p> |
| <p><i>Reflection (What did students learn? What did I learn about teaching literacy? What went well? What would I do differently next time?)</i></p> | <p><i>(Which students struggled with the material? How will I reteach these students)</i></p> |
| <p><i>Outline for a Daily Lesson Plan</i></p> <p><i>Date: 11/11/09</i></p> <p><i>Objectives for today's lesson:</i> While reading any text, the children will naturally use their own use personal experiences to reflect and make text-to-text and text-to-self connections. Given any narrative text, the children will accurately identify setting, characters, and events.</p> <p><i>Materials & supplies needed:</i> Blank books, copies of <i>The Snowy Day</i>, children's pre-write from the day before, colored pencils</p> | |
| <p><i>Procedures and approximate time allocated for each event</i></p> <ul style="list-style-type: none"> • <u>Introduction to the lesson</u> Children start by sitting on the carpet. "Yesterday we started to do planning for making our own book. We used a pre-write paper, like this, to help organize our thoughts and come up with a new story. Today, we are going to take all of the work that we have done in our pre-write and begin writing our book. (2 minutes) | <p><i>Academic, Social and Linguistic Support during each event</i></p> |

Table 10 – Lisa Project Two

Table 10 (Cont'd)

| | |
|---|--|
| <p><u>OUTLINE of key events during the lesson</u></p> <p>A book always has a setting, characters, and an event. We know our character, because it will be each one of you. Your setting will probably be in [REDACTED], or at your house. Our brainstorm helped us take the event and break it down into what happened in the beginning, the middle, and then end, which we wrote in our pre-write. When we get our book, the pre-write will really help us. Whatever we wrote in the 1 column of our pre-write, we can put onto page 1 of our book. Column 2 pictures can be put on page 2, and the same with page 3. Sometimes when we do things in class, Mrs. [REDACTED] and I suggest that you really work hard to do your personal best. This is very true for our books. Do you think that when Ezra Jack Keats wrote any of his books that he rushed through them, without doing his personal best? The pictures in his books are neat and have a lot of detail, just as yours will be. When books are finished, they are published, which means they are printed, put together, and sold to people to read. Yours will be put together, and maybe laminated, but instead of selling them, you will read to your classmates and read to your parents when the books are sent home. Mrs. [REDACTED] and I will be around to write words on your page if you need help. Pictures won't be done in crayons, rather colored pencils so that your pictures will be very neat. When you are finished, raise your hand and I will give you a book cover. The cover of books are always done last, because they should be about whatever you wrote in your book.</p> <p>Before we start, What should go on page 1? What should go on page 2? What should go on page 3? If you have any questions, raise your hand. It is very important that you work quietly, as your friends are working to do their personal bests that it is distracting when the person next to you is talking."</p> <p>At this point, I will dismiss the children to their desks individually. Pages 1-3 will be sitting on the tables for the children, as well as the box of colored pencils. (10 minutes)</p> <p>The children will work independently for around 25 minutes to construct their books. Mrs. [REDACTED] and I will be walking around the classroom, to write the words on the books for students who need it.</p> <p>• <u>Closing summary for the lesson</u></p> <p>On Friday, we will have a book reading, in which you can share your book with the class if you want.</p> | <p><i>If student's want, pages 4 and 5 will be available for students who want to extend their book.</i></p> <p><i>Some of the children will be fully able to write their own sentences in their books. A majority will not be able to, which is why we will be completing writer conferences so that the students can tell us what they want written.</i></p> |
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Table 10 – Lisa Project Two

Table 10 (Cont'd)

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|---|---|
| <p><i>Assessment (How will I gauge the students' learning as I implement the lesson plan and once the lesson is completed? Specifically, what will I look for? How will I use what I am learning to inform my next steps)</i></p> <p>Specifically, I will be looking for some text-to-self connections in the children's book or in the conversation with the children. Does the child have a character, setting, and an event?</p> | <p><i>Academic, Social, and Linguistic Support during assessment</i></p> |
| <p><i>Reflection (What did students learn? What did I learn about teaching literacy? What went well? What would I do differently next time?)</i></p> | <p><i>(Which students struggled with the material? How will I reteach these students)</i></p> |

Table 10 – Lisa Project Two

APPENDIX S: Lisa's Observation

1. Praised children for being quiet and immediately sit on the floor, ready for the next task.
2. Asked the kids if they remembered who the author was from last week (Keats) and then asked if they remembered what they had spoken about, written notes about and practiced with: text-to-self connections.
3. Introduced this weeks' focus when studying the parts of a story: events, settings and characters. Asked what settings were and no one knew. She introduced it as the place where a story happens and gave the example of her own classroom. Introduced the book "Whistle for Willie" as the story that will help them talk about setting.
4. Read the title and asked the kids to look at the pictures and raise their hands as the see a setting or a change in settings.
5. Started reading the story. Read the first page and stopped to point out to the kids the illustrations that made her believe the setting was outdoors: a street lamp, and flowers. Read pages 2 and 3 and showed them the illustration. Pointed out the building and the yellow colors that resembled the sun. Read one more page, talked about the character being dizzy and dismissed two of the children to go with the speech therapist. Read two more pages, showed the pictures and read one more page, showing pictures. Read one more page and showed the kids the illustration that showed Willie was in front of a barber shop. Read two more pages and because some kids had their hands up she said it was an indication that there was a change in setting. She then prompted some students as to what the pictures showed that indicated something had changed (Willie had his fathers' hat on). Read two more pages, and showed illustrations and then two more pages, and two more. Read two more, two more, and then two more. Two more pages. Some of the kids were, like Willie, trying to whistle and, at the end of the story Nichole commented that with them trying to whistle, they were trying to make a text-to-self connection.
6. Started discussing how some kids were noticing settings and setting-changes and what pictures
7. Started setting groups of children, reminded them of what the task entailed, gave positive reinforcement to each child and or group as they initiated the task, and constantly walk around the group, going from group to group, giving further directions, helping them to get organized, and prompting. Nichole also talked to each child and used the book for prompting and understanding, as needed, asking about what each was doing, how it related to setting, etc.
8. Asked the kids to finish the last detail and sit on the carpet so they can move on to the next task and, (32:50) started conducting a discussion about each poster. Each child was expected to tell one thing they drew to make the setting.
9. Asked the students to turn around and started transitioning to a math activity.

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| APPENDIX T: Lisa's Second Informal Conversation (transcript) |
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- P So tell me how's it going?
- L Good.
- P Yeah?
- L Good. This unit, the (13) unit is very fun so far.
- P Cool.
- L Everything we've done is – let me – let me grab something. Like, when we were doing text to self connections, like only because it was so meaningful, like the topic, like the Pet Show book is – the text to self connection they're making and like, they were writing their own set – most of the kids who never write sentences were writing sentences for us, like, I like cats, I like dogs, and if not, they were telling me about it, so I think (1.21) – telling me about um – a dog –
- P She can't write her name?
- L Um, she can sometimes. Sometimes. Um, kitten, my mom walks my cat.
- P Ah, that's cute.
- L And like guinea pig. Are you finished? All right, you can get your snack and take it outside. And then I had a pet but it died. All right ***, when – you can go outside, take you snack out and just leave it right on your – right on the table, and I'll take the apple tree assessment. Thank you. So I mean, like the text to self connections worked great.
- P They're definitely getting it.
- L I – yeah, they were, and then um, today, they had some great setting pictures. Did you see some of those pictures?
- P Um-hm.
- L They're so cute – it's – no it doesn't – they – I'm feeling good but at the same time, it's – the – we're missing so many kids –
- P Um-hm.
- L - and the kids who I would do a lot of my differentiation on, they're not here right now. So what would my lesson be like with that, would they have gotten it? Would – what are they missing? Like, one, two, well and one of them left during – she was – she went home sick –
- P In the morning?
- L Yep. So she was one I focus on a lot. The other two more behavioral –
- P Um-hm?
- L - I actually imagine that they would be fine, because they've had such growth –
- P Yeah.
- L - but, you know –
- P So what is your plan when they come back?
- L I don't know. I don't know what – because I thought my – one, I don't know when they're coming back, like the – twin girls, they were – they've been sick since last week.
- P Wow.
- L Like, they didn't come to our Halloween party because they were sick. But – and if she's sick, if she's just starting to get sick, the one who left today, that puts her out a couple of days, but I mean, the good thing for me, I knew that she had the idea because she

participated in large group by saying – or in our discussion – there’s buildings outside and there’s a light. She was participating more than some of the others were, so, which is really – and she, lots of times, she, when she participates it’s like just – if she raises her hand to say something, it’s not usually about what we’re talking about, but today it was.

P Yeah.

L It really was, and so that’s really –

P She was with you.

L Um-hm. And –

P She was definitely with you.

L - because we always worry about is she just playing the role as a listener, or is she listening.

P Yeah.

L And there’s actually been, like, our – the speech language pathologist said that, like oh, I’m not – she said oh I don’t even know if she understands like – when we say things or do things – I asked her a question and she didn’t – well, I didn’t ask, the – the speech and language – she said I asked her something and she – she didn’t respond, and I’m wondering if she even has the English to – but with her in particular it’s on and off. It’s when you have her interested, you know, when you have her interested, I mean, like any kid – if you’re interested in it, and so it’s – I don’t think it’s language.

P Yeah.

L I don’t think it’s a matter of English.

P So are all of your – is she in English as a second language? Oh, she is?

L Um, yep. Mom speaks – mom and dad speak Mandarin at home? I’m not sure. I can’t think.

P But you guys have ESL services at school?

L Um-hm. Yep, and she – they – she has all the um, people who come and work with her.

P Yeah. So all of your focus students are out? All three of them?

L Um, no. Um, One is in the afternoon, the other was here. And actually, like, I um –

P Was I the boy that you talked – that you held back –

L Two are in the afternoon. No, that wasn’t, but he – um, he’s needed to be talked to. Um, but, uh, no, two are in the afternoon.

P Yeah.

L One is in the morning.

P And that’s the one that went home?

L No, that’s not even her.

P Oh, that’s somebody else?

L The boy that was sitting right here?

P Yes.

L That is the one who – no name – identification –

P Yeah.

L He’s changed a lot.

P He’s the one that you took the book to to show him when you – when they were drawing the setting you picked up the book and you told –

L Yeah, I think so.

P - you showed him the pictures from the book? Okay, yeah. Yeah.

L Yep. So, um –

P The children seem to have, I mean, seem to be totally at ease with you. It's just like, you're the teacher in the classroom. There is no – I, I was expecting, you know, them to look to the classroom teacher to actually look for the classroom management from her and stuff, and I mean, half the time they couldn't even care if she was in the room or not, which is awesome.

L Um-hm. No, it's been – it's been pretty easy transition,

P Have you had any problems with parents, or anything?

L Um, I haven't personally.

P Yeah.

L We have issues with parents -

P Right.

L - but not with me personally.

P But not you? How can I help you?

L What would you sugg- you asked what is my plan for when they come back.

P Um-hm. Do you have a plan for when they come back? Do you think you need to have a plan for when they come back?

L I just – like I feel like they're missing – like they've missed things –

P Um-hm.

L And, um, I mean that's what I was like kind of wondering, cause they missed some of last week – or at least the girls, they missed one day of last week, I guess it wasn't that drastic. But, well that's just a generic question, is like what do you do when they're absent, you know? Because morning class wasn't absent last week. Last week afternoon class was gone. Last week and the week before because of all the sickness.

P Um-hm.

L Morning class is now starting to get the whatever it is. And hopefully it doesn't wipe out the class like it did the afternoon. But, I mean, I mean maybe that's just like a moral dilemma that all teachers have.

P Um-hm. Do you, um, do you send anything home?

L We do, and we send newsletters and we send work, and we send, like and I give them like tips on what maybe, will support their learning of math and of language arts. But, specifically, at least with the twin girls that are absent, there's not – they're not gonna get anything at home. I mean, that's just, we know it. What they get is here.

P So I mean, I guess my suggestion would be to go back through your planning from last week and from the week before, and lay out what each of the children that were gone missed.

L Um-hm.

P And then once you kind of have a layout of what – what content they missed, then you need to figure out what is the critical portion of that content –

L Um-hm.

P - in order for them to be able to come in and pick up with the rest of the children.

L Especially because the final assessment – I mean, or – or also not only to write that, but I mean, in the final assessment, which is to write their – make their own Snowy Day book, it is – like I'm expecting these things out of them. Well, I need to at least identify that they didn't have the instruction that the rest of –

P Absolutely.

L - their friends had.

P Absolutely.

L And so –

P So then you have two choices. You either alter the assessment for them, or you alter your Rubrick of the assessment.

L Um-hm.

P But you need to remember that that entire chunk that they're missing – if it is not provided to them –

L Eventually they're never gonna get it.

P Right.

L Yep.

P So, I mean, in here you have the advantage of having two people in the room, and you can be working with half the classroom and then the other half can be working with your CT and you can kind of make up for that, but whatever time they are with the CT then they're missing on what you're doing with the rest of the class. So trying to catch them up it's always a – it's a two-edged sword.

L Yep.

P Because if you're trying to catch them up on something they're missing –

L Which is –

P missing out on what you're doing.

L Which is just exactly when they get – when the children, especially in the morning who need the extra support, and who get pulled out, they're getting pulled out because they need the assistance in writing their names, they need assistance on doing letter recognition, but at the same time, they're missing everything in here, and I guess – and I guess I know that that's just a dilemma that all teachers deal with – how do you get that with – like, how do you serve all your students the same way when they have –

P Right.

L - different needs, different – I mean, they're getting pulled out if they're doing this, if they – if they are missing a day of school because they're sick, that's a – I mean, that's a simple differentiation that I never, I mean –

P Um-hm.

L - but that it was bothering me, cause I'm thinking how do I get – how do I get them caught up to their peers.

P Yeah. I think that the first thing you need to do is that you need to list out what it was that they missed.

L Um-hm.

P And then you need to identify the critical portions of what they missed.

L And I was even thinking just in this conversation maybe making – we have centers on Wednesdays – so maybe making one of the centers to talk about –

P What they missed.

L Um-hm – like to be, uh, like a recapper, like a – let's talk about the setting again, let's learn more, let's talk more about setting, and then that will be the introductory lesson for the ones who missed it and it will be supplementary for all the other –

P Yeah. Yeah, that's a good idea.

L Because that way they get the one-on-one and they get the – but –

P That's a good idea. Um, I will send you some stuff on accommodations, because it has some ideas on how to accommodate the lesson itself –

L Um-hm.

P - but then it also has some ideas about accommodating the assessment portions of it.

L Okay.

P So maybe that will give you some ideas as to, I mean, you can very well modify your assignment -

L Um-hm.

P - your assessment portion.

L Yeah.

P And just make sure that, you know, your assessing a child and not assessing, uh, whether or not they were here, or whether or not they were absent.

L Um-hm.

P You know what I mean?

L Yeah.

P It's always a good idea to have a backup plan just in case, I mean, you have how many kids? Nineteen kids?

L Um-hm.

P If you have half of your classroom gone, what are you gonna do? Are you gonna stay with your plan?

L Um-hm. And that's what – and that's what –when the afternoon class was absent a couple weeks ago, it was – we put off all, like all of our plans and all of our, um, well and which it actually worked out fine because the morning class needs more, um, like the work needs to be more in depth with them –

P Um-hm.

L And so, um, it – it worked out that way. We could just – we practiced some things in the morning class and in the afternoon we just talked about like we did – I don't want – like we didn't go into any content.

P Yeah. So is your morning and your afternoon plans still on par? You're still doing the same things in the morning that you're doing in the afternoon? Good. How long do you think that you can manage to do that?

L Next week I bet things will change.

P Why?

L Is it? Um, I think the morning class might need more, um, support with the final assessment.

P Yeah. Yeah. It will be interesting how that goes.

L Yeah. So we'll have to –

P You play it by ear.

L Um-hm. I mean, that's all – because I can go in and say that the morning class will need more support and the afternoon class struggled with this – but substantially in comparison to the morning class. So it's like – I - you can't predict that.

P Yeah. You know, I have to tell you that – you know, having a morning group and an afternoon group is a lot of work, but it's a great research study in itself –

L Um-hm.

P - because the comparison that you get from one group to the other.

APPENDIX U: Lisa Project Three Handout (w/ Lesson Plans)

Individual Assessment Analysis

Student Name: J Grade Level: Kindergarten

List the GLCEs that represent your broad goals for your unit:

R.CM.00.01 begin to make text-to-self and text-to-text connections and comparisons by activating prior knowledge and connecting personal knowledge and experience to ideas in text through oral and written responses.
R.NT.00.03 discuss setting, characters, and events in narrative text.

List statements that best describe your focus student in the target area relevant to your unit: As a literacy learner, J is probably the lowest in our morning classroom. He doesn't have any experience with literacy prior to school (ex. Not holding a pencil, no hand dominance, doesn't identify name, doesn't hold a book the correct way or know how to open it).

Describe the progress the focus student made toward the GLCEs and the data that supports your claims:

At a basic level, J has begun making text to self and text to text connections. This is evident in his summative assessment, where he uses both throughout the text. He has begun to discuss characters and synchronize events, however his development of setting doesn't occur frequently in his work.

List the unit objectives for your unit, describe the progress made, and evidence that supports your claims (e.g., ongoing assessment, summative assessment):

Objectives:

- 1) While reading any text, the children will naturally use their own use personal experiences to reflect and make text-to-text and text-to-self connections.
- 2) Given any narrative text, the children will accurately identify setting, characters, and events.
 - Text to Self Connections: J was absent during the week focusing on Text to Self Connections. Therefore, he didn't have any formal instruction on what it was like the other children had. However, when looking at his summative assessment, J constructed a cohesive Snowy Day story, which came directly from his life on a snowy day: "Me and my brother are ice-skating. He is scared. He went to sit with my mom. We went inside to get water and food." J identified that Willie the dog was in more than one of Keats story. I feel like J is making both text to self connections and text to self. However, I'm not altogether sure if he knows that he is doing it.
 - Character, Setting, and Event: Considering that J's fine motor skills are very immature (his first experience with a crayon, pencil, etc. was the first day of school), his picture of the character in Goggles has many details. J added goggles to the face of the character. He also added two other significant characters from the story, a friend Archie and a mean big boy. The details used make me believe that he has an understanding of character. When learning about event, J didn't participate in conversation. However, in the summative assessment, his three events of the story are very cohesive, including what happens first, second and last. During the lesson on setting, J did some coloring, mostly

Table 11 – Lisa Project Three Handout

Table 11 (Cont'd)

| | |
|--|---|
| <p>mostly imitating what his group mates did. In his summative assessment, the only glimpse of setting takes place on the second page, where we see some snow. Therefore, I believe that setting is the area that J is the least knowledgeable in and could use additional support.</p> <p>Additional observations about this student relevant to literacy learning: J's work stands out in the class due to his lack of fine motor skills. At the start of the semester, he couldn't identify his name between two choices. I believe that the varied activities helped, but in general he is making huge strides with his three times a week support from at-risk aids. He is more active in class and appears to enjoy most of what we do. I don't believe that I would have seen these results had the lesson been a month earlier.</p> <p>Given the evidence of student learning, what recommendations do you have regarding instructional adaptations or differentiation of instruction to help this student progress? On what evidence do you base these recommendations? J's fine motor skills still need a lot of support. In addition, he cannot recognize most letter, let alone write them. Taking the stress out of a lesson which doesn't necessary focus on writing, but includes it, may support him. He enjoyed creating the book and he seemed proud, not nervous!</p> <p>What recommendations do you have for next steps in literacy learning for this student? What do you need to keep in mind for future planning to ensure success for this student? J's knowledge of all objectives is very minimal. He knew some, but I wouldn't say that he uses any of the concepts regularly in work outside of the unit. With J in particular, providing MANY experiences will help him regularly use the ideas and show the relevance outside of the Keats Unit.</p> | |
| <p>Individual Assessment Analysis</p> <p>Student Name: Q Grade Level: Kindergarten</p> | |
| <p>List the GLCEs that represent your broad goals for your unit: R.CM.00.01 begin to make text-to-self and text-to-text connections and comparisons by activating prior knowledge and connecting personal knowledge and experience to ideas in text through oral and written responses. R.NT.00.03 discuss setting, characters, and events in narrative text.</p> | <p>List statements that best describe your focus student in the target area relevant to your unit:</p> <ul style="list-style-type: none"> • Q is our strongest reader in both classrooms. He loves being read new books, becoming engrossed in the story. Despite this, Q's classroom behavior is impulsive and immature. Although he is a strong reader, he struggles with writing. |

Table 11 – Lisa Project Three Handout

Table 11 (Cont'd)

Describe the progress the focus student made toward the GLCEs and the data that supports your claims:

Q is confidently making text to self and text to text connections in the context of the unit. He will use setting, characters, and event when he chooses. (See data below)

List the unit objectives for your unit, describe the progress made, and evidence that supports your claims (e.g., ongoing assessment, summative assessment):

Objectives:

- 1) While reading any text, the children will naturally use their own use personal experiences to reflect and make text-to-text and text-to-self connections.
 - 2) Given any narrative text, the children will accurately identify setting, characters, and events.
- Text to Self Connections: During all lessons, Q made many text to self connections. In a paper following the story pet show, Q wrote that, "My cat loks lik that!" This was followed by a picture of his cat. He made many text to text connection, also reflecting when Peter was in a book as the main character. He also used both types of connections in his Snowy Day book. Not only did Q make text to self connections about having a snowball fight with his dad and enjoying some hot chocolate afterwards, but he also included some text to text connections. Similar to Peter, Q's first page begins with, "I wake up and it is snowy outside." Q has demonstrated his knowledge of this objective frequently and his skills have matured.
 -

Character, Setting, and Event: Q quickly and accurately finished sequencing setting while reading, "Peter's Chair." However, in his story, the events didn't segway smoothly. Therefore, although he has knowledge of events, I wouldn't say that it is necessarily mature. As for setting and character, Q included many aspects of it in his story. However in the formative assessments, he didn't do as well. His Goggles character lacked detail, with the biggest detail missing which was wearing of goggles on his face. While constructing a setting, Q added aspects of setting which were outside of the setting from Whistle for Willie. For example, Q added a Dairy Farm and a Gate to the City, which although is part of a city, isn't a part of Peter's city. With Q, I am sure he can apply all of the concepts, however is compliance and ability to follow direction sometimes interferes.

Additional observations about this student relevant to literacy learning:

Q is beginning to grow more comfortable with writing, although sometimes he refuses.

Given the evidence of student learning, what recommendations do you have regarding instructional adaptations or differentiation of instruction to help this student progress? On what evidence do you base these recommendations?

Table 11 – Lisa Project Three Handout

Table 11 (Cont'd)

| | |
|---|---|
| <p>Q's parents are concerned that he might not be challenged enough in the classroom. However, Q's inability to follow direction presents a large problem. We will extend the exercises once we can see that he understands, however his immaturity sometimes prevents us from getting that far. For this unit, I would only recommend extensions pending Q's ability to follow direction. He is very smart, but not the smartest child in our class, considering maturity. We aren't able to tell when he understands something or whether he just doesn't want to do something.</p> <p>What recommendations do you have for next steps in literacy learning for this student? What do you need to keep in mind for future planning to ensure success for this student? Staying consistent with Q will be the best strategy, expressing that when he participates with the group, we will extend the lesson.</p> | |
| <p>Individual Assessment Analysis</p> <p>Student Name: T Grade Level: Kindergarten</p> | |
| <p>List the GLCEs that represent your broad goals for your unit: R.CM.00.01 begin to make text-to-self and text-to-text connections and comparisons by activating prior knowledge and connecting personal knowledge and experience to ideas in text through oral and written responses. R.NT.00.03 discuss setting, characters, and events in narrative text.</p> | <p>List statements that best describe your focus student in the target area relevant to your unit:</p> <ul style="list-style-type: none"> When the school year began, T was about average among the students. She is very quiet, seldom speaking out loud to participate. T was absent for almost the entire unit. The only lesson and assessment that I was able to get was the summative assessment, her Snowy Day book. |
| <p>Describe the progress the focus student made toward the GLCEs and the data that supports your claims:</p> <ul style="list-style-type: none"> Although T created a text to self connection in her Snowy Day book, she hasn't shown us any other examples of this knowledge. This is the same with text to text. In addition, T has never discussed characters, events, or settings. I'm not sure that T has any more knowledge than she did in the beginning. <p>List the unit objectives for your unit, describe the progress made, and evidence that supports your claims (e.g., ongoing assessment, summative assessment):</p> <p>Objectives:</p> <ol style="list-style-type: none"> 1) While reading any text, the children will naturally use their own use personal experiences to reflect and make text-to-text and text-to-self connections. 2) Given any narrative text, the children will accurately identify setting, characters, and events. | |

Table 11 – Lisa Project Three Handout

Table 11 (Cont'd)

- Text to self/text connections: T made a text to self connection, by writing about her adventures on a snowy day. However, she did not suggest or share a text to text connection. I am not sure if she had enough experiences with Ezra Jack Keats books to construct a connection.
- Character, Setting, and Event: T's characters are not very developed. Her illustrations on the summative assessment were the same on every page. There is a picture of her and a picture of her sister. The setting doesn't change, as she was unable to come up with one. The event is lacking an ending: T and her sister go outside. They make snow angels. They throw snowballs.

Additional observations about this student relevant to literacy learning:

At the start of the year, T was average among her students. With her high increase of absences, she is now among the lowest.

Given the evidence of student learning, what recommendations do you have regarding instructional adaptations or differentiation of instruction to help this student progress? On what evidence do you base these recommendations?

T has been absent a lot so far this year. Based on her inconsistent attendance, I would recommend that any instruction has to be comprehensive for her. The best thing would be for her to come to school. I tried to combine all objectives into a brief writers conference for her. She was able to come up with some things, but in all her story is still lacking.

What recommendations do you have for next steps in literacy learning for this student? What do you need to keep in mind for future planning to ensure success for this student?

I believe that everything that I taught in the unit will need to be retaught at some point to T. For future planning, it might make since to create some kind of spiraling lesson. Similar to the EveryDay Math text we use, which continues to bring up certain concepts, if I teach text to self connections in a way that spirals rather than is focused on for a week, I will have a better chance of reaching her!

Table 11 – Lisa Project Three Handout

STEP 2:

While planning this unit, I wanted to emphasize the use of technology. I have several children with special needs and I knew that reading a book and writing in a journal just wasn't going to cut it. Some of the resources I used were SmartBoard, book on DVD, book on CD, movie, interactive sequencing cards, class sets of books, and murals. There is a direct correlation between the success of a lesson and the increase use of technology. Child T's recall of the *Snowy Day* was minimal until the movie. Afterwards, she was able to create text to self connection and even tell me about the events in the story, which is something that she has never done.

On the same note, technology didn't always create the same response. The *Goggles* lesson was to meant help the children develop a sense of character. The children listened to a story on a CD and then took what they heard and drew a picture of that character. I played the CD from the computer. In the AM class, the entire group of children turned their bodies towards

the computer. On the screen, they could see the screen saver like screen from Windows Media Player. They all sat, entranced and staring at this black screen with moving ribbon like lines. Although it seemed weird, over 80% of the children drew a picture accurate to the book's description. Peter was wearing goggles. They included other characters like his friend Archie, dog Willie, and big boys who are trying to steal the goggles. Many children drew Peter's face as scared. However, in the PM class, I decided that it was too weird to just stare at the screen. Instead, I turned the monitor off. I had children facing me and I asked them to close their eyes and picture the story in their heads. Their response was completely unlike the AM class. They were moving, fidgeting, whispering, and laying down. When Mrs. Eyia came in midway through the lesson, several children looked at her with the expression of, "Do you see what she is making us do?" After hearing the story, none of the children were able to draw Peter with any of the same details. Not a single student put goggles on Peter's face. They didn't draw his friends either. They drew a boy by a house, on a baseball field, etc. Some drew a picture of themselves. I was blown away between the two completely different responses to the story. After speaking with my CT, I believe that even though it was completely unrelated, the children in the AM has something to focus on. If the PM children had the monitor, or even me reading the book, they could focus on something. The children did not have the experience of relying on only one sense, hearing, while blocking out the others.

STEP 3:

At first, discovering that I had most of the symptoms of Swine Flu seemed to be more of a problem, rather than a positive event. I was left in my apartment, without any human interaction for an entire week. I was at the point where I couldn't sleep anymore, without the assistance of any drowsy medicine. By some miracle, I was given a sense of ambition and began working on the literacy unit plan. I planned the unit as a three week author study on Ezra Jack Keats, focusing on the comprehension skills of text to self/text connections and three characteristics of a story: setting, character, and event.

Although I am sure that all classes have children who are at different levels academically. However, I know that the children in my class are for the most part, on polar opposite sides of the spectrum. Close to half of my 37 students are reading. At least 5 of them are reading at a second grade level. These students are also writing sentences or brief phrases sounding out words. The other half don't have knowledge of a sound/alphabet relationship and have such underdeveloped fine motor skills that they struggle writing their name. The children vary in socioeconomic status, English language learning, and race. I didn't want to differentiate on the content of the lesson, nor the actual form of assessment. Yet, I refused to change expectations, as I believe all of my children are very capable of learning and showing what they learned. I wanted to construct a lesson that put all of my children at or at around the same area. I chose to incorporate several aspects of technology, including SmartBoard, book on CD, book read on DVD, and book as a movie on DVD. I also chose to use a variety of assessment tools:

- Children's verbal responses in whole group and individual sharing
- A written/picture of a text to self connection
- Sequencing cards of an event
- Picture of story's character
- Group work creation of setting as a mural
- Pre-write and construction of the students Snowy Day book

When the lesson began, I felt very prepared for the unit. The first week was focused on text to self connections. In Apt. 3, the children practiced the connections by completing a classroom graph to find out where more students live; in an apartment or a house. After watching Pet Show, the children displayed their own text to self connections by drawing and/or writing on a paper. The children had the choice between writing, drawing, or both. I conference with every child while working to write a memo on those who didn't write their connection. The text to self connections from the student while reading the Pet Show were very meaningful. All of the children were inspired to write about their pets or the animals they like, but don't have at home. All of the children who were in attendance that day had completed this assessment with some sort of text to self connection.

The following week we began the three parts of a story: character, event, and setting. The children also learn about text to text connections during this time, as when learning about the characters in a story, the children noticed the reappearance of several main characters in Keats books. The children worked in groups to create the setting from the story Whistle for Willie in the form of a mural. The children used details directly from the book that imitated the setting from the book. For example, using a stop sign, stop light, and large buildings made the setting as a city, rather than a neighborhood. I put high and lower level students in groups and afterwards, each student shared with the entire class something that they did. For characters, I had the children listen to Goggles on CD and draw a picture of the main characters using details from the story. The appearance of goggles on the main character's face was an important detail that most of the children in the morning class included. In the last activity, event sequencing was used in the book Peter's Chair. The children listened to the book and using cards, determined what things happened first, next, and in the middle. The children all sequenced in pairs up to six cards/events. The students then took turns retelling the story using cards.

The last week revolved around the use of the Snowy Day. *The Snowy Day* served as a summative assessment, taking all of the concepts learned in the previous weeks and applying them into the creation of a book. The children's first experience with the *The Snowy Day* was on the first day of the week, when the children each had a copy and we read the book together as a group, two times. The children shared in their table groups examples of text to self and text to text connections. The following day, we watched the Snowy Day movie. The children learned how to use a pre-write and then began constructing their own Snowy Day book. The pre-write was made so that the children could just write what happens first, second, and last. The children used a pre-write like the following:

1 2 3

The children filled out their pre-write, writing either words or pictures, or both based on ability. I walked around, conferencing with each child while the others words in order to record the children's thoughts. Those children who wanted more to write about were given an extra page in the pre-write. I then took the pre-write and typed out the children's language and put it into the papers of the book. The following day, the children used their pre-write and began illustrating their books, while completing mini-conferences. All of the students included the concepts that were discussed in class. Some of the higher level students included more mature aspects of the concepts, for example events were cohesive and flowed on some, rather than being choppy. Pictures and language were more detailed on some students, than on the others. However, it didn't appear that any of the students seemed that they weren't challenged enough or too much. They seemed proud about the work they have done. The unit concluded with an author's celebration where all the students shared their book with classmates and parents.

Part B: During the unit, I used 3 different types of multimedia to supplement book reading

- Pet Show – After reading the Ezra Jack Keats book, the children viewed the book being read on a DVD*. Text of the book was on the bottom of the screen. Children then demonstrated text to self connections made with the book by drawing and/or writing it on paper.
- Goggles – Children listened to the book over the sound system on CD*. The children practiced knowledge of character by using descriptions from reading to draw the main character in the book.
- The Snowy Day – We did two whole-class readings of the book using a class set*. The following day, we watched the story in movie style on DVD.

*All items were checked out from the public library

When tested at the beginning of the year, the three children who were most at risk were LE, LO and J. All three boys are five years old and African American. None of the boys came to school with fine motor skills, so unable to complete any written responses or drawings. They had no knowledge of sight words, as they could not even recognize their own name. The boys also did not have any concept of print (reading left to right, top to bottom, turn right page, and show me the title page). ON most days, none of these three will raise their hand to participate during any subject lesson. J was the lowest, never participating in reading or language arts activities.

Research:

Verhallen, Marla J. A. J., Adriana G. Bus, and Maria T. de Jong (2002). The Promise of Multimedia Stories for Kindergarten Children at Risk. *Journal of Educational Psychology*, 98, 410-419

“Multimedia storybooks may provide a better framework than static picture storybooks for understanding stories and remembering linguistic information from these stories. Multimedia representations, particularly those commensurate with the events of the story, may add new content to messages that help children to construct meaning and provide additional means to attain new knowledge about a story. Furthermore, film representations and sounds may add new dimensions to the means that these children employ to attain understanding of the language. In addition to multimedia features as tools to derive the meaning of unknown words, we expect indirect effects through a raised story comprehension that enables children to use contextual cues effectively”.

Results:

- The children each shared a text to self connection from *Pet Show*, using the connection that “I have a pet” or “I like animals”;
- Despite poor fine motor skills, all three boys showed the main character of *Goggles* with a pair of goggles on his face. Some added extra details to the character and included other main characters, like Willie the dog and the Big Boys.
- In the final assessment in creating a *Snowy Day* book, all three boys incorporated text to self connections, while adding details of character, event, and setting. Events in J’s story are flow cohesive and are much more mature than many higher level classmates are.

Jenny's Hat

Date: _____

Objectives for today's lesson: While reading any text, the children will naturally use their own personal experiences to reflect and make text-to-text and text-to-self connections.

Materials and Supplies Needed: Markers, Stickers, glue sticks, poster board, *Jennie's Hat*

| <i>Procedures and approximate time allocated for each event</i> | <i>ASLS during each event</i> |
|--|---|
| <p><i>Introduction to the lesson</i></p> <p>For the next three weeks, we are going to begin something called an author study. An author study is when you read many books written by the same person. The author we are going to focus on is Ezra Jack Keats. Not only did he write a lot of books, but he illustrated each book, or drew the pictures. When we read his books, we are going to focus on certain things, like making connections from one book to another. This is called making a text to text connection. We are also going to learn about the 3 parts of every book. In the first book that we are going to read, <i>Jennie's Hat</i>, we will focus on making connections to the book from our life. This is called making a text to self connection (2 minutes)</p> <p><i>OUTLINE of key events during the lesson</i></p> <p>Begin reading <i>Jennie's Hat</i>. Explain that if they make a connection, to keep it in their heads so that they can share it later. Model making text to self connections, for example seeing a woman wearing a hat made me think of the page with the women at church. Ask the children if they made any connections (5 minutes)</p> <p>Explain that even if they didn't make any connections they will have an opportunity to. At the end of the story, <i>Jennie</i> made her own hat. Her hat was large, with many things on it. Tell the children that they will be making their own hat. Using stickers, glue sticks and other items, the children will decorate a piece of poster board which will be turned into a hat. Show the children an example. Remind them to write their names (2 minutes). When they are done, we will set them out to dry. Give the children around 10 minutes to construct their hats at their tables.</p> <p><i>Closing summary for the lesson</i></p> <p>You all finished making a hat just like <i>Jennie</i>. You each have a text to self connection with the book now. This week we will focus on text to self connections in Ezra Jack Keats books, so you will have many more opportunities to practice this skill. Once the hats dry, you will get to take them home and tell your parents that you made a hat, just</p> | <p>All children, despite individual differences will have one common connection with this book. The students who may have difficulties creating a connection otherwise will have one "given" to them.</p> |

Table 12 - Lisa Project Three Handout Lesson Plans

Table 12 (Cont'd)

| <p>like Jennie (1 minute)</p> <p><i>Assessment</i> Given the same mutual experience as the main character, are the children beginning to understand the concept of a text to self connection?</p> | |
|--|--|
| <p style="text-align: center;"><i>Apt. 3</i></p> <p>Date: _____</p> <p>Objectives for today's lesson: While reading any text, the children will naturally use their own personal experiences to reflect and make text-to-text and text-to-self connections.</p> <p>Materials and Supplies Needed: <i>Apt. 3</i>, Smart Board</p> | |
| <i>Procedures and approximate time allocated for each event</i> | <i>ASLS during each event</i> |
| <p><i>Introduction to the lesson</i> Does anyone remember the name of the author that we are having an author study about? His name is Ezra Jack Keats and today we are going to focus again on making text to self connections (1 minute)</p> <p><i>Outline of Key events during the lesson</i> The book we are going to read today is called <i>Apt. 3</i>, Can anyone tell me what an apartment is? Is an apartment different from a house? Do you live in an apartment or a house? Before we read the story, I want everyone to come up to the Smart Board, one at a time, and mark whether you live in an apartment or a house. Well, it looks like some students live in apartments, while others live in houses. So when we read the book, we can make a text to self connection that "I live in an apartment" or "I don't live in an apartment, but I do have neighbors" (10 minutes)</p> <p>Read the book out loud. Model making text to self connections (5 minutes).</p> <p>After the book is finished, ask the children if they made any other connections that they would like to share (3 minutes)</p> <p><i>Closing summary for the lesson</i> You have been practicing making text to self connection, which is great because that is what good readers do! We will keep practicing these connections!</p> | <p>Similar to the last lesson, all children despite individual differences will have one common connection with this book, which we will be discussed before the lesson. This gives the students who may have difficulties creating a connection an opportunity, while allows for the others to begin making connections on their own.</p> |

Table 12 - Lisa Project Three Handout Lesson Plans

Table 12 (Cont'd)

| <p><i>Assessment</i></p> <p>Once again, text to self connections are being modeled for the children. Are they sharing the connections out loud?</p> | |
|---|--|
| <p style="text-align: center;"><i>Pet Show</i></p> <p>Date: _____</p> <p>Objectives for today's lesson: While reading any text, the children will naturally use their own personal experiences to reflect and make text-to-text and text-to-self connections.</p> <p>Materials and Supplies Needed: <i>Pet Show</i>, Smart Board, 20 response papers</p> | |
| <i>Procedures and approximate time allocated for each event</i> | <i>ASLS during each event</i> |
| <p><i>Introduction to the Lesson</i></p> <p><i>Outline of Key Events During the Lesson</i></p> <p>Instead of me reading the book out loud for all of you, I'm going to play it on a program instead. So listen carefully and watch the Smart Board screen. Using the online program of Story Book, the children will read <i>Pet Show</i>. (7 minutes)</p> <p>Because you have been practicing making text to self connections, I want you to think carefully of a connection that you made to the book. Do you have a pet? Have you been to a pet show? Do you know other things about the book? Think carefully and then I want you to write about it on this piece of paper. During this time I will walk around the classroom and ask the children to tell me about what they are writing.</p> <p><i>Closing Summary for the lesson</i></p> <p>This is the last book that we are going to focus specifically on text to self connections. Next week we are going to learn about the 3 parts of a story: characters, setting, and event. However, it is important that you continue to make these connections in everything that you read.</p> <p><i>Assessment</i></p> <p>Did the children make a text to self connection on the paper, or when communicating with me while writing on the paper?</p> | <p>I want to use different types of technology to activate all learning types (audio, visual, etc.). I feel like presenting the books this way may engage more students.</p> <p>Immediately seeing children's work will give me feedback to help the student's with their connections. It also lets me know what they want to write, even if I can't understand or read it myself.</p> |

Table 12 - Lisa Project Three Handout Lesson Plans

Table 12 (Cont'd)

| <i>Whistle for Willie</i> | |
|---|---|
| Date: _____ | |
| Objectives for today's lesson: Given any narrative text, the children will accurately identify setting, character and events. | |
| Materials and Supplies Needed: <i>Whistle for Willie</i> , 5 large pieces of bulletin paper, pictures from the book, dry erase board and markers, crayons | |
| <i>Procedures and approximate time allocated for each event</i> | <i>ASLS during each event</i> |
| <p><i>Introduction of the lesson</i> What did we talk about last week? When we read the stories this week, we will still think a lot about text to self connections, but we will start to talk about other things also. This week we will focus on the three parts of a story: setting, characters, and event. The first one we will talk about today is setting (1 minute)</p> <p><i>OUTLINE of key events during the lesson</i> The setting of a story is where it takes place. So if someone wrote a story about the Sunshine Children, where would our setting be? Some stories have many settings, as it takes place in many areas. In the story <i>Whistle for Willie</i>, there are a couple of different settings. While we read, think about the settings. Are the settings different rooms in a house, different places, or all the same? Sometimes the authors tell us about a setting in words written on a page. Sometimes it gives us clues by the pictures. If you think there is a change in setting, raise your hand and tell us about it (2 minutes). Read the book. When the children notice a change in setting, record their thought on the dry erase board (7 minutes).</p> <p>You have told me about different settings. Now I want you to show me. At each table, there will be this huge piece of paper. On the paper is a picture of Peter from the story. Use the book, or just look at what is in the picture and I want you to work together as a group to draw the setting. It should be a setting from the story. What happens when your friend starts to draw a building right where you want a traffic light? Should you cross it out? That is a put down. The paper is very large, so that everyone can add something without running out of space. When you are finished, we will share them with the class (10 minutes).</p> <p><i>Closing summary for the lesson</i> Each group will bring their picture up to the front of the class, show the setting they drew, and then tell us about it (5 minutes).</p> | <p>Constructing art as a group is a way of assessment that we haven't done yet. Some of the children, particularly J and H show interest more often when the activity involved art.</p> |

Table 12 - Lisa Project Three Handout Lesson Plans

Table 12 (Cont'd)

| | |
|---|--|
| <p><i>Assessment</i></p> <p>Did the children select a setting from a story? Did they work together?</p> | |
| <p style="text-align: center;"><i>Peter's Chair</i></p> <p>Date: _____</p> <p>Objectives for today's lesson: Given any narrative text, the children will accurately identify setting, character and events.</p> <p>Materials and Supplies Needed: Event cards for Peter's Chair, <i>Peter's Chair</i></p> | |
| <p><i>Introduction of the lesson</i></p> <p>We have already talked about characters and setting. The third part of the stories is the event. An event is what happens. We have practiced this in the past by talking about what happened in the beginning, middle and end of a story. Every story has a beginning, middle and end. The events in the book we are reading today, <i>Peter's Chair</i>, will inspire many text to self connections with you. So think carefully while we read about what is happening.</p> <p><i>OUTLINE of key events during the lesson</i></p> <p>Read the book <i>Peter's Chair</i>. Summarize and repeat what happened on a page, or ask a child to explain what happened in their words.</p> <p>After the story is over, ask the children to repeat what happened in the story. Show the children the index cards. Explain that they will work together in partners to try to put the cards together like they were in the story. Show how to order them. What card/thing happened first? What happened next? If they finish the first 4 cards, they can raise their hand and we will give them 2 more. What would happen if the cards were out of order?</p> <p><i>Closing summary for the lesson</i></p> <p>Have children put their cards on a desk. An event is very important in a story. If there weren't events, nothing would happen in a book. We will continue talking about events next week, while we finish up the unit on Keats.</p> <p><i>Assessment</i></p> <p>Did the children line up cards sequentially, recording the events?</p> | <p>Cards are labeled with pictures and words. Some children may only work on three or four cards when ordering sequentially. Other children may want all six cards to fully sequence the entire book.</p> <p>Change the amount of event cards to include</p> |

Table 12 - Lisa Project Three Handout Lesson Plans

Table 12 (Cont'd)

| <i>The Snowy Day</i> | |
|---|---|
| Date: _____ | |
| Objectives for today's lesson: While reading any text, the children will naturally use their own personal experiences to reflect and make text-to-text and text-to-self connections. | |
| Materials and Supplies Needed: 20 copies of <i>The Snowy Day</i> | |
| <i>Procedures and approximate time allocated for each event</i> | <i>ASLS during each event</i> |
| <p><i>Introduction to the lesson</i> Out of all Ezra Jack Keats books that we have read so far, which one has been your favorite? Boys and girls, today we are going to read my favorite, <i>The Snowy day</i>. This was Keats first book that he wrote (2 minutes).</p> <p><i>OUTLINE of key events during the lesson</i> But as you can tell, we aren't sitting down on the carpet like we have before for reading. Instead you are sitting at your desks. This is because like we have done with our alphabet books, we are going to read this book together as a group. Each of you will get a copy of the book. We will read the book together, one page at a time. If you need help remembering where we are in the book, just look up at the document camera and notice where my finger is at. Remember to use your pointer finger to follow along. The first time we read the book, everyone should listen and follow along. The second time, I want the children to read out loud with me (10 minutes)</p> <p>After we read it once, we will read it one more time. Then, I will tell the children, "Tell the person next to you one text to self connection that you made with the book. Tell the person next to you one text to text connection with another Keats book: character, event, setting. Then, tell the person next to you your favorite part of the book" (5 minutes).</p> <p><i>Closing summary for the lesson</i> Explain that we will be focusing on this book for the rest of the week. Tell the children that while I walk around and pick up the books, they can look at the pictures while they wait (3 minutes).</p> <p><i>Assessment</i> Are they naturally making the text to self and text to text connections? Are they using vocabulary like character, event, and setting, or if not are they describing it?</p> | <p>Nothing is more important than a bond between a reader and a book. Some of the children in our class have never read books, nor had books read to them outside of school. The document camera will help the children with specific concepts of print (left to right, up and down, etc.)</p> <p>Instead of writing down connections, the children will begin to share. They are confident sharing with friends than writing thoughts.</p> |

Table 12 - Lisa Project Three Handout Lesson Plans

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|--|
| APPENDIX V: Lisa Project Three Presentation (transcript) |
|--|

Lisa is in grade-level group, with two other students, sharing her unit

L Well, I can do mine

S1 Yeah, yours was the one that was, like, perfect.

L No.

S1 After us, us, lame interns.

L No, I the thing is, I'm gonna talk about my unit, and, like, the, like, my handout is about my Part B, I just had to talk about that since I had already kinda talked about my unit with you all, hum, I'm gonna turn that so I can turn my computer off.

L Hum, OK, so I wanted to use different types of technologies in my unit because, hum, well, there was research which I put on here also, but specifically multimedia, hum, so my students, morning class in particular, what I'm gonna do for Part B is I'm going to focus on three children, they were the three lowest, hum, based on testing the first week of school, hum, and like they had, they were unable to write, to identify their name, and between two they couldn't pick out which name was theirs. They were unable to hold, like they never picked up a pencil before, so they asked how do I do this. So they didn't have hand dominance yet. They, during our assessment when we said, you know, "how do I start a book? Show me how you hold a book", they had no idea how, no concepts of print, they didn't, so, definitely no left to right, they didn't even know how to open a book, and how, so I

S2 Are these young kids, or?

L No, no, and they weren't the youngest ones in our class either. They weren't the youngest ones in our class either Hum, so I wanna talk about them because (...) never participate

S3 ...go to school?

L No.

S1 You're kidding. They have older brothers and sisters?

L hum, hum.

S1 I take it, no pre-school, then.

S2 ...say that they had no prior educational experiences?

L Hum, those, two of them did. They went, I think, the went to Kindergarten Readiness. I don't know how long, but mom said that they did go for a little bit.

PH Really?

S2 Is that like a head-star?

L Hum, hum, it's, hum, Okemos they have it, it's called Kindergarten Readiness. Hum, a bunch, a bunch of my kids did, that's where. But, they went to that but I don't think they were consistent in attendance, based on busing, you know like you don't get busing

S1 Right, right

L So I, I would be skeptical to see how much they actually went. But, hum, so I focused on them because they just, like they have, they have so many tutors coming in, at-risk aids, like, my CT has some old retired friends coming in and working with them on Fridays,

S1 Wow

L Like, we are really working hard with those children in particular, so, hum, during a regular day of school they probably would have raised their hand to share once. They will talk to us during recess, and during lunch.

S2 Are they buddies? Do they hang out together?

- L Two of them are brothers.
- S2 Oh, twins?
- L Yeah, two of them are brothers, so, yeah, they kinda of hang out with each other but, not really
- S1 Well, twins that's a whole other dynamic right there, too.
- L yea, but they, hum, but everything was so similar so that's why I focused on them. So, hum, anyway, hum, like I said they would never participate so I decided to do some different types of multimedia and see how, hum, they would change things for the book-pet show, it was a picture of the book with the words written right on the bottom. And is basically just like the book but with words on the bottom and it was read out loud, like we had, it was a CD, hum, that I bought from Amazon for \$4 and it like, it was a bunch of Jack Keets' books. So that one just said the words. Like the characters and stuff it was pretty much just the book. Hum, "Goggles" was just a reading of the book on CD, that played, hum, out loud for them.
- S1 And then did you hold the book and do it, or they just listen?
- L Hum, during that time they just listen and then they also, like, it was done separate so they had two exposures, and then for the "Snowy Day" it was actually, it was from the book, it was like the "Pet Show", it was from the book but the characters moved, so it was more movie-like, so I kinda thought that was three different types and, hum, going through the boys assessments they participate, during my unit, they participated more than I had ever seen them participate.
- S1 Really?
- L Hum, getting the first thing, the Pet Show, hum, connection with most of the children's connection with "I have a dog" or "I like pets", he drew his dog (pointing to an example), granted you can tell his fine motor skills aren't up to par, hum, but he explained to me what his connection was.
- S1 That's him and is dog?
- L That's him and his dog.
- S1 What's this?
- L And that's, hum, there was, this one also had a dog, I think right here but the copier doesn't show.
- S1 Ok
- L these are the brothers.
- S1 Oh, OK!
- L So, hum, that's him and then, hum, the dog was over here, and then, hum, the other boy was absent cause their attendance is still kinda inconsistent, and that's Goggles, the main thing I wanted was that the main character, when they showed me the main character, he was wearing goggles. Any other supplemental things, you were right. Hum, my p.m. class, very few of them actually showed the goggles. All three of these boys showed me goggles on the main characters.
- S2 They are in the p.m.?
- L No, this is the morning. This one showed (pointing to another example) me three of the main characters.
- S1 Wow.

- L This one (pointing to a third example) also showed me the main characters and had the goggles. Will, or Peter, the big boys, and then Willy was, Willy the dog was right over here. So they showed me three.
- S1 And this was your main focus.
- L Yeah! And, I can't even, like I said, even though their work is very immature and the fact that their fine motor skills aren't where they should be, they're doing it. And then, the final assessment, hum, the books, which I don't have one of their books but I have all of them reading their books, I was most impressed with this. He is our lowest, THE lowest, the absolute lowest, hum, in the class and, his books, not only does he, they were assessed on character, event, and setting, hum, and text-to-self and text-to-text connections, it was full of text-to-self connections, hum, me and my brother ice skating, he is scared, so he drew the characters.
- S1 ...type of thing?
- L That's what we're doing, yeah.
- S1 OK, I got it.
- L And then, hum, he went to sit with my mom, he drew the setting, snow in the background, and he went to get water and eat. So unlike his classmates, his story is cohesive. His flows in a very mature way, so, he has this! And, I, like, I, like, see a connection between, the, the, because if I look at the other activities that they did, that we did that did not include multimedia, they didn't participate as much.
- S1 So!
- L So...
- S1 So is that because they watch a lot of TV and can connect with the TV, or?
- L That was one of the things, is that, in the research it said that, hum, hum, they are better at remembering if, like, during multimedia story books, they, like, are better at understanding, remembering, comprehension, hum, they (...) by representation that they might not usually be able to, hum, and, hum, they can use like, and a lot of the article that I read did say it's because the television. They are so used to television, like, that is something that they are comfortable with; maybe reading books isn't something that they're comfortable with.
- S1 This is kinda sad, but true, yeah.
- PH There's also, you also have a difference between auditory and visual memory.
- L hum, hum
- PH that if all you're doing is reading out loud, and they don't have auditory memory, is just going right over their heads. They hear, but they don't listen. But if you have both, the story both auditory and then you have the visual connections to it, even if their auditory memory is not good, their visual memory might be.
- L Hum, hum. Well and I kinda thought about that but then I did just, hum, when they did this (points to examples), they....
- S1 Just hearing it...
- L I just, I didn't read the book before this
- PH hum, hum
- L So they did just have the auditory.
- PH Yeah, they just heard it, yeah.
- S1 So how does he know that they wear goggles?

L Well he found a pair of goggles, that is the main premise in the story, is that he is with his friend and he finds a pair of motorcycle goggles, and he puts them on, and the big boys are coming after him, because they want the goggles.

PH So you didn't show them the book?

L Not for this, no.

PH So, so they have to know what goggles are.

S1 (...) goggles.

L We talked about what, like, we mentioned

S1 You mean the vocabulary.

L I told them the book. I said "This is the book 'Goggles', does anyone know what goggles are?" and someone said "well I wear goggles when I go swimming".

S1 (...)

L Yeah, and I said "can you tell me what they look like?" and they're like "you just put them around your head" and I says "so are they like my glasses?" and they said "no, because there's usually a strap that goes around". But that's all the discussion that came from that. We just said "you are going to listen to this book called Goggles", and that's what...

PH Hum, hum. So, if they had never seen a pair of goggles before, they would have no way of knowing what goggles were, other than the explanation that you guys did

L hum, hum

PH previous to reading the story.

L hum, hum. But, at the same time, I think that the children who didn't add the goggles, I know that they've had experience with them. Like, these children I would doubt them having experiences with goggles, like, would

S1 swimming with them, or

L I kinda, I would kinda doubt that. But they took, like, cause they said in the the story that he put the goggles on his eyes and that, like, there were those descriptions

PH hum, hum,

L I, I don't know.

S2 Looking back on the unit now, do you think like, would you do it differently? Do you think that you would have more of a discussion based on what goggles are, what they're used for, you know, before you read the book, or even after you read the book? Do you think that kinda thing (...)

S1 Did you have a picture of goggles? Did you show the cover of the book?

L No.

S1 oh, so you just said we're gonna read a book (...)

L I did show them the cover but there's a picture of the main character and I put a sticky note on top of it, because I didn't want, yeah, because the point was to see if they could take what they heard and see if they could draw something

PH hum, hum

L but they were also familiar with Peter as the main character because they've already read several of his books,

S1 right

L and when they hear the book Peter they go "well I know what Peter looks like". Several of them depict him as an African-American boy, hum, when they hear the word "Willy",

they loved Willy the dog. Oh, my word, so they knew “I’m going to draw a picture of Willy right now” because they (...)

S1 So they were doing this as they were listening?

L No, they drew it after.

S1 OK.

L But, so I just, I’m kinda interested to see, like, because I was blown away by their, their work, when going through them, like, talking with them and, to know how, how well they did in this lesson but before it was just, so, I mean that was just, that was just what I think, about using more technology and using more (...) I have them reading, but I don’t know if you want to see them. Their books, they’re cute.

S1 And you have a class set of the “Snowy Day”?

L No that’s why I put asterisk, I went to, I checked out 20 copies of “Snowy Day” from my local public library.

PH They had 20 copies of it?

L Well they went into all of the different ones and grabbed...

S1 For you? That was nice.

L So, hum, yeah, that was fun.

S2 When you did these stories, hum, I remember you talking about, hum, these before, hum,

S1 That’s cute.

S2 So, first you had them fill out that sheet, right?

L Yeah, their re-write.

S2 You did three sections?

S1 What did they freak out about?

S2 And then once you did that, then you go and type this out for them?

L They gave me, yeah they told me what their pre-write was going to be like

S1 And did you run around like a chicken with her head cut off?

S2 Ok, so you, you wrote it down, and then you gave them these books with the words already on it? And then they had to go back and draw the pictures? Did any of them forget what they had written about?

L I did it pretty close, so it was like back-to-back.

S2 OK. Because I was just wondering if when they sat down, they actually, you know, draw the pictures in their books or they were like...

L Well, no, they had their pre-writes sitting right by them, and I said “if you forget you can use what you wrote, find 1 and look for page 1 and you can put everything there on the page”. And that seems to kind of

S2 Cause I really like this idea

S1 I do too

S2 I would like to do something like this with the (...) but I’m just trying to figure out the logistics. I’m really impressed with this.

APPENDIX W: Lisa Final Semi-Structured Interview (transcript)

- P So really this is just a wrap-up. Um, No one is going to read this, no one is going to have any access to it. I just want to know how your first semester went, pretty much, just, you know, tell me whatever it is that you want me to know about both your students and your planning, so, from the very first time that we met and we talked about your plan –
- L Um-hm?
- P - until the very last day of your instruction, how much did your plan change?
- L Well, something huge happened during the last – or during this semester, that is I consider it huge, um, the – like the first or second week of November, um, my CT's brother passed away, and she had to go to Pennsylvania and – for his showing, because he had just moved there, and then she had to come back to Lansing and plan another funeral and plan everything – it was her younger brother who she was incredibly close with, so she took a total of two weeks off of school, and I was thrown into the lead teaching position during that time, which, I like – all the teachers in the school kept coming up to me and saying, how are you doing? How's it going? It was immediately following guide – guided lead teaching, I think, you know. And so, I felt pretty – it was probably perfect timing because I felt really confident after guided lead teaching. Everything went smoothly, um, my – my language arts lesson, I couldn't expect anything to go better. Math had a couple of things that I tweaked, or I would tweak and change, but – so, I – then I had to start subbing and doing all, like all this prep and all these things for her, which she gave me the choice of whether I wanted a sub to come in and do that, but she had so much going on and like, no, I'll just do everything, I got it, don't worry.
- P Um-hm.
- L But – so, that really was kind of like a reality check I thought – like not a reality check, but like during that week, because I didn't have her there to help, I was staying til 7:00 at night at the school, um, the – Joe, the custodian, he's like, Lisa, you better get out of here, like, go home, like, well, I can't cause there's just so much to do, so – and those two weeks were great. I loved it, I loved being with the kids, I loved it, cause it was almost like it was my classroom, which I mean, [REDACTED], my CT, she does so much to try and make it, you know, like my classroom, but it's – it's – in the big scope of things, it is hers, because when I'm teaching, I'm thinking about what I'm doing, like what norms I have to follow with the kids that are what she wants, and I'm doing all these things that – but during those couple weeks, it was like, oh, this is my – this is my class – this is, I'm the teacher of this class and that was – I had the – because the language arts lesson went so well, we decided to do an author celebration, which I sent you that e-mail about –
- P Yeah.
- L - um, and I invited all the parents in, and that was during that time that she was gone. I had the – like we had already planned that, and then that happened –
- P Um-hm.
- L - and she's like, just keep planning, keep doing it if you want to, so I did, and it was –
- P Do you think it was a valuable experience? Do you think that you learned anything different in those two weeks that you would not have otherwise learned if she had always been there with you?
- L Um, for sure, I did a lot of, um, I had a lot of, um, parent interactions that I hadn't had before. Um, like I – during my student teaching last year at the child development lab, I

- did that, like I really – that was one of my big things that I was always trying to get parents involved, and parents doing stuff, but I kind of – because I was somewhat away, like, during, like – timely enough to guided lead teaching and guided lead teaching, I was kind of like – I was still kind of a step away from the – I guess what I had then, um, the parents were coming to me, the parents were e-mailing me – I was communicating to get parent volunteers for centers – I was doing all of this like, there was a problem with a girl, um, who – she said that – she came home and told mom that she had some bullying and so I had to step in and do all that, so that in itself is so valuable –
- P Um-hm.
- L - and knowing that – I think what's even better is just knowing that when next - like when next semester comes around, I'm gonna be able to do it.
- P Um-hm.
- L There's no – there's no doubt in my mind, I mean, it was kind of scary like before, like the idea of, oh I gotta – I'm gonna be taking over this class, and I'm gonna – but I did take over it for a week and a – like, well, it was two-and-a-half weeks, two weeks –
- P Yeah.
- L Yeah. It was the – it was the end of one week, a full week and then the beginning part of Thanksgiving weekend – or week, the week before that. So, like, I'm gonna – it'll be fine.
- P You're gonna be fine.
- L Yeah.
- P Yeah. So, I heard you talk a lot today about, um, your three students, those three students that you targeted?
- L And those three students are not my – were not my focus – well, one of them was my focus student –
- P Oh really?
- L Um, I was going through, um, and doing all my assess – like looking through my assessments on my focus students, one of them, um, she was um, she's very brittle and like, like – her mom is really nervous that she's gonna get sick. So her mom - she's been out for like over twenty days. She was out for most of my guided lead teaching, because that was during the time that everyone was sick, they were worried about H1N1, they were doing all that, so, mom had her out the whole time so I had no – no – I didn't have any assessments, I didn't have any data on her –
- P Um-hm.
- L - so, and – but I did her have her final – like the, um, the Snowy Day book, and it was obvious that she hadn't been there cause she didn't have any setting development, any – the events were completely random, the characters weren't – there wasn't any like development of the characters, so, I mean – but that was expected cause she didn't have any of the formal instruction. Um, the other one was just about as – like it went like normally and I was like – and the fact that it kind of went how I expected, he did what he – what I was hoping, he had what the goals would be. But the one who I talked about in here, I didn't know – I wasn't sure he was gonna get those goals, like I was hoping. It was kind of like you had that – wasn't it the triangle? No –
- P The pyramid?
- L - yeah, the pyramid of the, um, what you want everyone to know, what you want – what you think some will know and what you – so – and so I was thinking that maybe he'd get

some things, maybe. But when I saw what he was capable of during this lesson – and then I looked to check, but the other two – well, the other boys that I talked about in there – and there’s actually a third boy who I would have put into that collaboration, but he was all – he also has very poor attendance, and so he wasn’t there for half of these –

P Yeah.

L - so, but like even his development through that – I thought, you know, I’m just gonna focus on them for this, I think –

P Um-hm.

L - because that was – it was more than what I had expected.

P Yeah. So now you have three students that you focused on for that particular – for your Part B –

L Um-hm.

P - and you have two others that were already your focal students. So you have three, but one of them is the same -

L Um-hm.

P - right?

L Yeah.

P So now you have five kids.

L Now I have five kids.

P Five kids. So the next time that you plan a unit, how are you going to differentiate your instruction? Are you going to differentiate for your three focal? For the five that you know can be all over the place? For your entire class? For none of them?

L Um, actually was talking about this with my field instructor yesterday, because, um, next time – I spent this lesson really focusing on my lower students who are predominantly in my morning class – I really focused on them and what I can do to help them, and even though it was, um, it was good for – like I saw improvements for just about anyone in the – like, they got the information, they were able to apply what we had talked about – I want to – I need to – I need to extend activities – I want – I want to start differentiating more for my higher level students. I realized during this lesson that, yeah, I gave um, I gave some of the kids extra pages to write in their Snowy Day book, and I did a couple, like, but even the higher level students who I – like they didn’t take those extra pages. You know, they were like, no, I’ll just do these three, it’s fine.

P So what does that tell you?

L I don’t think I’m – I don’t think, well that – that attempt at differentiating wasn’t successful and I – because I – I don’t think – I need to think about a different way, like what things can I do that will challenge them. Maybe it was just that the book was – those extra two pages, that wasn’t challenging, that just added more to the book.

P Yeah.

L And it was – and they – ii had them write their – like write their story out in their pre-write and get like, start to do all of that, and I mean, some of them did – I was just thinking how – like I saw a little – I saw improvement with them but I think I could have stretched them more.

P Um-hm.

L Because what they did was kind of like what everyone else did.

P Yeah.

- L And so that's like what I'm kind of thinking about for next semester. What strategies or what things can I do to, um, really help them. And I didn't really – I never – I mean I thought about it, but the other day, my CT, we have these little books like, My A Book, and A – this is an alligator. This is a apple. And we do those for every, um, letter, as like a warm-up, and I know several of the kids are getting bored with that, especially because I have a lot that are reading at second grade level, and it's just like, kind of ridiculous, but my CT, she came up to the – I watched her, she came up to this boy in part- one of my focus students, she came up to him, flipped it over like this, she said – and it was – the letter was G. She goes – and she said, spell goat. Spell goat for me. And so he smiled and he spelled goat. And they were like, spell whatever the other G word was. And, um, and then she asked one more, and then she said, all right. Now you can keep – you can keep studying you book or whatever, and so the next week when it happened, like it was – I read with him and had kind of seen what she did, and so I gave him a couple words and then afterwards, I said, tell me another G-word. How do you spell that one? And like he just got this smile on his face, like, like I am – like, oh, this – that's this is fun being challenged. And that really made me think – I – I need to do more for them but at the – like it's tough for me to say, oh he's – he's higher level, he's higher – he reads at second grade level. Yes, he's got very good comprehension skills, but in the classroom setting, he's very immature compared to all of his friends. He's very – and so it was always kind of tough for me to say, like, to think that I need to – I don't know.
- P Can you plan for both?
- L Well, like both of the – the low and the high?
- P The – the – no, both, both the fact that he's immature, but that he has very high comprehension. I mean, your planning is going to have to consider both.
- L Well, and that's – and I was thinking about that the other day, because we went to the library and the kids are restricted – the kindergarten kids are restricted to these two shelves that they can choose from. And, um, that – this boy, he's like – he was kind of looking at the other books and the librarian said, oh, stay over here, and he said, I am a good reader, though. And she goes, yeah, I know you are, but I want you to look over there. So, my CT wasn't in there right then, so I walked right over to the librarian and I said, when do you usually – like when do kindergartners usually get the okay to go over to the other side? And she said, well, it's up – it's completely up to the teacher. It's up – it's up to the teacher, whatever you want, then I'll start facilitating that. Because he like walked up, he's like I'm gonna find a book that I can – that maybe I'll – my baby sister will like and I'll read it to her. And so, like right then I walked over and like – because I – he needs to be challenged and these picture book aren't doing it, and I was thinking – but I don't – I thought that, you know, maybe pending the fact that he doesn't blurt out all the time, or he doesn't do like a couple of – like he doesn't do some of the things that we always talk about with him, like would it – is it bad to maybe have, oh, you'll get to go into the library and choose good – like these higher level books pending that you follow these expectations –
- P Um-hm.
- L - like is that – to me it's – like it sounds like a good idea, but it's – I almost think it's like a mana- it's a behavior management, but it almost seems like a discipline, too, you know, like, oh you weren't good so you aren't gonna get the books, but that doesn't seem fair to me at all at the same time.

P So how are you going to manage?

L I – well, first thing I’m gonna do is I need to talk to my CT because she wasn’t in there when I was talking to Rosemary, the librarian. I want to see what her thoughts are, I think.

P Um-hm.

L Because I haven’t had that chance. But –

P So looking at the picture of the kids that you have on your computer, how many kids did you have in there? Is that your – both your morning and your afternoon?

L Um-hm.

P Okay. So altogether how many kids do you have, approximately?

L I have 37, and – well, now 36, cause one left us yesterday.

P Okay. So you have 36 kids AM and PM?

L Um-hm.

P How many distinct groups of kids do you think you have altogether? If you were to put your kids like in buckets, categories?

L Like I have a handful of really low –

P Okay a handful is –

L Um, in the category of really low, I’d say about 8 or 9. Eight. Eight?

P Um-hm.

L Um, I’ve got some, I’d say I have 3 really high –

P Um-hm.

L Really high. And then probably 12 high –

P Um-hm. And so when you say high and you say really high, what does – what does that mean? So when you say that you have 3 that are really high, what jumps to mind?

L The really high students, they are reading second grade level –

P Um-hm.

L - they have compren – they are comprehending that whey are reading –

P Um-hm.

L - they are writing sentences, complete thoughts –

P Um-hm.

L - and they are participating in class –

P Okay.

L - raising their hand and participating.

P So the handful that are really low, are they really low because of specific characteristics, or is it really low altogether? Um –

L I – um, I would say specific characteristics that make – that affect the rest. Like, um, their – their experience? Their – their that are coming with no concepts of print without knowing how to hold the pencil, without – and because they lack all of these experiences or ideas that their classmates have –

P Um-hm?

L - they are less confident to share in class?

P Um-hm?

L They are less confident in their work –

P Um-hm.

L - and most of the times they – or lots of times they just – because they’re not as confident and know – like, they just, well, I don’t want to say turn off, but not even want to participate, not –

P Would you say that they are not school ready?

L I’d say a lot of them could really benefit from a year of preschool beforehand.

P Yeah. I hear that a lot this year. What do you think that you need to learn next semester? What is the one area – out of everything that you’ve done, what is the one thing which you can honestly say I need some work here.

L One thing.

P Tell me a couple of things.

L Um, I don’t really – there’s a lot of things that I know I have a deficit in, and uh, I don’t know if there’s –

P Okay, so – so –

L Cause I don’t think that there’s – I would just say there just isn’t – there isn’t one or two that I feel like, wow, I’m really not there, um, but I need – like just continuing the differentiation, that process, is this – this huge thing that I just – will I ever get it? Will I ever – because I think it’s an ongoing process as a – as a teacher, like, I mean, you’re not gonna have the same set of kids, so how can – how is differentiating the same for each –

P Maybe that’s why they call it differentiated -

L year – exactly. No, exactly. But like, like learning those skills – it might be easier for me to apply them, um, maybe. I don’t know. Um –

P So – so if you have to think in terms of expertise and novice, being an expert and being a – because now you are an expert, because not only you’ve done your guided lead teaching, but you also did two weeks of sink or swim, right?

L Yep.

P And there’s a lot of other people that are in a kindergarten class that have an AM and PM that it’s their first year in the classroom, that they did not have their experience. So for example, those two other peers that you had in your group just a little while ago downstairs –

L Um-hm.

P - that did not even have the experience or have the ability to plan their own unit –

L Um-hm.

P - okay? What areas – what are the areas in which you feel that you are strong and the areas in which you think that you still need work? So, in comparison to them, for example?

L Um, strong – may – relationships.

P Um-hm.

L I – I have – I feel I have a great relationship with my CT. She is – she’s great and she is always very supportive. A big relationship with my kids – there’s so many of them, but at the same time, it’s like, I mean, like I have two twin girls who – they have such behavioral problems, or they did a lot like towards the beginning, and it’s gradually getting better, but – their home life just isn’t very good. We adopted their family for Christmas because they didn’t have anything, and it’s, like it’s almost like I’m – I worry sometimes that I’m even too – I have too strong of a connection or relationship with those girls, because I’m just thinking to myself, uh, like, Kathleen, my CT, and I said, oh, I’ll take – I’ll take one of them and you can take the other, cause their twins, and we’ll just –

- it'll be okay. We'll – we can manage it. But, um, with my – I would definitely say with my kids, and just from those two weeks experience with teaching, um, full-time, I think I have a pretty good relationship with my parents, also. Even before that they knew – they knew that when Kathleen sent out that e-mail explaining the situation, um, I think they knew that their kids were in good and safe hands –
- P Um-hm.
- L - because there were no concerns – the only – the only things that parents said to me is maybe mid-way through the week, how are you holding up? Are you exhausted? Are you – like I had a parent bring – bring me lunch one day. I just want to make sure that you're – that you're eating well. So, I mean, just, um, I think and that's what I'm really gonna strive for next semester, especially when I get into lead teaching. I want – I want the parents in my class to know that I'm a good teacher, or I am but I'm gonna – I will become a great teacher one day, and that, um, and that I love their kids and that I'm always thinking about how to help them.
- P Um-hm. Do you think that you can teach every kid?
- L Teach like – like affect some kid, or like have some sort of effect on them, or – what – teach – because –
- P Do you think that you will always be able to reach every kid you have in your classroom?
- L There's like that. There's that hypothetical child who in my head that – but, I mean, I felt during [REDACTED] and [REDACTED], I felt like I might have had one of those – that child – like, that child who didn't – who the CT couldn't teach. Who couldn't affect, but the difference is that she didn't have that relationship with him. He confided in me and he confided in the other 401 and 402 students who cared about him and cared why he wasn't performing like he was supposed to be.
- P Um-hm.
- L I –
- P So – so do you think that it's your responsibility to teach every child that you have in your classroom?
- L Yes. Like – I – are they all gonna take away that I taught that they know what an event is? Maybe not. From what I can tell, they seem to get events, but, will I teach them, um, will I teach them by maybe modeling what a – what it means to be compassionate or what it means to be – well, you think teaching is just, you know, it's more than just Social Studies and Science, it's – and especially in kindergarten, they're not really watching – like, they might not be watching or listening to what you're saying, they're watching what you do. They're learning what it's like to be in school. They're learning what it's like. So, in my class, I know that maybe they aren't taking – maybe they don't know what a setting is –
- P Um-hm.
- L - maybe they don't know that a T-number is 10 plus another digit, they know - but they can see me and they know how I interact with people and maybe that's a model to what –
- P Yeah.
- L - to how they should be interacting, and so many, like, like informal, like teaching moments or teaching things that I – I have no idea what they're observing from me or taking from me.
- P Um-hm. Teachable moments.

- L Yeah. I have no idea what they're taking – like, do they – but I think that, I mean, the way I carry myself, I'm hoping that they at least – and like the care I have for them, like when they are so, like, just for example, the Snowy Day books, they were – they were proud of them, you could tell cause they have their smile, but I just like overdid it, like I was just – in a good way – you wrote those books – oh, my word – oh we're gonna practice, and we're gonna have your parents come and we're gonna – and I want you to read to this person and this person, and – I was – do you know that most kindergarteners – they don't write books, but you just wrote a book! And, so like, they may have felt proud, but by smiling, but like, when they read those books out loud to like, the videos I took, you can just see some of them, they're just like – and even with the quiet ones – I had one who was, who wouldn't say – like who doesn't say too much, but he's reading a book and he's like – his book, and he said, me and Andrea went outside to play in the snow. Do you know who Andrea is? Andrea is my little sister. And she – and I turned the page and then, this is – and me and mom and Andrea went inside, and he looked over at his mom, mom, see, this is you, you're the big one right here.
- P That's cool.
- L But they were just like so –
- P Proud.
- L - so proud, and maybe even if just from that Ezra Jack Keats unit, if they could just feel that they are capable of doing stuff, which is why I'm so – I've really am affected by these three because they're – I've never seen them with that pride – never.
- P Yeah. Yeah.
- L And, like, they were proud.
- P Yeah. Do you know – did you have a student in either one – either the morning or the afternoon that you felt that you did not do enough to include them in the entire unit? Is there – is there the one student that you - you have in the back of your mind that you can say you need to do more for?
- L For this unit? There are, well, in the back of head, I know that there are two children in particular, one in the morning and one afternoon that I really want to do more for.
- P Um-hm.
- L They're, um, I, like I – but for this unit, the – the, um, the increase of absences due to that time of year, which is something I was gonna deal with, but, like, because that was just a snapshot into like the year, into, I mean – they – I don't know, it's – I wouldn't say – I wouldn't say that I didn't include one of them more than the – like, those two children, I think I used them – I did a lot with them, but at the same time, one of them would be absent, or one of them, like frequently, and so, I mean, that's just – it's just difficult in that situation because it's – like, the one in the afternoon, I know that I've always – I keep working with her all the time, trying to – trying to push her, trying to – and it's now starting to kind of, um, between me and my CT and the ELL teacher and the two at-risk aides that come in, we're starting to see that maybe there's some growth recently –
- P Um-hm.
- L - that she's maybe – might be starting to click with her, maybe. But, um, the other, the – like a lot of the – a lot of this stuff that I use, that we talked about, like creating the visual and the – like having a visual – like I did involve my morning child to have more, like I worried that I don't consider enough. I did all this planning for her in my head, like, oh

well, you know, I think a lot of them would benefit but I think she would benefit the most.

P Um-hm.

L And she was absent for a lot of it – for most of these experiences she was absent, and so that was frustrating for me –

P Um-hm.

L - because she – she was able to – we read the Snowy Day book, but she didn't get that other experience and so when we did the book – this book with her, it was – it didn't – it didn't – it wasn't as successful as I thought it was going to be.

P So it wasn't as successful with one of them, but look at the other two that you got.

L Um-hm, yeah.

P Right?

L Um-hm.

P So it wasn't necessarily wasted time in making their planning –

L Yeah.

P - it's just that you didn't see the result where you expected it -

L Um-hm.

P - but it's still there.

L It is there.

P It is still there.

L Um-hm.

P And you know, when you have a student absent, there's very little that you can do –

L Yeah.

P - about that, and I remember – I know that this is something that bothers you because this is something we talked about before –

L Um-hm.

P - how do you –

L Well then in my -

P - keep up with the kids that are not there?

L - in my class it's like, they're only there for three hours a day. So we're literally cramming everything in that we can. Like, I was talking to – when I talked to the other kindergarten interns, they're saying that they're working for this amount of time on this thing and that there's all this extra time that they're not even doing anything, and that, and I'm thinking like – and then they say, oh but we haven't talked about this, or we – we don't worry – we don't do – we don't do hand – we've never talked – we've never talked about handwriting. And I'm thinking, we're just cramming all these things for these kids in those three hours we have with them, and –

P What are you gonna do when you have all day kindergarten?

L When I'm in an all day kindergarten, or when –

P When you are the teacher next year, the year after that, when instead of having a half day kindergarten you have a full day kindergarten?

L I –

P What are you gonna do?

L That will be – because I was used to full day things, and doing – I know full day, um, full day day, like in a daycare, I've been with kindergarten age kids and I've done, like I had second grade full day, um, and last – during last year, and, I mean, I know that I'd

probably – I know it'd go slow for the all day people, because they're just five years old, they can't – like they come home from our half- our three hours and they are tired. Every parent says, oh my word, like they go to sleep afterwards, they're just exhausted, because we're exhausted too. But, I – I don't – I mean, I – obviously I'm gonna slow it down for when I teach full day or if I teach full day, it has to be slowed down, but like –

P Does it have to be slowed down or does it have to be enriched? Which one would you prefer?

L One or the other? Well, I just –

P Would it have to be one or the other, I mean, it could be a combination of both –

L It would – I would say it would have to slow down in some ways, because the way we come at them with, like, there is never a minute where they're sitting and not doing something, because there's always – we're always moving, we're like – the bad thing is, is that during our warm-ups we have every day, it's, oh we're gonna give you about one more minute, we're – the PM class, there's several girls in the afternoon class who, they're like really about their – about details and if it has any coloring to do with it, they – a couple of parents were a little upset, you know, my daughter is saying you're not giving her enough time to color. And, oh, well it was just the warm-up and we – we sent it home so that she could finish it at home if she really wanted to color, and –

P So your PM group is slower than your AM?

L They're more about the details –

P Yeah.

L - they're more detail oriented –

P Um-hm

L - so they = they'll color slower, and they'll – and they'll – they're so different, those two groups.

P Are you – are you teaching the same thing at the same time, same day? So if you are teaching letter H in the morning, are you teaching the letter H in the afternoon?

L Um-hm.

P Pretty much at the same time?

L Yep, and it makes – luckily it makes up, because, um, for – even though the afternoon class is slower based on details, they follow directions quicker and they – it takes, um, they do like, - they're for the most part, the afternoon class is very high – like high level –

P Um-hm.

L - and so, like they do things, but then the afternoon class, even though they don't – they aren't as detail oriented, like the – they still do their work, but it does take – it does take longer to – if, like we're doing a – like the Menorrah we did, they're – the cutting, like that's a skill that lots of them don't have, and like following the directions that, oh after I do these I have to go over here and get three more? Or four more? And like –

P Yeah.

L - that's – so it makes up in the long run.

P Yeah.

L In fact, usually the – if anything, we usually have the PM class finishing things sooner.

P Sooner?

L Um-hm.

P That's great. I wish you good luck.

L Thank you.

P And I – I am going to be around – I’m not leaving anywhere, at least until the summer, so if there is any time you ever need any feedback, if you have any questions, if you need any materials, anything, you have my e-mail, you have my phone number. If you ever – if you have a problem with a kid, you don’t know what to do, you want me to come up and observe, let me know.

L Okay.

P Okay? I’m gonna be working full time, but that doesn’t mean that I can’t come up here-

L Um-hm.

P - I won’t be able to come up here every week, but, you know –

L Um-hm.

P - I’ll be able to come up.

L Okay.

P All right? And once the dissertation is written, I’ll let you know.

L All right. I hope I – I gave you some things –

P You did give me –

L - to write –

P - you did give me quite a lot because, um, first of all, kindergarten wasn’t something that I was thinking of. Um, the fact that you have an AM and a PM is very interesting to me, like I told you, I think that it’s a research project –

L Um-hm.

P - in itself. And it’s always amazing to me how, um, grown up kindergartens are.

L Yeah, they –

P They can do quite a bit.

L Um-hm.

P They do more than I expected them to do. So –

L Um-hm.

P Um –

L I know my CT says that, um, the kids haven’t changed, so it’s the expectations we put on them that have changed, for some, whatever reason it is.

P Yeah, yeah. You know, when I went to school, ninth grade was all you were expected to do. Now you finish twelve grade and it’s not enough -

L Um-hm.

P - right? I remember that, you know, going to college was not the general expectation.

L Um-hm. Yeah.

P You could find a job, you could get married, stay home with the kids –

L Um-hm.

P - and now everybody goes to college.

L Now it’s bachelor’s degree isn’t enough, it’s –

P Right. Right. So, all right. Thank you.

APPENDIX X: Lisa Final Unit Plan

Teaching Overview

Name: Lisa Grade Level: Kindergarten School: [REDACTED] CT: [REDACTED]

Target area for guided lead teaching: Comprehension

List the main **Grade Level Content Expectations** (GLCEs) that this unit will work toward:

R.CM.00.01 begin to make text-to-self and text-to-text connections and comparisons by activating prior knowledge and connecting personal knowledge and experience to ideas in text through oral and written responses.

R.NT.00.03 discuss setting, characters, and events in narrative text.

List a small set of well chosen **Objectives** for the unit. Label each objective with a number so you can easily list the objective(s) for each day in the table below.

While reading any text, the children will naturally use their own use personal experiences to reflect and make text-to-text and text-to-self connections.

Given any narrative text, the children will accurately identify setting, characters, and events.

List the main **assessment(s)** you will use to determine if your students meet your unit objectives

After reading each book, the children will collaboratively work with partners on an art, game, or discussion task, or complete a worksheet, focusing on the specific focus of the lesson. While making connections with settings, the children will work together to construct the setting of the story. They will also use sequencing cards to better understand the events of a story. The children will draw and write when studying about character and text to self connections

At the end of the unit, the children will be author and illustrator of their own (small) book. Using dominant characteristics from the books read in class, the children will construct their own version of the *Snowy Day*. In their book, the children will use the text-to-self connections to make it different from Keats. The book must include setting, character, and event.

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| Mon. <i>Letter to Amy</i> Objective #1 Whole class book discussion followed by writing, using genre of letter Are the children <i>beginning</i> to share text-self connections? | Tues. | Wed. <i>Apt. 3</i> (PM, AM on Tues.) Obj #1 SmartBoard prompting question (Where do we live?), followed by reading of book Are most children making text-self connections | Thurs. <i>Pet Show</i> Obj #1 Watch story on DVD, followed by journal entry Children are confidently making text-self connections | Fri. |
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Table 13 – Lisa Final Unit Plan

Table 13 (Cont'd)

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| <p>Mon. <i>Whistle for Willy</i> (Setting) Obj #2 Whole group book discussion followed by small group activity How easily did the children identify the setting?</p> | <p>Tues.</p> | <p>Wed.</p> | <p>Thurs. <i>Goggles</i> (Character) Obj #1&2 Individual work from table, followed by whole class book discussion Did the children make the text to text connection of Peter? Do they identify more than one character?</p> | <p>Fri. <i>Peter's Chair</i> (Event) Obj #2 Whole group book discussion, followed by pair game Are the children identifying events sequentially?</p> |
| <p>Mon. Individually reading <i>The Snowy Day</i> Obj #1 Whole class guided reading Are the children using text-to-self and text- to text connections naturally?</p> | <p>Tues. Watch the DVD and begin pre-write Obj #1 and 2 Movie, followed by brief whole class instruction, and individual work After reviewing the children's pre-write, what areas need attention the following day?</p> | <p>Wed. Completion of the book Obj #1 and 2 Brief instruction and then individual work from desks, writers conferencing throughout How well are the children following guidelines of setting, character, event, while using text to self connections?</p> | <p>Thurs.</p> | <p>Fri. Author Celebration! Children share their own books with family and classmates</p> |
| <p>Outline for a Daily Lesson Plan Date: 11/10/09 Objectives for today's lesson: 1) While reading any text, the children will naturally use their own use personal experiences to either reflect orally or in written form to make text-to-text and text-to-self connections.</p> | | | | |

Table 13 – Lisa Final Unit Plan

Table 13 (Cont'd)

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| <p>Materials & supplies needed: The Snowy Day DVD, The Snowy Day, SmartBoard (with a copy of the pre-write page), 20 copies of the pre-write page, blank copy of the children's book to show as an example, 20 pencils.</p> | |
| <p><i>Procedures and approximate time allocated for each event</i></p> <p><u>Introduction to the lesson</u> We will start the lesson with the children sitting on the carpet near the SmartBoard screen. "Yesterday we read <i>The Snowy Day</i> and you made a text to self connection with the text. Today, we are going to expand on the book. In order for the book to be fresh in your head, we are going to watch <i>The Snowy Day</i> as a movie. While watching it, I want you to think about what happens at the beginning, in the middle, and at the end." At this time, I'm going to play the movie for the children to watch. The movie is relatively short, taking about 10 minutes.</p> <p>• <u>OUTLINE of key events during the lesson</u> After the movie has finished, I will change the screen from displaying the movie to displaying a smart board presentation. "Who can tell me what happened in the beginning? What about the middle? What was the last thing that happened in the movie and the book?" I will record everything on the SmartBoard, using a three columned chart. This will be the same chart as the children will use for the pre-write. (5 minutes) "We have made text to self connections and we have talked about the three parts of the book: setting, characters, and events. Plus, we have been studying about Ezra Jack Keats. Now we are going to take everything that we have learned and put it together. You are going to become the author and the illustrator of your very own Snowy Day book. Each book will have a cover like this, which says, "(Name)'s Snowy Day," which is the title. Before we start the book, we are going to do something important that good writers ALWAYS DO: a pre-write. A pre-write helps you organize all of your thoughts so that you know exactly what you want to write about. Usually we don't rush through a pre-write, rather working slowly while thinking what exactly we want to include. This is the paper that we will use for our pre-write. So just like you did with me on the SmartBoard chart, on this pre-write the box with the #1 means what happens first in your story.</p> | <p><i>Academic, Social and Linguistic Support during each event</i></p> <p>The movie itself is an academic and linguistic support for the children who struggled through our group reading of the <i>Snowy Day</i>. The technology will help to engage all students in equal ways.</p> <p>I will have a copy of the <i>Snowy Day</i> with me at my stool. This way, if the children need help we can reference the book.</p> |

Table 13 – Lisa Final Unit Plan Table

Table 13 (Cont'd)

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| <p>The #2 box will be what happens in the middle, and the 3 box will be what happens last. You can draw a picture for each part, or write the words just like we did together. So for example, on my ideal snowy day, the first thing that happens is that I wake up and the TV says the school is closed. I will write “No School” so that I will remember and draw a picture of the TV. The next thing that will happen is that I go skiing. Here is me on a mountain and I will write the words, “Ski.” The last thing that will happen is that I go home and drink some hot chocolate. Here is the cup and I will write out “hot chocolate.” This way, when I get ready to write my story, I can use my pre-write to help me remember.</p> <p>While you work, I will walk around and you can tell me what is happening in the picture so that I can write it down so we remember it for tomorrow, when we create our books. Will your book be exactly like Ezra Jack Keats? No, because you are taking your text to self connections. Your main character will not be Peter, but instead you! There will be parts that are similar to his book. For example, some of the events will be the same because your story will be about your snowy day (5 minutes).”</p> <p>At this time, I will dismiss the children to their desks to begin working. Pre-write sheets will already be placed on children’s desks before the lesson. While working, I will roam the classroom with Mrs. Eyia and we will record the children’s thoughts on their pre-write (20 minutes).</p> <p>• <u>Closing summary for the lesson</u></p> <p>Boys and girls, while you finish up on your work I want to remind you that today was just the pre-write. Tomorrow, you will take your pre-write and use it to prepare your book. After you have completed your book, you will get to share it with your classmates (1 minute).</p> <p>• <u>Transition to next learning activity</u></p> <p>When I see that your table is ready, I will call your name and you can bring your paper to me, then line up for recess.</p> <p><i>Assessment</i></p> <p>Did the children construct a story using the pre-write, with 3 events and using a text-to self connection to make the story about themselves?</p> | <p>I will keep our brainstormed chart on the SmartBoard to remind the children.</p> <p>While the children work, Mrs. Eyia and I will walk around to record their thoughts. Children who can write by themselves can just explain their thoughts.</p> <p><i>Academic, Social, and Linguistic Support during assessment</i></p> |
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Table 13 – Lisa Final Unit Plan

Table 13 (Cont'd)

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| | Children are not responsible for writing in words the connection, rather demonstrating in picture form. It is the teacher's responsibility to record the thoughts of the students during a short "conference" time. Those who can write the connection may do so. |
| <p>Reflection (<i>What did students learn? What did I learn about teaching literacy? What went well? What would I do differently next time?</i>)</p> <p>Although it was in basic form, the children all learned how to use a pre-write when writing stories. I wasn't sure how well it would work, but I realized that even kindergarteners can use literacy concepts like a pre-write to help them, as long as they are presented in a developmentally appropriate way. I was alone on the day of the pre-writes, so it was my responsibility to have mini-conferences with each student. It was difficult recording everything on paper, while enforcing classroom management. Next time, I will use a recorder with every child. This way, it seems less rushed and I will get the exact expression stated by the child on the pre-write.</p> | <p>(<i>Which students struggled with the material? How will I reteach these students</i>)</p> <p>None of the children struggled with the pre-write on the day we did it. The children who struggled with it were those students who were absent. We had many absences during the unit, as the flu outbreak really hit the kindergarten class. I wouldn't reteach until we have another whole classroom time. I feel like the importance of reteaching would be better if all children were doing it together, so it would be meaningful. I would present the material the same way, because when doing it that way everyone seemed to get it. When individualizing it, plus omitting the movie, the children definitely struggled!</p> |

Table 13 – Lisa Final Unit Plan

Table 13 (Cont'd)

| <i>Outline for a Daily Lesson Plan</i> | |
|---|---|
| <p><i>Date:</i> 11/5/09</p> <p><i>Objectives for today's lesson:</i></p> <ol style="list-style-type: none"> 1) While reading any text, the children will naturally use their own use personal experiences to reflect and make text-to-text and text-to-self connections. 2) Given any narrative text, the children will accurately identify setting, characters, and events. <p><i>Materials & supplies needed:</i> <i>Goggles</i>, <i>Goggles</i> on CD, computer, paper for the children to draw picture on, crayons, dry-erase board and markers.</p> | |
| <p><i>Procedures and approximate time allocated for each event</i></p> <p>• <u>Introduction to the lesson</u></p> <p>“Who has a favorite cartoon or person on television?” Invite a couple children to share. “These people on television that you like are also called characters. There are many characters in most stories. Today while we read another Keats book we are going to focus on character in particular (2 minutes).</p> <p><u>OUTLINE of key events during the lesson</u></p> <p>Remember how we read the book, <i>Me First</i>, and I asked you all to picture in your head what the sandwich looks like. This time, we are going to listen to the story <i>Goggles</i> on tape, and I want you to focus on the main character. The main character in a book is the person who is in it the most. Our main character in this book wears the “Goggles.” What does the book say he looks like? Is he wearing anything? After the book is read to us, I will give each of you a piece of paper to draw what he looks like. Remember, everyone needs to listen quietly so that we can all hear the story.” At this time I will play the book over the speaker system (5 minutes).</p> <p>“Alright, now I will pass out the paper. Remember to write your name at the top. Then, work on the picture, adding detail when you are done, until I ask you to stop.” Children will work on this for 5 minutes.</p> <p>When I call your name, push your chair in, bring your picture over to me, and sit down (1 minute).</p> <p>At this point, I read <i>Goggles</i> out loud using the book and showing the pictures, reflecting the similarities that I see from the children's pictures to the book pictures. (5 minutes)</p> | <p><i>Academic, Social and Linguistic Support during each event</i></p> <p>While drawing the pictures, I will conference with students whose pictures are difficult for me to visualize and ask them to tell me about it. In addition, children can answer the question, “Tell me what you know about Peter in <i>Goggles</i>? What is he wearing? What do you think he looks like.”</p> |

Table 13 – Lisa Final Unit Plan

Table 13 (Cont'd)

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| <p>Who are the characters in the book, who is the main one? What do we know about the main character? What does he look like? Do we know anything else? Are there any other characters, besides the main one?" I will record all of the thoughts of the children on the dry erase board. If the children don't naturally suggest that the main character of the book is Peter, the same character from <i>Whistle for Willy</i>, I will ask the children, "Is there anything in this book that is the same as yesterday's book?" If the children don't respond that Peter is in both books, I will make the text-to-text connection by saying, "Well I know in <i>Whistle for Willy</i>, Peter was the main character. In this book, Peter is also the main character. I'm making a text to text connection. This means that instead of connection from my life and making a text to self connection, I'm making a connection to another Keats book. (10 minutes)</p> <p>• <u>Closing summary for the lesson</u> Many of the books that Keats writes, she uses Peter as a main character. Peter might be in the next couple books that we will read in class. Explain to the children that I will be posting the <i>Goggles</i> pictures in the classroom so that we will be reminded of the book.</p> <p>• <u>Transition to next learning activity</u> These pictures are fantastic. We will learn more about parts of a story next time. There are three parts and character is just one of them.</p> <p><i>Assessment</i> Some children will raise their hand to participate in discussion while I ask what we know about the characters, which shows that they understand the role of the character. I'm also interested in what they draw after listening to the book. If they draw a picture that looks somewhat similar to the character in the book, I will know that not only do they understand character, but also that they comprehended the book from just listening alone.</p> | <p><i>Academic, Social, and Linguistic Support during assessment</i></p> |
| <p><i>Reflection</i> (What did students learn? What did I learn about teaching literacy? What went well? What would I do differently next time?)</p> | <p>(Which students struggled with the material? How will I reteach these students)</p> |

Table 13 – Lisa Final Unit Plan

Table 13 (Cont'd)

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| <p>The students learned more about Peter as one of Keats' main characters. They learned that reading books takes many different forms. I learned that listening alone is very difficult for my kindergarteners. When Window's Media Player showed the screensaver like screen on the computer, my entire AM class stared at the screen and listened intently. Their work shows this. However, I turned the screen off in the PM class. Without the ability to focus on something, the children struggled with listening, were irritable, and almost uncomfortable. Their work also shows this. Next time, I might use this method before hand, of listening by itself. I feel like it is important, but they still need scaffolding.</p> | <p><i>My entire PM class struggled with the lesson. Their lack of focus with only one sense (hearing) was almost unbearable for them. When I retaught the lesson, I used a stick figure on the dry erase board. I told the children that this is Peter. I asked them what details I could use to help add to his character. Although I didn't at this time, I might supplement that reading with me reading the book but not showing the pictures (which I didn't do).</i></p> |
| <p><i>Outline for a Daily Lesson Plan</i></p> <p><i>Date:</i> 11/11/09</p> <p><i>Objectives for today's lesson:</i></p> <ol style="list-style-type: none"> 1) While reading any text, the children will naturally use their own use personal experiences to reflect in the form of pictures and make text-to-text and text-to-self connections. 2) Given any narrative text, the children will accurately identify setting, characters, and events. <p><i>Materials & supplies needed:</i> Blank books, copies of <i>The Snowy Day</i>, children's pre-write from the day before, colored pencils</p> | |
| <p><i>Procedures and approximate time allocated for each event</i></p> <p>• <u>Introduction to the lesson</u></p> <p>Children start by sitting on the carpet. "Yesterday we started to do planning for making our own book. We used a pre-write paper, like this, to help organize our thoughts and come up with a new story. Today, we are going to take all of the work that we have done in our pre-write and begin writing our book. (2 minutes)</p> | <p><i>Academic, Social and Linguistic Support during each event</i></p> |

Table 13 – Lisa Final Unit Plan

Table 13 (Cont'd)

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| <p><u>OUTLINE of key events during the lesson</u></p> <p>A book always has a setting, characters, and an event. We know our character, because it will be each one of you. Your setting will probably be in Okemos, or at your house. Our brainstorm helped us take the event and break it down into what happened in the beginning, the middle, and then end, which we wrote in our pre-write. When we get our book, the pre-write will really help us. Whatever we wrote in the 1 column of our pre-write, we can put onto page 1 of our book. Column 2 pictures can be put on page 2, and the same with page 3. I already typed everything that you said in your pre-write and put it on your pages. Sometimes when we do things in class, Mrs. Eyia and I suggest that you really work hard to do your personal best. This is very true for our books. Do you think that when Ezra Jack Keats wrote any of his books that he rushed through them, without doing his personal best? The pictures in his books are neat and have a lot of detail, just as yours will be. When books are finished, they are published, which means they are printed, put together, and sold to people to read. Yours will be put together, but instead of selling them, you will read to your classmates and parents at the author celebration. Pictures won't be done in crayons, rather colored pencils so that your pictures will be very neat.</p> <p>Before we start, What should go on page 1? What should go on page 2? What should go on page 3? If you have any questions, raise your hand. It is very important that you work quietly, as your friends are working to do their personal bests that it is distracting when the person next to you is talking."</p> <p>At this point, I will dismiss the children to their desks individually. Pages 1-3 will be sitting on the tables for the children, as well as the box of colored pencils. (10 minutes)</p> <p>The children will work independently for around 25 minutes to construct their books. Mrs. Eyia and I will be walking around the classroom helping the students.</p> <p>• <u>Closing summary for the lesson</u></p> <p>On Friday, we will have a book reading, in which you can share your book with the class if you want.</p> | <p><i>If student's want, pages 4 and 5 will be available for students who want to extend their book.</i></p> <p><i>The task of writing sentences, following the pre-write, and illustrating a book at the same time is very difficult. In order for the children to focus on doing their best illustrations, the words will already be typed and ready for the students.</i></p> |
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Table 13 – Lisa Final Unit Plan

Table 13 (Cont'd)

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| <p>Assessment (<i>How will I gauge the students' learning as I implement the lesson plan and once the lesson is completed? Specifically, what will I look for? How will I use what I am learning to inform my next steps</i>)</p> <p>Specifically, I will be looking for some text to self connections in the children's book. Does the child have a character, setting, and an event?</p> | <p>Academic, Social, and Linguistic Support during assessment</p> <p><i>Text to self connections, character, setting, and event can be illustrated in conversation with the children if pictures are difficult to understand.</i></p> |
| <p>Reflection (<i>What did students learn? What did I learn about teaching literacy? What went well? What would I do differently next time?</i>)</p> <p>The students learned that they are authors and illustrators. More importantly, they felt proud of their work. The creation of the stories was such a joy, that we wanted to celebrate them even more by adding an author celebration at the end of the unit, inviting parents and family in. I learned that there are certain strategies that I can use as a teacher that will get all students, regardless of ability, involved and at an equal level. Typing the text in the book out was definitely a helpful strategy. Next time, I would make sure that I was able to do the pre-write and the story creation back to back. I would then plan the author celebration on the following Friday. The activities were spread out to a point that I think some of the children lost the excitement and pride that they once felt.</p> | <p>(Which students struggled with the material? How will I reteach these students)</p> <p>Several of the students included events that were not cohesive to their story. At an extreme level, they went from being at school, to swimming in a pool, to making snow angels outside. Some just didn't provide segways from one event to another. Next time, I think I would talk more about events. Events aren't just things that happen, but the process of things happening. In The Snowy Day, Peter didn't go from playing outside to sleeping in his bed. His mom took off his wet socks, he told her about his adventures and he thought about them in the bathtub.</p> |

Table 13 – Lisa Final Unit Plan

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| APPENDIX Y: Megan First Semi-Structured Interview (transcript) |
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- N I did decide what I'm gonna teach, um, (.07), so I'm trying to reorder things.
- P Okay. So what have you got going on?
- N Well, so basically, I'm teaching Myths and Legends, fourth grade –
- P Okay.
- N - um, it's – they're doing a genre – throughout the year they study different genres, so it's one of the genres that they have to study, and so, East Lansing Public Schools provided them with this binder that had lesson plans in it. Um, and basically what I'm doing is dissecting the binder –
- P Okay.
- N - and then putting it together my own way.
- P All right.
- N So -
- P So, this is kind of like a curriculum –
- N Yeah.
- P - pacing guide sort of thing?
- N Yes. And then I have specific lesson plan – (.50 – fades out)
- P Okay.
- N So basically I'm trying to teach – get all these plans but I'm not necessarily teaching (.55) –
- P Okay. That sounds good.
- N So – I'm kind of stuck right now.
- P Are you starting and ending or are you picking up?
- N I'm starting and ending.
- P Starting and ending –
- N Yep.
- P Okay.
- N And – so there's Myths and Legends and Tall Tales, so it's kind of two different things (1.11) together – um, my CT, Renae, that's her name, she suggested that in the past it was kind of dry, uh she said that in the past lessons (1.31) were kind of dry and not that exciting and so she was hoping that I would make it more exciting so the kids care. And she's also said that I guess the curriculum that they give that has all of these graphic organizers in it –
- P Oh cool.
- N - she said can be useful but she said that I don't necessarily have to use them –
- P Okay.
- N - so that's kind of the basic (1.51).
- P And no other advice? Pretty much just go for it?
- N Yes.
- P All right.
- N I kind of told her that I wanted a lot of freedom to do my own thing and she's like do it.
- P Oh, that's cool.
- N (2.02)
- P Okay. So, uh, have you picked a couple of Myth and Legends or –

N I actually picked a lot. Um, I don't know which ones, so the first couple of days I remember one, who was it that was in our class – this class – doing – talking about non-fiction? She said the best way to teach a genre is to immerse kids in it right away.

P Yes.

N And so I checked out from our school library maybe like 30 different Myths and Legends –

P Okay –

N - and so on the first day I'm debating on (2.29 – 2.31) five and six on each table kind of like we had in here, and so (2.33) oh, just browse through those, pick one you want to read, read it and just jot down what you notice about the purpose of the story, the setting and the characters –

P Um-hm.

N - and then they'll all share together and then from that we'll generate a list of these other purposes for (2.48-2.49) so this is a setting, this is a character –

P Okay. Are you going to give them a, um, like a form in which to do this –

N I was thinking they have used sticky notes a lot –

P Uh-huh?

N - and so I don't know – I always go back and forth between – I don't want to limit them by giving them – if this is what (3.09) and some of them, we have a lot of kids who struggle with reading and writing –

P Um-hm.

N - so I think – I don't want to overwhelm them, and I also want them to be able to appreciate the story so they're not just sitting there just (3.22 – 3.24)

P Okay.

N - experience the story too – so my thought was I'll just have them before they start reading to pull out three sticky notes, label one setting, label one purpose, label one characters, and as you are reading just jot down things that (3.35) about them.

P Um-hm. One of my teachers does a very cool thing.

N Um-hm?

P (3.40) – a manilla folder, open, three different color sticky notes –

N Okay.

P - one color for purpose, one color for setting, one color for, uh, characters –

N Okay. Oh, I've been looking for this notebook. I thought I left it at the school. It was my birthday yesterday, they made me cards.

P Aw, cute. See?

N They're so cute.

P It pays to be a teacher.

N Yes, it does, especially (4.19)

P Piece of cake? Is that a slice of cake?

N Yeah.

P Yeah. This award goes to Nicole Lewis for being the best intern. Aw, cute. Annabelle ***?

N Yeah.

P Very cute.

N I still don't know how to pronounce all their last names.

P You turned –

N I turned 22.
P 22?
N I'm really – I'm like the youngest person in my grade –
P She wasn't sure.
N - I know. I mean, (4.51) I told her.
P So, instead of having them list –
N I was gonna say, um, what I've been trying to do a lot is just saying, show me or tell me, and that can be with words or drawings sometime –
P Yeah –
N (5.09)
P Yeah, yeah. Yeah.
N Okay.
P But then in – do one per sticky note.
N Okay.
P So that – so – so if they –
N And they could even just keep it on that page –
P Right, and then if they're wrong –
N Yeah –
P - instead of having to erase it or cross it off or whatever, they just take it out and move it somewhere.
N Okay. So I don't know what to call this activity – browsing – so I'm gonna – keep those. That's the color coded stickies. Okay.
P And then something that might not have any purpose for you for this particular activity but then what she does is that she usually uses the sticky notes for them to study vocabulary –
N Oh –
P - and then before a test or a quiz, she lets them pick out the five stickies that they have the hardest time with and take those to the quiz with them. So if they have like 20, if they have 20 vocabulary words for Science, for example –
N Um-hm?
P - and they study for a week, they can pick five out of the 20, and it will be like their cheat-sheet.
N Um-hm.
P I thought it was a good idea. I've never seen it done before. And it's very colorful, you know. Kids love sticky notes.
N I do too.
P I mean, I love sticky notes.
N And I'm (6.48) my birthday and I was like (6.50-6.52) sticky notes. Yeay. Okay.
P Okay. So where were you? So the browsing, setting, purpose and characters, right?
N How do want – do you want to start with a overview of the whole unit or go (7.04) –
P Do you have it? Do you already have it?
N No. I haven't typed up anything yet. I just have ideas on paper and –
P Just talk me through it then.
N Okay. So, I took (7.20) conflict that I had to teach, and I just tried mapping it of the schedule –
P Okay.

N - this is the draft of it right now? It's tricky because I don't really know if I'm gonna be teaching on this day or not, it's a half day? So my teacher has been saying she doesn't know what the plan is yet, so I just actually just e-mailed her to ask her if she's figured that out yet.

P Um-hm.

N So that's a challenge right now. (7.38) I'm stuck. But so, basically –

P Plan for not.

N That's what I was gonna try to do, yeah.

P Plan for not –

N Yeah.

P - because then what that does is that if you get crammed here –

N You can move it, yeah, that makes sense. Yeah.

P You know, it's really something that I shouldn't be advising you on, but don't overextend yourself.

N Yeah.

P I mean, if you're supposed to be teaching two weeks, ten classes, right? Don't do more than what you need to do. Because it never happens in the time that we planned it to –

N Yeah.

P - ever.

N Yeah. Okay.

P And just plan something that you could do with them that is related to it but that it could be an extension activity.

N Yeah.

P Just in case all of a sudden you have an extra half-an-hour.

N Um, I also made myself a checklist of things I want to try to keep in mind as I'm planning.

P Um-hm.

N I have like a million ideas (8.53) things we're talking about in class and things that I just know are best practice –

P Okay.

N - (8.56) so that's what this is. Um, and so I think it's helpful but I just feel like there's a more (9.01) trying to do. So that makes me feel better. Um they don't – they actually don't have (9.08) on Thursday or Friday –

P Right.

N - um, I don't have a lesson plan with me. Um, Thursday they have writer's workshop but that (9.23), so they are writing and reading but not – not allotted for the Myths and Legends for them.

P So they're writing and reading on Thursday and Fridays unrelated to –

N Yes, yes, exactly.

P So whatever you do on Wednesday, you don't go back to it again until Monday?

N Yeah.

P Oh, that's a bummer.

N Yeah. One thing that I'm hoping to do, if we have enough time, is at the end of every lesson – I've always wanted to do this – um, to say, oh let's pretend that John isn't here today. What are the three most important things that we learned so that we can catch John

up on Monday? So it's just a purpose for summarizing the lesson. And then pull that out the next day.

P That's a good idea.

N Okay.

P That's a very good idea.

N Cause then when you say, oh what are doing today, nobody cares.

P Right. Yet, you need to – you need an activity that connects it –

N Yeah.

P - to your Wednesday. You need a connectdor.

N Yeah. Um, and then I think what I'm planning to do throughout the whole unit is just have a area – paper on the wall or whatever, that says Our Class Wonderings about Myths and Legends and Tall Tales, and then at the end of every lesson they'll just have one minute to jot something that they're still thinking about in their heads down on a sticky note and stick it up there –

P Cool.

N - and then that'll just be a running thread throughout the whole unit. Um, and then they'll also have time – er, be suggested that they read each others wonderings and respond to them –

P Um-hm.

N - um we kind of (10.44) in another college class of mine, so, oh, you know, if you think you have an answer or –

P Yeah.

N - (10.49) just stick to that sticky note so then it's just –

P Something else you might consider as a connector is to going back to your stickies at the beginning of every class and see if there's anything that popped up in the meantime.

N Yeah, yeah, (11.08).

P Yeah.

N Yeah. Um, I think during the first four days – three days of Myths of Legends um, three days for Tall Tales and then they're gonna be writing their own myth and legend and I might give them the option to have tall tales, I still can't decide.

P Um-hm. You need to decide.

N Yeah, like today.

P Yeah.

N Like right now.

P You need to decide.

N Yeah.

P You need to have your –

N Plan.

P Not necessarily plan, but you need to have it in your head how is it that you want this thing to look like.

N Yeah. I know I'm gonna give them the option of producing it onto three different kinds of paper.

P Um-hm.

N Um, one will just be lines, so it 's just for writing. One will be lined on the bottom half, picture on the top half, like drawing –

P Um-hm.

N - and one will be comic strip.

P Um-hm.

N So they can choose whatever form they want to express their story in –

P Um-hm.

N - um –

P So if you come up with 25 comic strips and two stories are you okay with that?

N Yeah.

P Okay. So those are the kind of choices you need to make – you need to start deciding on. Let me show you. This is what I brought for you guys. And this is something that you might have already seen (12.19) level process.

N No.

P No?

N I've seen –

P This is a unit planning pyramid and it is just to help you with your entire unit.

N I never thought about that not all students might learn everything.

P See? You learn something new every day.

N It sounds like –

P Usually when you plan on teaching, you're planning on – you plan for that one student that you have in your head. But then you have all these other kids.

N Yeah.

P Right? So when you're thinking about your unit –

N Um-hm.

P - you need to think about what all students should learn, that is your absolute minimum to make sure that every single student in your classroom has a passing grade.

N Yeah.

P This is what most of your students will learn, which means that it's the kind of work that you could get most of your students to do a B on.

N Okay.

P Some students who learn, this is probably the most important part of your pyramid, because it's both your low students and your high functioning students. How are you going to keep your gifted and talented students engaged in your unit, so that they're not bored out of their minds –

N Yeah.

P - and how are you going to make sure that your low achieving students can keep up with you. Does that make sense?

N Yeah, it does.

P Okay. Now, this is the unit planning pyramid. This is the lesson pyramid.

N Okay.

P I would use this one in a different format, and here what I would do is that you – I would go through my entire class list, think about each one of the kids that you have –

N Um-hm.

P - where do they go? Where did they fall on the pyramid.

N But I think it comes in one aspect.

P For the unit you're teaching –

N (14.27) I think it depends on what the activity is –

P Right.

N - if it's reading, and then it's – it would be a different pyramid than writing –

P Absolutely. So you need to place them where you think that they are going to be because for these kids that are up here, you're gonna have to make accommodations, at both ends.

N Um-hm.

P So you need to decide whatever it is that those accommodations are going to be. Does that make sense?

N Yeah, it does.

P Okay. This is a um, unit planning Rubrick, so if you're thinking about in terms of targeting your classroom instruction to all of your students, these are things that you should have included in your planning unit.

N Yeah. Can I have a copy of these?

P This is for you.

N Okay. Cool.

P This is for you. And I also got you two articles. One is more general on responsive classroom and it has to do with how to make your classroom welcoming to all students that you have, okay?

N Did I tell you I went to an autism workshop on Friday -

P Oh, you did?

N - with the other interns at my building.

P How was it?

N It was so good.

P Was it?

N We start – yeah, it was really, really good. I loved everything. We started really general, what is autism(15.47) disorder –

P Um-hm.

N - (15.49) and then they planned up strategies using (15.52) and it was cool because there were gen ed teachers there, para-pros there, special ed teachers there, interns there – and it was kind of an intimate setting so we were all able to bounce ideas off of each other –

P Yeah?

N - you know? And so -

P Oh, that's awesome.

N - it was really cool. (16.05) oh, you know, I've seen para-pros do that and (16.06) you know what I mean, kind of thing –

P That's very cool. That doesn't happen very often.

N Yeah, that's what I've heard, so –

P Yeah. That is a very, very good setting to go to – it's a good workshop to go to.

N Yeah, yeah. It was –

P Because otherwise, what happens is that you just hear it from a – a group of specialists that –

N Right, right. And they even said people who (16.27) we don't always have that – you know, like they don't know who's gonna come –

P Yeah.

N - this is the perfect mix of people to come –

P That's cool. This one is on comprehension strategies and it has a variety of strategies that you can use with your students and it tells you how to set it up. It has, um, what the major

focus is, how much preparation does it require, what is your unit format, the kind of short or long time, daily the class – the daily lesson, and the lesson plans.

N Okay. What are these here?

P Oh, those are the names of the strategies –

N Oh.

P - so SRE is Scaffold of Reading Experience, Questioning and Authoring, so then it gives you each one of the strategies and what they are mostly used for.

N Okay.

P And although these are strategies – and of course, these two articles were written by people in the special education field, they are for everyone. I mean, these are not specific to children with disabilities by any means. And I know I keep saying the same thing, but once you get the experience of teaching your own classroom, you'll see what I mean, because the more than likely the kids you will have the most difficulty with are not your special ed kids, all right? So that's for you.

N Thank you.

P So do you want to walk through it? Do you want to talk about it? Do want me to leave you alone? What do you want to do?

N Um, let's walk through it –

P Okay.

N - cause maybe it'll help me organize my ideas (18.04)

P Sounds good.

N Okay, so the first day is basically (18.09) Myths and Legends –

P Okay.

N - so I think for the first – for the hook I'm gonna turn off the lights, close your eyes, pretend you're like a Native American living like years and years, many years ago before they knew, you know, like, why the moon – what the moon is. You know –

P Um-hm.

N - what would you – how would you explain why there's like a big glowing thing up in the sky, you know what I mean? (18.26) hard to explain whatever it is. And then, well, like that – that's why myths and legends were created because people were trying to explain the things around them that they didn't know what they were. Now we have science that explains a lot of that. But, you know –

P Um-hm.

N - so it comes up for purpose –

P Okay.

N - and um, I love seeing (18.42) –

P Uh-huh, I do too.

N I like to do it all the time, so I'm planning on doing that a lot.

P Okay. Are they in groups or are they seated individually?

N We're seated in groups of four.

P Okay. That's cool.

N Um, and the teacher was really thoughtful when she planned out the groups for me, so –

P Okay.

N - they work really well. Um, and so then –

P How long do you think that's gonna last you?

N Two minutes, three minutes. That's just really short.

P Okay.

N And then quick sharing. And then, um, I decided – I did a pre-assessment, um, on Monday, um I just said tell me everything you know about myths, tell me everything you know about legends, and then on the back of this paper list myths and legends that you know.

P Um-hm.

N Um, I – when I passed that out to them I explained you can tell me in words or pictures –

P Yeah.

N - now I wish that I would have written it on here, cause I think some kids, they missed that.

P Yeah.

N And so almost everybody wrote. The next time I would teach that, um –

P That's a good lesson learned.

N Yeah, yeah.

P Giving direction in more than two modalities.

N Yeah, yeah. And so, um, this is actually really interesting. I thought this one was pretty (19.49), a legend is an old person that has like a talent that he's really good at (19.52) played in sports – I mean, you know, like a baseball legend.

P Yeah. That's cool.

N (19.56) baseball legend.

P Ah – Pele and Renaldo. How cool is that.

N Yeah, so now I want to make sure to address why we do we call people who are good at sports legends -

P Yeah.

N - you know what I mean? What's the connection there.

P That's very cool.

N So –

P See, that – that is not at all what I would have even –

N I know.

P - thought about.

N I know. And I also noticed if they did list legends, a lot of them just said I don't know, I don't know, I don't know. And if they did list any, a lot of them listed (20.17) Dunes, I think that's –

P Okay.

N - a (20.19) legend that a lot of them have heard before.-

P Um-hm.

N So I'm planning on starting with that. So that's what I'm gonna read them the first day, cause I want to start with something they're familiar with.

P Um-hm.

N And then branch out into more and more unfamiliar is what I'm thinking. Does that make – is there –

P Yeah.

N Okay.

P Yeah. Always start with something that they're familiar with.

N Okay, that's what –

P Absolutely.

N - I thinking. Okay, that's what I thought, too.

P Yeah, yeah.

N Um, so –

P So go through all of their responses and see what – what kind of patterns you have there.

N Yeah. I noticed a lot of people listed things from fantasy, like –

P Um-hm.

N - monsters and werewolves and vampires –

P Um-hm.

N - and that isn't really a part of it, but it can be related. It's like fantasy – I don't know, so that's –

P You need to work that out.

N - the only thing that I haven't worked out is how to address that. So I want to have it – I want to spend time to address how are myths and legends related to fantasy genre, you know. One girl, she kept saying Twilight, Twilight, Twilight, is myths and legends but it's not. So I want to make sure to address that, you know-

P Um-hm.

N - so I think my plan is as we move through this week we'll slowly generate – the class will generate characteristics of myths and legends –

P Um-hm.

N - rather than, I mean, it's in this lesson, I could just put it up there on an overhead, but who cares. So, you know –

P Um-hm.

N - I want them to be the one producing –

P Yeah.

N - most everything. Um –

P So are you going to – at what point are you going to talk about tall tales? Later on?

N I was not gonna even bring it up until the next day.

P Okay. That's good.

N Okay.

P All right.

N So I – yeah –

P Yeah, you don't want to throw too much stuff at them.

N Overwhelm, yeah.

P Yeah.

N So I think on the last day it would be kind of interesting if we went back to this and said, oh, some of you guys – or maybe I shouldn't even say that. Cause some people think that, you know, Twilight is a myth or legend. Well, here's the requirements for the myth and legend that you guys came up with. Does it fit? Is it a myth and legend?

P Give it back to them.

N Oh, yeah.

P Give it back to them, tell them – give it back to each one of them, and tell them if you want to change anything –

N Yeah.

P - do it in a different color.

N Yeah.

P Use a different color pencil -

N Yeah.

P - if you want to change anything.

N Yeah.

P Because this – this girl that said I don't know –

N Now she could say (22.25)

P - by then she should know.

N And that could be an assessment –

P And if she tells you that she doesn't know –

N Then I know that I didn't do my job.

P Could be.

N Or that she didn't whatever. There was a –

P There's –

N something –

P something (22.37), absolutely. Do this as your first assessment.

N Okay.

P How cool is that? No and no.

N This is the dyslexic –

P Upside down no.

N This is the dyslexic boy that I told you about.

P Um-hm.

N And you can see on the back he just drew, okay – (22.56) I was trying to figure out how to address everything that they listed and talk about whether it is a myth or a legend, but that takes up – I don't think we have time for that, so –

P Yeah.

N - I'm (23.04). I'm gonna maybe share it with your – table with it, or something –

P Yeah, you could do it that way.

N Yeah?

P You could do it that way.

N Okay.

P Monster is myth. Let it – oh this was, uh –

N This was another um – he – usually he can do fine writing, um, he's behaviorally the most challenging student, he's not diagnosed with anything, but he doesn't respect (23.31) very much, he doesn't follow instructions, he wanders around the room while everyone else is sitting –

P Um-hm.

N - um, and so I passed this out and he just happened to be wandering around by my desk again as usual, and so he could – he said I don't know anything, (23.44) I don't know anything. Um, but then just – so this was sitting on the table and so he started saying, so I said oh, are you sure? And he said, well maybe (23.51) , I said to him do you mind if I write that down for you? So then I – I just recorded what he was saying.

P You scribed with it?

N Yeah.

P That's good.

N So it was kind of –

P That's a good idea.

N Yeah. So I even –

P He started –
 N - said to him –
 P writing something, it is a legend that people –
 N I don't know (24.04) I should have asked him about that –
 P - it is a legend that people –
 N I don't know.
 P Yeah. And probably writing in highlighter, not a very good choice, either.
 N Yeah, that was another thing. I just said to him, I can't read that, so –
 P Why do you think he wrote it in highlighter?
 N To test me.
 P You think?
 N Yeah.
 P Yeah.
 N I – he's my – the student that I struggle with the most by far out of any of them.
 P Why is that?
 N He just – just with the not listening thing, you know, he'll just – so one day he's out in the hall by himself and I saw him that he was just kind of scribbling on the locker, so I said you know, that's vandalism, you know, and told him not to do it So he takes his pencil and he's holding it this close to the locker looking at me to see if I'm gonna tell him (24.47) –
 P Yeah.
 N - you know what I mean?
 P Yeah.
 N So –
 P So what are you gonna do?
 N I've kind of been trying different approaches all year –
 P Um-hm.
 N - with him. I actually just started keeping a journal of like interactions with him and what works and what doesn't work, and then I got really busy and kind of stopped writing in the journal –
 P Yeah?
 N - I'm hoping to get to that. Um, pretty much the only adult in the building, well the adult in the building that he respects the most is my CT. She's really made a relationship with him.
 P Um-hm.
 N They have conversations almost daily –
 P So what – what it is that works for her?
 N Choice.
 P Yeah.
 N Choice.
 P Give him a job.
 N Yeah, that too. And I've been noticing that more and more lately, actually yesterday, it was his job to do the mailboxes and he just got (25.27) –
 P Yeah. Give him a job, keep him busy.
 N Yeah.
 P Uh, when he does that locker thing?

N Yeah?

P Just ignore him.

N Because like –

P I know it's really hard to ignore, it's the hardest –

N It's like that 's what my CT does, Renae, and I can't believe she has so much patience, I think of myself as a really patient person and I just want to strangle him sometimes -

P Yeah?

N - because um –

P Just walk away.

N It's – teachers that I've seen in the past, they've been all about, you know, students like that you need to tell them right now who's boss, you know what I mean?

P Um-hm.

N And so I think that's how I can (26.02) right away, if he moves out of his seat, I need to let him know that expect him to be in his seat all the time –

P Yeah?

N - and Renae is much more – she picks her battles –

P Yeah.

N - and I think that's what works. And a lot of the other kids, I think, can – you know, it affects the whole class (26.17) –

P Of course it does.

N - some of the rest of the class is saying (26.18) is out of his seat. You know what I mean? And –

P Because the rest of the class is waiting to see what you're gonna do.

N Right, yeah. Exactly. And I've heard – my teacher does a reward system with stars for each table. That isn't how I plan to do my classroom at all, but –

P Um-hm.

N - but, um, and so, I know at the beginning the kids at (26.37) table were worried that they wouldn't ever get stars because of him, so she's made sure to address um, that won't be the case, the class won't get punished for his behavior.

P Um-hm.

N Actually on the first day at school, a dad came up to me and said, um, I'm worried that, you know, my daughter is in his class, because last year he would – he would act out and the whole class would have to stay in for recess, you know what I mean?

P Mm.

N And so I know that some of the other kids don't like him very much, he's always –

P Yeah.

N - fighting, you know what I mean?

P Yeah.

N So it's – it's just – there's multiple layers of problems, I think.

P Right, right.

N So –

P Yeah, try the ignoring –

N Yeah.

P - and just do what your CT does, because obviously it's working for her.

N Yeah. Yeah, I'm glad that she's able to work with him so well and so I'm kind of trying to learn from her.

P Yeah.

N Yeah.

P I don't know that much about myths. Legends aren't really true. That's right.

N I realize that for myself, I didn't have a solid understanding of myths and legends –

P Yeah.

N - what the difference is, so I've spent a lot time trying to figure that out for myself. I think it's harder – they're really related, it's hard to say which is a myth and which one is a legend.

P The legend is Michigan, and that's it. Yeah, that's why I was asking you when are you going to introduce –

N Tall tales? Yeah.

P - tall tales, because you need to make sure that you have both to really nail down before you move on.

N Okay. Yeah.

P Are you going to talk about, um, urban legends?

N That's when I think I'm planning on bringing up – I think it'll just be here some ways that people use the word myths and legends today –

P Um-hm.

N - Do you guys have any ideas? I don't – the only thing I could think about was a sports legend, urban legends, mythbusters –

P Um-hm.

N (28.30)

P Um-hm, called mythbusters, yeah.

N So I think, um, and then I think that it'll just be a quick discussion of why – why we use those words in that way.

P Um-hm. Okay. This looks great. See, you have a half of your assessment done already. What else is there?

N Yeah. So, I think every day, the kind of flow of the lesson will be I'll read a story to the whole class, (29.04) I think they don't get read to as much as they should, I don't think.

P Okay.

N So, that was another thing that Renae said, I forgot to tell you that, um, she said just expose them as much as possible. I think that the main goal is exposure.

P Yeah.

N So, um –

P You gonna – you gonna read them a myth or a legend every day?

N I think so, I'm gonna read one –

P Yeah.

N - every day at the beginning, that'll help start – um, I'm gonna try to – I know I want to do a pre-reading activity, so they can get them activate their (29.32) and all that –

P Um-hm.

N I don't know what that will be yet, but I'm planning –

P Right.

N - on doing something that's quick and easy.

P Right.

N Um, and then read the story, and then not just for the sake of reading it, but every day it'll be purpose-related to whatever the – whatever the (29.51) does –

P Um-hm.

N - but as I'm reading, be thinking about, you know, the plot and the resolution, and then for the rest of the lesson talk about plot and resolution -

P Right. Right.

N - or whatever it is.

P Yeah.

N Um, and then there'll be some sort of activity, whether it's me teaching or a group work or whatever, um, and then the – and then the sticky note, what am I still learning about myths and legends.

P Yeah. So you're gonna do that every day?

N Yes.

P Yeah. That sounds good. So you need to put that at the top of your planning sequence –

N Okay.

P - as a pattern that you construct upon –

N Okay.

P - every day.

N I should say every day except for the days that they're writing. Once they get into writing their own –

P Yeah.

N - those will be a different (30.32) –

P Right, right.

N - for the teaching.

P For the teaching parts, so you need to make that as the core of your planning and then just fill in around it.

N Okay.

P And you really, really, really need to start putting this stuff down.

N Yeah. Like today. I have to turn it in to my CT and Jenny in tomorrow, so –

P Oh, you do?

N Yeah. So I'll be up late tonight. Um, another thing that I want to do is – so all myths and legends are based in cultures – different places from – they have an origin around the world. So I want to have a big world map and every time I read a book or the kids read a book, we'll pin it on the map –

P Yeah.

N - to make those –

P With a pushpin?

N Um-hm.

P That's cool.

N Um, that was my original thought.

P Yeah.

N That and a book, but I think it'll be really cool.

P What about a – is this gonna be around Halloween?

N Yeah. I hadn't thought about that. Incorporate that.

P I mean, at what other time of the year do you even – are you even allowed to pretend to be a mythological person? Or to represent –

N (31.54)

P Yeah.

N You can be a –
P It's perfect.
N - myth or a legend for Halloween this year, we can start picking one –
P Right.
N How would you decorate yourself to look like that person?
P But by then, they have to have had enough exposure to it to figure out what a myth is.
N By then we'll be on Tall Tales already.
P Yeah.
N There is – I wish I – I wish we had more time. There isn't enough time ever.
P There isn't enough time ever.
N Yeah, I know.
P But just you wait until you have your own classroom. Then you really not gonna have enough time.
N And I – yeah – I think I do everything in lists so I can think about things forever, and I plan –
P There's nothing wrong with that.
N And so I think – I always – I'm late every day for everything, so –
P That's not good.
N So I don't know – I'm just bad with time. I'm bad – I never know what time it is.
P Time management.
N Yeah.
P Yeah.
N I never know what time it is (32.47)
P You really, really need to work on it –
N Yeah.
P - as a teacher, you definitely need to work –
N I haven't this year. I even made the first day, it was my idea, we made little name cards, and then we put – decorate it with things about yourself or goals for yourself, so my example I had a clock on it.
P Oh, that's cool.
N I (33.03) to not be late anymore.
P Yeah. Yeah. Because in teaching, everything happens –
N (33.10) time. Yeah.
P Yeah. And if you – you need to make sure that you have – so you have like a cupcake?
N Yeah?
P You have a cupcake – this is your lesson, see, if you have 45 minutes, these are your 45 minutes. Your lesson lasts 30, you have 15 minutes of frosting. Cause if you don't get to the frosting, you still got your main lesson done. If you run out of time –
N Yeah. That makes sense.
P You need to have your core stuff packed in the beginning and the middle of your lesson.
N Yeah.
P Even because it's hard for kids to sustain attention for that long, so you need to pack it at the beginning of the lesson as opposed to the end of the lesson.
N Makes sense.
P So what time do you have to turn it in tomorrow?
N Um, no time, just –

P No? Do you want to e-mail it to me?
 N - as soon as possible. Yeah. What's your e-mail?
 P Uh, send
 P Yeah. it to huntpaul@msu.
 N I think I already have it but (34.30)

N Another thing I'm planning on doing while they're reading – they're doing individual reading, I'm gonna say you can read with a partner, you can by yourself, and if you'd rather read with me, I'll be sitting at the back couch reading this legend if you want to (34.47) –
 P That too. Awesome idea. I bet you that you're gonna have kids that will come to you every day.
 N Yeah, I bet I do. There are, yeah. I'll probably (34.56) so
 P Yeah.
 N And I'm gonna try to make sure – so on the first two days, I think I've spent the most (35.02) on the first two days cause they're first. Um –
 P Which ones are you going to do your lessons on? Cause you have to be lessons that you have to generate your (35.12) on –
 N Yeah. I don't know yet.
 P Are you just gonna write all of them and pick the three?
 N Um-hm.
 P Cause you have to write all of them for your CT? Yeah. You might as well.
 N Yeah. Probably – I don't know yet.
 P Okay. Culture, compare –
 N But say you want to emphasize – this is something that – tell them it's not cultural – I found as I was browsing in our library at Marble, and I found this book called *Moontellers*, and it has 12 short – really short myths, I'm just – thank you –
 P (35.56) – oh that one.
 N Twelve really short myths and they're all about the moon and –
 P Oh, cool.
 N - and how high the moon looks like it is – they're that short. This is the whole thing.
 P Oh, that 's great.
 N And then they have really pretty pictures that didn't come out well (36.08) –
 P Yeah.
 N So, um, I think in pairs, they'll read one of the short myths – I like them, they're – they're easy to understand and accessible, so I like that about them too.
 P Uh-huh.
 N Um, so they'll read them and then – I don't know, share with the whole class or just share with your small group, but something just to emphasize that different cultures tend to come up with different ways to view the world, basically.
 P Um-hm.
 N And – in the form of myths. And then the very last one is Astronomers (36.37) scientific reason that we don't look now, and (36.40) this one, I thought that was cool how they included this too. So –
 P (36.46) for United States, India –
 N (36.49) for these too.

P Do you have, uh, can you have them do a search online?

N Um, yeah. Computer – there's only one computer in the classroom, so –

P Okay, so now –

N (37.03).

P - can you take them to the library?

N Yes, and we already to have one day allotted for – yeah. Everyone said the library. I didn't think about using that for them at all. Cause Tuesday they'll have extra library time, so that's just when I'm gonna say if you want your story to be typed, you can –

P Use – do it now.

N - do it now. Yeah. I'm sure that they'll stay.

P Yeah. That looks great.

N Okay. Thank you.

P Now you just have to put it on paper.

N Yeah. Like now. Um –

P What do you think?

N I'm thinking of things to ask you while I have you here.

P Yes. Do you have a list of things you want to ask me?

N No, I should have. I didn't think to do that and I should have. So the boy who is autistic, I have his IEP. I – I should refer to his IEP a lot, right?

P Yes.

N He –

P You should refer to the goals and you should refer to the accommodations.

N They're both at a – goals –

P Oh do you have an IEP (38.22)?

N It's not as good (38.24).

P Yeah.

N I have – for some of them I have –

P It's good enough. It's good enough. It's – whatever – it's whatever the teacher gets.

N Okay. So you're in goals –

P Yeah. Complete general education, language arts, math or – special accommodation for the casting, adult support available for transitions, thought processing of social situations, so that's really not –

N So it's not academic?

P No. AI consultant, nothing you can do there. OT consult, nothing, sensory support strategies, nope.

N Oh, writing –

P Written assignments accommodated using visuals for changes in routine, movement, support for peer activity, yeah. So – just pair him up.

N Okay.

P Pair him up with one of your responsible students. Use a visual schedule and the graphic organizer.

N Yeah. Okay. What do you think –

P Graphic organizers you can use with everybody.

N That's what I was gonna say. I think for writing Myths and Legends, I'm gonna either find or make kind of something that will walk them through the process, choosing all that –

P Yes.

N - okay, and then give it to everyone?

P I would give it to everyone.

N And then I think I'm gonna say I'm not – I'm not ever gonna collect it.

P Right.

N So if you don't – you don't need to make it perfect. But it'll just –

P It's for you.

N - help (39.4.6). Okay. Okay.

P It's for you, it's not for me, so make it the way that it's –

N - (39.52) to you. Okay.

P Yeah.

N Um –

P By telling them that you're never going to collect it, you might run the risk that some of them won't do it.

N So just say it will help you? Okay.

P In your head you know you're not going to collect it –

N Um-hm.

P - or you know you're – or at least you're not going to grade it.

N Um-hm. Okay. We still – I kind of need to be on the same page with the other fourth grade interns.

P Are they doing the exact same unit?

N Exact same unit.

P All right.

N They're following the binder more closely.

P Okay.

N Um, we've been discussing whether or not we want to give them like a written assessment at the end –

P Okay.

N - writing their own myths and legends will kind of test that not – I think the more I think about it, I do want to have something –

P Okay. Why do you – why do you think you need that?

N Partly for my own records to prove to myself –

P Prove to yourself –

N - that I taught them something and then they learned.

P Okay, does it have to be a test?

N No, it does not. No, yeah. Usually I'm so anti-test, but then now that I'm thinking about it, I think I want to –

P We're always anti-test until we're teachers ourselves.

N Really? And then –

P Yeah.

N - all of a sudden I was like, how do I know they learned it or not?

P Yeah.

N Because –

P How are you going to know if they learned?

N Yeah.

P Aren't they going to write their own myth?

N Yeah, but I'm thinking for tall tales, cause I don't –

P Okay.

N - (41.13) writing tall tales, so what they need to learn about tall tales is – what they need to learn about tall tales – they need to learn that um, they're grounded in history but not particularly true. I'm gonna be focusing on similies – no, exaggeration, yeah similies to exaggeration cause they –

P Okay.

N - exaggerate everything.

P Okay.

N And so I was thinking it might be kind of fun if they have tall tales at their table and we give them a magnifying glass then on their similie, go on a similie hunt –

P Um-hm.

N - find some similies in you book.

P Yeah. That's a good idea.

N Mark it with something, you know what I mean?

P Yeah.

N Um –

P Again –

N - but I don't know how to assess that. I don't know –

P - that's another time that you could use your color-coded sticky notes.

N Yeah.

P Use one color for similies and one color for exaggerate –

N Yeah.

P Make a poster. Have them make a poster.

N Yeah.

P It doesn't have to be a test.

N Yeah. The – what this unit has is – here's the worksheet (42.25) – so here's an example –

P Um-hm.

N - (42.32) the best picture in your mind is comparison of (42.32) so then they're writing their own. So maybe – maybe they can write their – I don't – I don't want them to do the worksheet, but maybe they could write their own.

P Um-hm. Have them write their own.

N Yeah.

P Make it a –

N Maybe give them some starters, suggestion starters –

P Yeah.

N This lesson is so boring that –

P Or write your own.

N Yeah.

P You write your own and then show them.

N Yeah.

P Get big posterboard, and write your own together with them and let them see – talk through the process that you're using to write it.

N Yeah.

P Do – do a think-aloud.

N Next I think this tells them to write it, but I don't think there's anything you'd have showing them – er, teaching them how to write it –

P Yeah.

N - is just write it. Some of them won't know how.

P No.

N Yeah.

P Um, another thing that you might want to consider for some of the students that you have that have the hardest um, difficulty with writing, is to give them um a worksheet with writing prompts. Give them a starter –

N Yeah.

P - so make it like a three paragraph thing but with a first sentence and a middle sentence and then an ending sentence, to get them to think in terms of that's the –

N I'm still having a hard time –

P - story, it has three parts.

N - knowing which students struggle with handwriting and which students struggle with thinking through the writing. It's hard to tell.

P Sometimes it is, yeah. Have you asked them?

N No.

P Why not?

N I don't know, I haven't thought about it.

P You don't have to discover everything.

N Yeah.

P I mean, it – teaching is a discovery process –

N Yeah, I can ask them –

P - but you can ask them. They'll tell you.

N Yeah.

P If the kid will tell you I can't write, it's very different than –

N I don't know.

P - telling you I don't know what to write.

N Yeah. Yeah.

P If you want to send it to me before you send it to Jeannie I'll keep an eye on e-mail.

N Okay. That sounds good. Thank you. Um, I'll just write this down. Where would you go? Ask (45.09) – okay.

P What else do you want to know?

N I think I just had an idea.

P You did?

N Maybe if when they're writing their own similies and exaggerations (45.30) with me, as a prompt I could give them one of the illustrations from one of the tall tales –

P Yeah. Yep. Try to give them things in two different – at least two different ways.

N Okay.

P So if you're writing something down, tell them what you're writing.

N Um-hm.

P If you are reading the story, show them – show them what the story is. Can you find a video?

N I have one of them, and then I couldn't find (46.05).

P But that would be important.

N Yeah, yeah. I found in our school library, there are two different tall tale videos, they're both a half-an-hour. Because that was another – yeah – (46.22 – 47.22 -instructions from another speaker). I love having you here to talk about this.

P Any time.

N I think –

P That's what I'm here for.

N - it's helping me talk about it. I –

P I love seeing how teachers have –

N I started – started just like throughout the whole year, any time I have an idea, I have, you know, this running document –

P Um-hm.

N - of just ideas and so (47.44 – 56.45 – discussion with whole group off record)

P All right?

N All right.

P Go home.

N I think I'm gonna stay for a bit.

P Yeah? You need to get your stuff done.

N I don't work well at my apartment, I usually go over to (56.55), but I just – I mean I think I'm gonna go straight over to the library.

P Think about um, big picture –

N Big –

P Big.

N Yeah.

P I can tell that you're a detail girl –

N Yeah.

P Think big. Take it from here – take it from here to breaking this down into one sheet per day –

N Yeah.

P - and then filling in –

N Yeah.

P - with your detail. And this is a great idea.

N Okay.

P Do one card per day because you can move them around.

N And then cross the – this actually makes sense (57.33) –

P Yeah.

N Yeah.

P Sticky notes.

N Yeah, yeah. (57.40).

P Yeah.

N Um, do you know by chance where it's possible to find a big map of the world?

P I have a big map of the world.

N Really?

P A paper one. You can have it.

N Thanks.

P I can bring it to you next week. I used to collect the maps that came in the National Geographic magazine –

N Oh. How big is it? Like wall -

P Oh no, it's uh, probably I don't know – 4 or 5 feet by 2 or 3 feet.

N Oh, cool.

P Okay.

N That's perfect.

P I'll bring it.

N Do you think – could I pick that up from you before next week? Where – oh, you live far away.

P I live in Ann Arbor.

N Oh, yeah, never mind.

P You can.

N Yeah, that's really not gonna happen.

P Where do you live at? Do you live around here?

N Yeah. I walk.

P Yeah. Um, I could put it in the mail for you.

N Yeah.

P I could put it in an envelope.

N Do you know – do you know of a teacher's store around Lansing to find – I need a big map of the world, and Paula has one at her house, but I need it by Monday.

P You need it this Monday?

(discussion with another person)

P They should have it at a teacher supply store. Right? I don't know then.

(More discussion about finding a teacher supply store – book store)

N Cause I would say, if not, I can just project it from, you know, like on the screen. But I wanted something that like a tangible thing I can keep afterwards. I mean, it's not (59.47)

–

P Yeah.

N Yeah.

P I could put it in the mail to you tomorrow morning, but it's not gonna get to you by Monday.

N Yeah.

(More discussion with other party)

P The old fashioned classrooms that had them all rolled up on top – (1.00)

N I was gonna ask, where did you get this?

P I got it um Office Max.

N Are they expensive?

P \$50 bucks.

N Oh.

P It's a school expense, tax deductible.

N It's really nice.

P I take it everywhere with me.

N Yeah.

P Do you have a cell phone?

N Yes.

P That records?

N Records, yeah, yeah.

P And actually your computer –
 N That's what I was gonna say.
 P - records it too.
 N - but it won't record, you know, the whole class, since I think it would be cool when they're having small group talk –
 P Yeah.
 N - to just stick this in the middle of the table when they're still all talking (1.01)
 P Oh, for something like that you can find them cheaper than this.
 N Really?
 P Yeah. And you can find the old-fashioned ones with the tape –
 N Oh, yeah.
 P - instead of being digital, being tape, and those are –
 N Really cheap?
 P Yeah. Those are fairly cheap.
 N Yeah?
 P Yeah. I would consider showing them a video.
 N Okay.
 P Give them another medium – definitely consider showing them a video somewhere in there.
 N Yeah.
 P Or if you don't want to go through the trouble of getting a video and a TV and all that stuff –
 N We have online, yeah. I actually, yeah. I actually searched online for that –
 P - can you, uh, does your computer do wireless in your classroom?
 N Yes.
 P There you go.
 N Um, we actually have our – the computer in the classroom is hooked up to the screen, you know, like here –
 P Um-hm.
 N So if it was on that computer then it would, you know, just be big on the screen, which is cool.
 P You-Tube.
 N Yeah. Okay.
 P All right?
 N Thank you.
 P Yeah. Any time. E-mail me –
 N Anything else –
 P - too if you want my –
 N - you need from be before next week? Anything?
 P No. I just want to know how your head works.
 N Okay.
 P I am going to ask you guys eventually to give me all of your writing work. Like whatever work you have – no, whatever work you've turned in to –
 N Okay.
 P - Jeannine.
 N Okay.

P So if you think of it, just e-mail it to me.

N Okay. What I may keep is copies of student work, do you want that as well?

P No.

N No?

P No. Um, and then I want to schedule my videotaping and my interview with you guys.

N Okay.

P Do you know what your weeks are gonna look like?

N Yeah.

P Let me go get my calendar. (1.02 – 1.03) Do you have to do a video recording of yourself for class? For your portfolio?

N I don't know. I probably will anyways.

P All right. So before you start teaching, and that is on what day?

N That's on Monday –

P The 19?

N Yeah. That's –

P This month?

N Yeah.

P It is this month then. No.

N Yeah. That's why I'm freaking out. So, I mean, I could do this today – I'm not – I don't need to go anywhere right now.

P You don't have to go anywhere right now?

N No, or if you're not ready, I could meet you over the weekend, too. I'm going to the football game on Saturday, but Sunday (1.04) –

P That's important stuff.

N Yeah.

P Yeah, we could do it on Sunday.

N Okay.

P We could definitely do it on Sunday.

N Okay.

P Do you not have breakfast? Do you want to have lunch?

N I have –

P I could feed you.

N Really?

P Yeah.

N Awesome. Lunch sounds good.

P Lunch sounds good? What time?

N One.

P 1:00. Where do you want to meet? Do you want to meet in the International Center here? Or do you want to meet off campus?

N Is off campus okay?

P Fine.

N The International Center is so loud and crowded –

P Yeah.

N - well, maybe not on a Sunday, but still – what about –

P You tell me.

N Have you ever been to Grand River Coffee?

P Where – where is that?
N It's on Michigan right past where – no it's on Grand River. Duh, that's the name. It's right past where –
P Tell me the name of it. It's Grand River Coffee?
N Grand River Coffee. I'm trying to think now if they have actual lunch, though. You know, I don't think they do.
P No?
N No.
P Okay.
N I mean, it's like frozen sandwiches, but – I don't know. Um, do you like Cosi on Grand River?
P Yeah, we can do Cosi.
N Is that okay?
P Yeah.
N Okay.
P Cosi on Grand River it is. You want to give me your phone number so I can call you just in case?
N Yes. 616-450-1318.
P Perfect. All right. So then we'll talk about your planning. By then it should be done, right?
N Yes, it will be done.
P Cool. Sounds good.
N Okay.
P Maybe go to –
N Besides you videotaping, do you want to talk about that – er not yet?
P Um, we'll talk about it on Sunday.
N On Sunday, okay.
P Cause by then you'll have a better idea of what you're doing.
N Yeah, that's true.
P Right?
N Yes.

APPENDIX Z: Megan First on-line Assignment

Part A

Wondering about writing

The first thing that came to mind when I read the task for this post was the difficulty that come with learning across ALL subjects when a student struggles with writing. Writing is a very convenient way to express one's thoughts and knowledge about any subject matter and is a common form of assessment, so students who are not effective at writing may be seen as not knowing the information at all. This could obviously be a potential problem for some students, but I'm not sure how to improve the problem. I've heard of allowing students to express their ideas through drawings instead of writing, but that might not always be possible. Besides, what if a student also lacks drawing skills? So I guess that students who struggle with writing will be at a disadvantage across all subjects.

Another concern is that I don't know much about helping students to improve handwriting skills. I know that some students with special needs that I have worked with have had poor penmanship or have had to put a lot of effort into forming letters, and I know that this lowers the amount of cognitive energy available to thinking about the actual content of their writing. So, I would love to help students become faster and neater and the actual process of writing words, but I'm not sure how – practice as much as possible? What about worksheets simply for the sake of improving handwriting? Usually I am not a big fan of worksheets but this is one situation where I could see them being useful.

A recent experience I've had that made me wonder about writing is with one of the fourth-graders in my classroom. He has struggled with reading and was just diagnosed with Dyslexia but often writes a lot and easily. With my limited knowledge about Dyslexia, I would have thought that writing would be a challenge for him too, so that surprised me – seems like I need to learn more about Dyslexia!

Part B

Firstly, I enjoyed the module very much. I had never completed a power point with voice recording before and found it to be more engaging and memorable than expected. I think the biggest impact this module has had on me is just by experiencing how difficult writing can be for struggling writers! I think that hearing and reading about something is beneficial, but then actually experiencing it (as in the writing activities) is much more powerful and insightful. I think I now have a better understanding of the frustration that students in my class may be experiencing, and I am sure that this understanding will make me more sensitive to their needs.

As far as the five main areas that were listed as likely concerns for struggling writers, I can't say that any of them were a surprise to me. However, I knew very little about actual strategies that could help remedy these concerns. I appreciate how she categorized the strategies by the issue that they deal with and made many notes to remember for use in the classroom! I was glad that she addressed the issue of how to improve handwriting because that was something that I expressed in my pre-module paragraph. I had never thought much about teaching paper positioning and pencil grasp. I had also never thought about setting goals for how much a student writes within a given time. I am a big fan of goal-setting and assessing so I really like that idea. Along those lines, I liked the idea of teaching students to review and monitor their own

handwriting. I want to encourage my students to become more meta-cognitive about their knowledge and behavior, so why not include handwriting as well!

Another point that stuck with me from the module is that assistive technologies must be used with care. I can see how easy it would be to get caught up in a new fad and not pause to consider the drawbacks along with the benefits of the new technology. This also made me curious to find out what technologies are used in the resource room in the school I'm placed at, how they work, and how they are used to help the students.

Something that was surprising to me was the issue of how memory affects writing ability. It makes sense now that the relationship is explained, but before the module I would have never thought of that as something to take into consideration. I was left wondering if there are any ways to improve one's short-term memory or if it is fixed.

A common thread that I found between the module and the Troia article is that both emphasized the need for the writing tasks to be authentic. This, to me, is a huge factor in determining how motivated students are to write. I would like to learn more about possible authentic assignments that could be given to students. Writing letters to a politician and pieces for the school newspaper are common suggestions, but what are some other ideas? Another common thread I discovered was describing the importance of teaching cognitive procedures, not just the physical procedures. I think that sometimes teachers assume that students know how to brainstorm, plan, or assess a piece of writing, and that is not always the case. Making these procedures or "trains of thought" visible could help students learn how to accomplish those things. In fact, I think that is true of all subjects. I plan to keep this in mind as I observe and plan lessons for my classroom this year.

After reading the article by Troia and completing the module, these are the things that I plan to implement in my classroom right now. Soon we will begin "writers workshop" four days per week in my class, so this is the perfect time to think about these issues. First, I will work to build a positive environment during the writer's workshop and especially during sharing of writing. This is already established pretty well in the classroom so it shouldn't be that difficult, I will simply remind students to carry over the practice treating others and their ideas with respect to the subject of writing as well. Secondly, I will model my own cognitive processes to the whole class; this will benefit everyone in the class, including those who struggle with writing. Thirdly, I will think more critically about teaching spelling. Rather than simply giving my students lists of words to memorize, I will try to draw words from their own mistakes, their readings, or sets of related words. Once again, I think that this practice will help everyone in the class.

One parting comment is that I still don't know much about dyslexia – this is something that I want to educate myself about so that I am better prepared to assist the student in my class with dyslexia!

APPENDIX AA: Megan Project One

Literacy Context at
 [REDACTED] Elementary

[REDACTED] Public Schools
 Mrs. V's fourth Grade Class
 September 2009
 by Megan

| Resource | Location | Access | How Helpful |
|-------------------------------|-----------------|--|---|
| "Librarian" | Library | Meet during lib time weekly, email, or appointment | Can get materials from other schools, knowledgeable about books. |
| Library Books | Library | Check out | Wide selection, students or teachers can check out, use for research projects. |
| Computers | Library | During weekly library time | Students can use to type finished writing pieces. |
| Book Sets | Book Room | Check Out | Leveled by grade and level, good for group readings. |
| DRA Kits | Book Room | Check Out | Can use for additional assessment of students' reading ability. |
| Writing Prompt Resource Books | Book Room | Check Out | Get ideas for students' writing. |
| "Intervention Specialist" | Book Room | Appointment or email | Collaborate ideas for implementing interventions for struggling readers. |
| Tape recorders | Classroom | Use anytime | Students can record themselves reading a book or a writing piece. |
| Calkins PD | ELHS | Required through district | District-wide professional development throughout Oct. on implementing Calkins writing. |
| East Lansing | Abbott Rd. | Check out | Large supply of books, books on tape, and movies. |

Table 14 - Megan Literacy Resources

Literacy Programs

Instructional Models

Writer's Workshop: Lucy Calkins

Students use the writing process of brainstorming ideas, selecting an idea to expand on, write a draft, revise and edit, and produce a final piece. Mini-lessons are taught throughout the year to teach strategies such as “zooming in.”

Genre Study Units

Students study different genres of texts. GLCE-aligned resources that have accumulated over the years are provided by East Lansing School District. Though teachers are recommended to teach using these resources, they make design lessons however they want as long as they cover the GLCEs. Many different methods of instruction are utilized, including guided reading, literature circles, and book clubs.

Weekly Spelling: Sitton Spelling

The emphasis is on ‘spelling skills’ (such as short and long vowels), not on memorization. Students are given 5 preview words on Monday, then take a test with 20 words and a skills portion on Friday. One weekly homework assignment is included. Words studied are common words.

Advanced Spelling: Wordly Wise

Students who prove to consistently score very high on the Sitton Spelling tests will use this program instead. The focus is on vocabulary and context clues. The words are drawn from common grade-level standardized tests, literature, and textbooks.

Independent Reading

Students chose books from class library, bring from home, or check out from the school library, and read silently to themselves. They may sit on the couch or floor if they choose.

Read Aloud

The instructor reads part of a chapter book aloud to the class while they listen.

Instructional Resources

- Lucy Calkins books
- Genre study unit materials
- Sitton Spelling
- Wordly Wise Vocabulary

| | Component | Time Spent |
|--------|-------------------|----------------|
| Monday | Spelling Practice | 30 min |
| | Reader's Workshop | 40 min |
| | Writer's Workshop | 50 min |
| | Read Aloud | 10 min |
| | Total | 130 min |

Table 15 – Megan Literacy Schedule

Table 15 (Cont'd)

| | | |
|-----------|----------------------|--------------------------|
| Tuesday | Kindergarten Buddies | 50 min |
| | Reader's Workshop | 40 min |
| | Writer's Workshop | 30 min |
| | Read Aloud | 10 min |
| | Total | 130 min |
| Wednesday | Library | 30 min |
| | Reader's Workshop | 40 min |
| | Writer's Workshop | 50 min |
| | Total | 120 min |
| Thursday | Writer's Workshop | 50 min |
| | Read Aloud | 10 min |
| | Total | 60 min |
| Friday | Spelling Test | 30 min |
| | Read Aloud | 10 min |
| | Total | 40 min |
| | | |
| | Weekly Total | 480 min = 8 hours |

Table 15 – Megan Literacy Schedule

Literacy Across the Curriculum

Social Studies: A lot of reading and writing is involved all year. Weekly, the students are expected to read news articles or view news reports then write factual questions pertaining to the news story.

Science: A lot of reading is also included in the science curriculum. The students also complete short research reports on scientific topics.

Math: Limited amount of reading and writing is included. The extent of a writing assignment is usually not more than a few sentences. Also, students are not expected to discuss with each other very much.

Community Learning Time: A new program implemented this year, all the fourth-graders meet in the media center once a week for an hour of instruction with the principal. The content is usually character-building topics, such as ways to be courteous, and the methods are usually

listening and speaking in a class discussion, then writing your ideas in a notebook. Ideas are then usually shared.

| | Most Emphasized | When | Least Emphasized | When |
|--------------------------|------------------------|---------------------------------|-------------------------|---|
| Reading | Narrative Text | Through most of the genre study | Fluency | The rare occasions students read out loud |
| Writing | Writing Process | Writer's workshop, 4 days/week | Grammar Usage | Maybe during editing in the process |
| Speaking | Discourse | Literacy Circles and book club | Conventions | Book reports |
| Listening/viewing | Response | Genre Study | Conventions | Attending to presenters or lecture |

Table 16 – Megan Analysis of Programs

Literacy Assessment

Leroy

I knew I wanted to choose Leroy right away because it was clear on the first day that he struggled in reading and writing. His formation of letters is slow and he makes frequent spelling errors, even on “basic” words. He has not shown much interest in reading or writing, no matter what the topic is. It seems that sometimes he does not begin an assignment because he has not read the directions. Two weeks into school, he was diagnosed with Dyslexia. I want to make reading and writing more enjoyable for him, and also learn strategies to support his literacy learning.

Guiding Questions:

- How can I peak Leroy's interest in reading and writing?
- What topics and genres interest him?
- How can Leroy's confidence in his abilities be increased?
- Which specific reading and writing skills need the most improvement?
- What are strategies to use to improve his decoding skills?
- What are strategies to use to improve his handwriting?

Laura

At first glance, Laura's handwriting is poor. Her letter formation is slow and sloppy. It takes her a longer-than-average amount of time to transcribe text. It is hard to tell if she has other concerns, such as organization, because most of her writing pieces are so short. However, instead of feeling defeated, Laura listed “writing” as one of the two goals she set for herself at

the beginning of the year. I want to help her achieve that goal and help make writing a more natural and less frustrating process for her.

Guiding Questions:

What are strategies to use to improve her handwriting?

How aware is Laura of her own poor handwriting?

Are there other skills and/or cognitive procedures to improve?

Liz

Liz is pretty much an “average, smart student.” She stays focused during work time and completes her assignments neatly and on time. She usually scores well, and treats others with respect. Since she does not cause behavior problems or struggle with literacy, I want to make sure that we as instructors do not forget to challenge her. I also want to assess in which specific skills in literacy Liz needs the most improvement.

Guiding Questions:

Even though Liz doesn’t struggle, what are her weak points?

How can we address and remedy her weak points?

How can we assure that she doesn’t lose interest in books, due to being too easy?

Can Liz be utilized to help her peers?

How can she improve her handwriting?

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| APPENDIX AB: Megan First Informal Conversation |
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I spoke briefly with Megan. She said that GLT is going well (she started this week) but not according to the plan she had set out. She has not had a chance to video-tape herself and school is out today and tomorrow due to the H1N1 Flu.

She was surprised that she had over-planned and had too many activities laid out for each day. So, instead of giving the students the last 4 or 5 days to write a myth or legend, she is going to lay the content throughout all 10 days and have the students write a little bit each day, as they go along.

We talked about assessment and having a quiz at the end of the unit (written and oral) as well as activating knowledge everyday by using phrases the students themselves write/say during their explorations of myths and legends. The “wondering” poster will also serve for Nicole to gauge her own teaching daily but checking on the questions that students still have unanswered.

Nicole was also surprised at how slow students read and how that will affect her planning, as well as the fact that explorations must be guided and/or modeled in order for the students to know what is being asked of them.

One of her students, a boy with some oppositional/defiant and attention-getting behaviors is really testing her and Nicole is having a hard time with that. With both the student himself and the kind of example she is giving the rest of the class. We brainstormed a couple of strategies she should try (time outs, special time with her, jobs and responsibilities, etc.) and also talked about the consequences of sending kids to the office and how to set up your own classroom management strategies to ensure a smooth school year from day one.

Unit Overview

Name: Megan Grade Level: 4th School: ElementaryCT:

Unit Goal: Exposure of, appreciation for, and identification of key traits of myths, legends, and tall tales. Grade Level Content Expectations that this unit will work toward:

R.NT.04.01 describe the shared human experience depicted in classic, multicultural, and contemporary literature recognized for quality and literary merit. **R.NT.04.02** identify and describe the structure, elements, and purpose of a variety of narrative genre including poetry, myths, legends, fantasy, and adventure.

R.NT.04.04 explain how authors use literary devices (including flash-forward and flashback) to depict time, setting, conflicts, and resolutions, and to enhance the plot and create suspense.

R.CM.04.03 explain relationships among themes, ideas, and characters within and across texts to create a deeper understanding by categorizing and classifying, comparing and contrasting, or drawing parallels across time and culture.

W.GN.04.01 write a cohesive narrative piece such as a myth, legend, fantasy, or adventure creating relationships among setting, characters, theme, and plot. **W.PR.04.01** set a purpose, consider audience, and replicate authors' styles and patterns when writing a narrative or informational piece.

W.PR.04.02 apply a variety of pre-writing strategies for both narrative and informational writing (e.g., graphic organizers such as maps, webs, Venn diagrams) in order to generate, sequence, and structure ideas (e.g., plot, setting, conflicts/resolutions, definition/description, or chronological sequence).

Content Objectives for the unit:

1: Students will be able to explain the purpose and origin of myths, legends, and tall tales, across all cultures. 2: Students will be able to identify the setting, character traits, and narrative form of myths, legends, & tall tales. 3: Students will be able to identify symbolism in the real world and in myths and legends. 4: Students will be able to identify and create similes and exaggerated descriptions. 5: Students will be able to apply the character traits, similes, and exaggerated descriptions to a tall tale character. 6: Students will be able to generate criteria for writing own myth or legend, based on the key traits characteristics shared by all of them. 7: Students will be able to create own myth or legend in the form of a book, picture book or graphic novel, which demonstrates knowledge of the characteristics of the genre.

Attitude and Process Intentions for this unit:

1: Students will be able to gain appreciation for the variety of cultures around the world. 2: Students will be able to view each other as resources of information. 3: Students will be able to provide each other with constructive feedback of myth or legend draft. 4: Students will be able to link and apply knowledge of myth, legend, and tall tale content to the real world. 5: Students will be able to revise and reflect on their current knowledge about myths, legends, and tall tales. 6: Students will be able to express their curiosities and the thoughts that they are still wondering about. 7: Students will be able to summarize stories and lessons by identifying the main points.

Main assessments used to determine if your students meet your unit objectives:

1. Drawing of tall tale character with appropriate character traits, simile, and exaggerated description. 2. Creating a myth or legend with appropriate setting, characters, structure, and purpose. 3. Performance on cumulative written or oral assessment (test) on content objectives. 4. Individual revision of pre-assessment responses.

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| <p>Mon. 10/19/09</p> <ul style="list-style-type: none"> • Obj #1, 2 • Intro: Imagine that lived before science explained world – how would you? • Read aloud of <i>Legend of Sleeping Bear</i> by Wargin, focusing on purpose and setting, then students read choice text individually or in pairs. • Mini-lesson on purpose and characteristics of myths and legends, to generate a class list. • Daily closing – summarizing main points of lesson on document, post a card with name of stories read to location of origin on world map, then students write and post “wonderings” on sticky note, and browse each others’. • I will look for students notes on the characteristics, and contribution during discussion. | <p>Tue. 10/20/09</p> <ul style="list-style-type: none"> • Obj # 1, 2 • Read summary points from yesterday’s lesson. • Warm up – how can you explain the sun and moon? • Read aloud of <i>Why the Sun and Moon Live in the Sky</i> by Nevin, focusing on purpose, setting, characters, and structure. • Play telephone to demonstrate that things change as retold. • Students read short myths about the moon in pairs, recording the characteristics on Myth Worksheet. • Students share a summary of their moon myth in small groups. • Whole class discussion about how different cultures produce different myths, but still share common traits. • Daily closing – summarizing main points of lesson on document, post a card with name of stories read to location of origin on world map, then students write and post “wonderings” on sticky note, and browse each others’. • I will look for recording and comments about genre characteristics and observations of cultures. | <p>Wed. 10/21/09</p> <ul style="list-style-type: none"> • Obj # 3 • Read summary points from yesterday’s lesson. • Warm up – view photos of sculptures of Pandora, write symbols you can think of. • Read aloud of <i>Pandora</i> from <i>Read and Understand</i>. • Mini-lesson on symbols, then students match cards with common symbols in pairs. • Teacher re-reads <i>Pandora</i> while students highlight symbols they come to. Conversation about the symbols in <i>Pandora</i>. • Students add predicted meaning to cards of symbols commonly found in myths. • Students revise their responses on their pre-assessment. • Daily closing – summarizing main points of lesson on document, post a card with name of stories read to location of origin on world map, then students write and post “wonderings” on sticky note, and browse each others’. • I will look for responses during lesson, performance during symbol matching activity, and revised pre-assessment. |
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Table 17 – Unit Plan Outline

Table 17 (Cont'd)

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| <p>Mon. 10/26/09</p> <ul style="list-style-type: none"> • Obj # 1, 2 • Intro: Imagine that you are pioneer – how would you get hope for surviving nature? • Read aloud of <i>Paul Bunyan</i> by Kellogg, focusing on structure of story, character traits (show drawings). • If time allows, read another tall tale. • Through discussion, class generates list of common traits of tall tale heroes. • Daily closing – summarizing main points of lesson on document, post a card with name of stories read to location of origin on world map, then students write and post “wonderings” on sticky note, and browse each others’. • I will look for thoughtful responses on paper and in discussion. | <p>Tue. 10/27/09 (half day)</p> <ul style="list-style-type: none"> • Obj # 1, 2 • Warm up activity. • Read summary points from yesterday’s lesson. • Volunteer students perform <i>Febold Feboldson</i> read-aloud play. • Class charts Febold’s charac If time allows, show <i>Captain Stormalong</i> clip on youtube. • Daily closing – summarizing main points of lesson on document, post a card with name of stories read to location of origin on world map, then students write and post “wonderings” on sticky note, and browse each others’. • I will look for correct identification of his character traits. | <p>Wed. 10/28/09</p> <ul style="list-style-type: none"> • Obj # 1, 2, 5 • Warm up activity. • Read summary points from yesterday’s lesson. • Read <i>Thunder Rose</i> by Nelson, focusing on structure and character traits. <p>Show <i>Pecos Bill</i> video clip from youtube, character traits.</p> <ul style="list-style-type: none"> • Individually, students choose tall tale hero to draw, showing off their traits. They also include words to describe the character. Trait chart available for support. • Daily closing – summarizing main points of lesson on document, post a card with name of stories read to location of origin on world map, then charting students write and post “wonderings” on sticky note, and browse each others’. • I will look for accurate and expressive drawings. • (note: Morning task “If you were going to be a myth, legend, or tall tale for Halloween, who would you be? Show me in words or drawings what your costume would look like.) |
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Table 17 – Unit Plan Outline

Table 17 (Cont'd)

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| <p>Mon. 11/2/09</p> <ul style="list-style-type: none"> • Obj # 4, 5 • Warm up activity. • Read summary points from previous lesson. • Read beginning of <i>Davy Crockett</i>, while students highlight examples of hyperbole on their copies. • Short discussion of purpose of hyperbole (humor, makes them heroes, etc.) • Students complete short worksheet to make own hyperboles about themselves. • Reread the beginning of <i>Davy Crockett</i>, while students highlight similes in the text. • Short discussion of purpose of similes (humor, visualize, etc.) Students complete short worksheet to make similes about themselves. • Students write a hyperbole and a simile about the character that they drew, and attach to drawing. • If time allows, I will read character traits and descriptions from students work, asking students to "Guess Who" I am. • Daily closing – summarizing main points of lesson on document, post a card with name of stories read to location of origin on world map, then students write and post " | <p>Tue. 11/3/09</p> <ul style="list-style-type: none"> • Obj # 6 • Show zebra myth drawing to remind students of myth Class brainstorms ideas traits, and Buffalo Woman drawing to remind students of legend traits. • Introduce task of writing myth or legend – requirements, format (book, picture book or graphic novel), audience (other classes in the school, peers) worksheets to help guide thinking. Show examples and have class evaluate. • for stories, sharing ideas from optional homework assignment. • In Short time to share progress with neighbor. • I will look for collaboration, and demonstration of knowledge of traits. • Individual work session. | <p>Wed. 11/4/09</p> <ul style="list-style-type: none"> • Obj # 7 • Instr. Format • Review goals for personal myth or legend. • Individual work session, while I conference with students. • Short time to share progress with neighbor. • I will look for demonstration of genre traits in their writing. |
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Table 17 – Unit Plan Outline

Table 17 (Cont'd)

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| <ul style="list-style-type: none"> • wonderings” on sticky note, and browse each others’. • I will look for correct phrases highlighted, creativity on worksheet, and expression on character descriptions. | <ul style="list-style-type: none"> • | |
| Mon. 11/9/09 <ul style="list-style-type: none"> • Obj # 7 • Review goals of personal myth or legend. • Individual work session. • Once students are done with first draft, they will meet with a partner for a peer editing conference. Students will provide constructive feedback. • Then students will return to their piece to revise and edit. • I will continue individual conferences. • I will look for collaboration, quality of feedback, and traits of genre in writing. | Tue. 11/10/09 <ul style="list-style-type: none"> • Obj # 7 • Review goals of personal myth or legend. • Individual work session. Students will continue to edit and revise their piece. • Once ready to produce final copy, students will have choice of hand-writing or typing. • Students will tag their myth or legend on world map. • Students who finish early will read myths and legends of choice, tagging them on the map. • I will look for collaborations and evidence of knowledge of genre characteristics in writing. | Wed. 11/11/09 <ul style="list-style-type: none"> • Obj # 2, 7 • Sharing of completed stories: each students will have one minute to read the beginning of their myth. Quiet applause for each student. • Administer individual assessment. For Part 2 of assessment, students choose to complete written or orally. May use stories and books in the room as a resource. • While some students complete silent written assessment, I will conduct oral assessments in the hallway. Once students are complete, they will complete as short rating to evaluate my teaching, then read quietly at their desk. • I will look for pride and excitement during the share session. I will use a rubric to assess and give feedback for the formal assessments (written and oral). |

Table 17– Unit Plan Outline

Lesson 1: Introduction to and Features of Myths and Legends

Date: 10-19-09

Estimated length: 40 minutes

Objectives for today's lesson:

- 1: Students will be able to explain the purpose and origin of myths, legends, and tall tales, across all cultures.
- 2: Students will be able to identify the setting, character traits, and narrative form of myths, legends, and tall tales.

Materials for students:

Variety of myths and legends (picture books and copied texts)
Sticky notes
Story name card

Materials for teacher:

Legend of the Sleeping Bear by Wargin
Legend of the Indian Paintbrush by dePaola
Sticky notes
Document camera and computer
Key traits chart (for sticky notes)
Entrance directions on screen

Materials for classroom:

Wonderings poster
World map

Entrance directions – Screen reads “Wash up, get your snack, and be ready in your seat. Silently browse the books at your table while you eat snack today.”

Introduction – Set purpose of creating myths (2 min)

- I turn off lights for kids to imagine. “Imagine that you live a long time ago. Scientists haven’t discovered much about how the world works yet. When you look up at the night sky, you see bright shining lights. You see the plants grow and change. You see the sun moving across the sky. You see animals that look and act differently. You see different forms of land, like mountains and lakes. What do you think about those things? How do you explain them? If you don’t know the scientific reason, how do you think those things were made? How do you make sense of the world?” Students have 20 seconds to respond to neighbor.

Whole class read-aloud (14 min)

- Students move to sit on the floor. I introduce book, *Legend of the Sleeping Bear*, as a book that explains one of those things. “While I’m reading, listen for the purpose of the story, the setting, and the characters.” (write headings on doc cam.)
- Read the picture book.
- “What did you think?” (quick responses)
“What is the purpose of this story? What does it do?” (responses → explain how dunes form.
record on doc cam.)
“What is the setting? Where? When?” (responses → long long ago, in MI. record on doc cam).

“Who are the characters? What are they like?” (responses → talking bears. record on doc cam).

- Read the introduction of book, emphasizing oral retelling and grounded in truth but not necessarily true.

Explore texts to find key traits (14 minutes)

- Explain task – “There are about 30 myths and legends in this room to explore. When I tell you to, you will return to your seat and choose a story at your table to read. While reading, be thinking about the purpose of the story – what does it do? the setting – where and when? and the characters – who are they? Then we’ll all share what we found, so we can figure out what the things are that make a story a myth or a legend. To help you remember your thoughts, jot down what you notice on a sticky note.” (model, then instruct to work individually or in responsible pairs. Also may choose to read *Legend of the Indian Paintbrush* on couch with me.) Ask student to rephrase directions, then direct them back to seats to work.
- Students will work individually or in pairs. I will first ensure that all students are on task, then read a book with the students who choose to listen rather than read. If students finish early, they are to continue reading myths and legends of their choice.

Class collaboration (5 min)

- Students post their stickies under the appropriate heading on the chart. I read excerpts from each column, directing the students to think about commonalities. Through think-pair-share, we will produce a class list of the key traits, which I will record on the doc cam in their language. Anticipated list:
 - *Purposes of Myths and Legends*
 - Explain landform
 - Explain how the world or something in nature was created
 - Explain the appearance of animals
 - Describe someone who did something memorable
 - Explain the history of something
 - *Settings of Myths and Legends*
 - A really long time ago, maybe before the world was created
 - Different places around the world
 - *Character Traits in Myths and Legends*
 - Talking animals
 - Things from nature in human form (personification)
 - People from different cultures
 - Gods and goddesses

Closing – Review, mapping, and thinking about more (5 min)

- I ask students what they would say if someone who was absent asked “what did you learn in language arts yesterday?” Demonstrate how this is a summary of the lesson. Record under title *What we learned about myths and legends on Oct 19* on document camera.
- Direct students to complete two things 1) write name of story they read on a little notecard, and tape it on the country it originates from on the world map. 2) Write down

something they are still wondering about on a sticky, and post it on the wonderings poster.

- Excuse students to lunch, asking them to place their book on my desk on the way out.

Accommodations and Support

- Much support is built into the lesson for all students. They choose to work individually or with someone else, which text to read, or to listen to me read. The texts available represent a variety of difficulties and lengths. Students also have the option to switch texts if they change their mind after beginning to read. This will work to meet the needs of all students in the classroom, including the three focal students.
- For two students with special needs, there is a parapro in the classroom. She will be available to keep students on track and help guide their thinking and reading.

Assessment

- I will monitor students responses in whole class and small group conversations, looking for understanding of knowledge and misconceptions.
- I will read the responses on the stickies for accuracy
- I will read the wonderings poster to gain insight into their thoughts and inform future instruction.

Lesson 2: Myths and Legends Come from Many Cultures But Share Same Traits

Date: 10-20-09

Estimated length: 40 minutes

Objectives for today's lesson:

- 1: Students will be able to explain the purpose and origin of myths, legends, and tall tales, across all cultures.
- 2: Students will be able to identify the setting, character traits, and narrative form of myths, legends, and tall tales.

Materials for students:

Copies of myths from *Moontellers* by Moroney
Myth Worksheet
Clipboards

Materials for teacher:

Why the Sun and the Moon Live in the Sky by Dayrell
“Fires Wild Dance” in *Zamani* by Nevin
Summary of previous lesson
Document camera and computer
Entrance directions on screen

Materials for classroom:

Wonderings poster
World map

Entrance Directions – Screen reads “Wash up, get your snack, and be ready in your seat. Think silently about how you might explain to someone why the moon and the sun are in the sky, and

why the moon does what it does. Once you have some ideas, you may read silently until we are ready to begin.”

Introduction – Review and share (2 min)

- I ask students to read the summary of yesterday’s lesson aloud with me.
- Students have 2 minutes to share their thoughts about the sun and the moon with their neighbor.

Whole class read-aloud (14 min)

- Students move to sit on the floor. I introduce book, *Why the Sun and the Moon Live in the Sky*, as a book that explains one of those things. “This is a story from Africa. While I’m reading, listen for the purpose of the story, the setting, and the characters.”
- Read the picture book.
- “What did you think?” (quick responses)
“What is the purpose of this story? What does it explain?” (responses → explain how moon and sun went to sky. record on doc moon myth worksheet.)
“What is the setting? Where? When?” (responses → long long ago, maybe in Africa. record).
“Who are the characters? What are they like?” (responses → elements in human form. record).
- Read the end of book, emphasizing oral retelling. If time allows, play telephone to demonstrate.
- Mention how also has a problem and solution, like all narrative texts.

Paired reading and sharing of moon myths (13 minutes)

- Explain task – “In groups of two, you will read one of these 11 myths. Your partner will be your writer’s workshop partner. You may decide how to read it – together, alternate lines, one person volunteers to do reading. Then you’ll share your myth with another group. To help you remember the key traits in your myth, fill out the Myth Worksheet with your partner while you read. (model). It may help to read your myth twice. Choose one person to be the recorder of information, and one person to be the reporter who will report their myth to others. Once your pair feels that you have a solid understanding of your myth, raise your hands and I will help you find another pair that is ready to share. When you share, give them a summary of your myth. What is it about? Make sure to include the key traits you wrote on the Myth Worksheet. Then, second half of the page is background information about the culture that the myth came from – it’s interesting, but we won’t have time to read it in class today. You have about 10 minutes to read your myth and share with another group.” Ask student to rephrase directions, then direct them to find their partner and pick up worksheets and clipboards.
- As students work, I will circulate the classroom and listen to student comments. I will direct pairs to collaborate once they have read their own myth. If groups of students finish discussing, I will help form new groups to share again.
-

Class discussion (6 min)

- Students will move chairs to form a circle arrangement in the room. They will sit by partner and have their myth and worksheet available.
- I will tell students that the goal of this discussion is to share our ideas and learn from each other's ideas. We will review positive ways to behave when people share ideas, and generate a list of *Things We Will Do To Have A Successful Class Conversation*. I will ask them their opinion to raise hands or not raise hands. I will record this on the document camera. We will pantomime a whole-class handshake from our seats to agree.
- Discussion will focus on these central questions, which I will prompt as necessary:
 - What did you notice the same about the myths?
 - What did you notice that was different?
 - What does that tell you about different cultures and people across the world?
 - How is the culture that the myth came from reflected in the story?
 - How did these myths come to be? What does that tell you about all cultures?

Closing – Review, mapping, and thinking about more (5 min)

- I ask students what they would say if someone who was absent asked “what did you learn in language arts yesterday?” Demonstrate how this is a summary of the lesson. Record under title *What we learned about myths and legends on Oct 20* on document camera.
- Direct students to complete two things 1) write name of story they read on a little notecard, and tape it on the country it originates from on the world map. 2) Write down something they are still wondering about on a sticky, and post it on the wonderings poster. Also browse and respond to stickies of peers.
- Excuse students to lunch, asking to return their myth, worksheet, and clipboard on the way out.

Accommodations and Support

- The worksheet will scaffold the students' thinking to help them both summarize and identify the key traits.
- The pairs are thoughtfully planned to represent a mix of stronger and weaker writers and readers. By allowing the students to choose themselves who reads, writes, and speaks, they can negotiate to best serve their needs. This will be especially beneficial to R and L, who struggle with reading and writing.
- The task is continuous, in that students continue to share in pairs until it is time for the discussion. This is beneficial to the students who will finish quickly, as they will then have the opportunity for more exposure and speaking (rather than working on an unrelated task when complete).
- For two students with special needs, there is a parapro in the classroom. She will be available to keep students on track and help guide their thinking and reading.

Assessment

- I will observe students responses in class discussion and small groups, looking for proper and in-depth knowledge of the key traits, and thoughtful responses about cultures and all people

- I will also collect the completed Myth Worksheets to assess written identification of traits. I will compare these to the trait sticky notes from the previous lesson to monitor improvement.
- I will read the wonderings poster to gain insight into their thoughts and inform future instruction.

Lesson 3: Symbolism in Myths and Legends

Date: 10-21-09

Estimated length: 40 minutes

Objectives for today's lesson:

3: Students will be able to identify symbolism in the real world and in myths and legends.

Materials for students:

Copy of *Pandora*
 Highlighters
 Common Symbols card set
 Myth Symbols card set
 Story name card
 Sticky notes
 Previous pre-assessment

Materials for teacher:

Photos of Pandora
 Copy of *Pandora*
 Document camera and computer
 Entrance directions on screen

Materials for classroom:

Wonderings poster
 World map
 Summary of previous lesson

Entrance directions – Screen reads “Wash up, get your snack, and be ready in your seat. While you eat, draw some symbols that you know on a sticky note from your bin. You may silently read at your desk if you draw as many as you possibly can.”

Introduction – Review and share (2 min)

- I ask students to read the summary of yesterday's lesson aloud with me.
- I show students photos of drawings and sculptures of Pandora, one of the gods in myths from Greece.

Whole class read-aloud (4 min)

- I distribute copies of *Pandora* students.
- I read the story shown on the doc cam while students follow along. I pause to explain that Jupiter is a character.
- “What did you think?” (quick responses)

Matching common symbols (5 min)

- I tell students to put story aside and we will come back to it. I distribute one set of the Common Symbol Cards to each pair of students. I explain that symbols have two layers

– what they look like or a word they sound like, and something else deeper that they mean. I instruct them to work with their partner to match each symbol with what it means. (model example – heart shape is used to mean love). Students then reflect on the symbols they wrote during snack time and record the meanings.

- Students match cards while I circulate.
- Once complete, I draw sticks to ask students what pairs they matched. Have option to “pass”.

Symbols in mythology (9 min)

- I tell students that I am going to reread *Pandora*, and this time they are to highlight any words, things, or characters that they think could mean something else (is a symbol).
- After reading, ask students to share their highlighted words to their neighbor, then ask for volunteers to offer answers (symbol, meaning, and how figured out meaning). Record symbols and meanings on doc cam. (Anticipated:)
Pandora = curious person Last creature = hope for good
Insects = bad things in life Chest = bad things that happen, bad things people do
- Then, I distribute a new set of cards to pairs of students. One side has a common symbol found in mythology (such as sunlight) and the other side is blank. Students are to fill in the meaning with what they think the symbol could mean. After a pair is done, they are to share their responses with the other students at their table and say why they chose that meaning.

Revising thinking (5 min)

- I distribute the pre-assessment that each student completed before the unit. I tell them they have 5 minutes to make any changes or additions they can, using a different colored pen or pencil than the first time they wrote. New blank pages will be available if they don’t have enough space.

Closing – Review, mapping, and thinking about more (5 min)

- I ask students what they would say if someone who was absent asked “what did you learn in language arts yesterday?” Demonstrate how this is a summary of the lesson. Record under title *What we learned about myths and legends on Oct 21* on document camera.
- Direct students to complete two things 1) write name of story they read on a little notecard, and tape it on the country it originates from on the world map. 2) Write down something they are still wondering about on a sticky, and post it on the wonderings poster. Also browse and respond to stickies of peers.
- Excuse students to lunch, asking them to place their book on my desk on the way out.

Accommodations and Support

- This lesson uses limited reading and writing skills, making it accessible to those students for whom those skills are a challenge (including R and L).
- Visuals are provided of Pandora to help with visualization, the symbols on the cards, and by the showing of the video.

- Use of pair work will allow students to use each other as a resource for ideas. The pairs are also thoughtfully constructed to match students with peers they can cooperate with and avoid behavioral concerns.
- I will create a set of cards with more complex symbols for the students in the class that usually understand information very quickly, as a way to challenge them.
- During the revision of the first pre-assessment, I will offer L and R the chance to dictate their thoughts to me while I transcribe. This will remove the barrier of writing to express their thoughts.
- For two students with special needs, there is a parapro in the classroom. She will be available to keep students on track and help guide their thinking and reading.

Assessment

- I will look for proper identification of symbols on the highlighting activity sheets.
- I will observe student comments in regards to creative and logical thinking about symbolism.
- I will assess the symbol cards created by the students for logical meanings.
- I will read the wonderings poster to gain insight into their thoughts and inform future instruction.
- I will assess the revised pre-assessments for
 - accuracy of content
 - quantity of content
 - depth of content
 - improvements since beginning

Assessment Plan

There are many different types of assessment of student learning built into this unit, including the following:

- continuous insight into the students current and changing thoughts regarding the unit (wonderings)
- pre-assessment of broad topics, and later a revision of the pre-assessment
- worksheet which demonstrates identification of traits of myths and legends (Myth Worksheet)
- worksheet which demonstrates creation of similes and hyperboles
- drawing of tall tale character with logical character traits and descriptions
- writing own myth or legend with appropriate structure and elements (book format, picture book, or comic strip)
- performance of analysis of tall tale read-aloud play
- frequent observations of students responses related to the content, in small groups and whole class discussions
- performance of summative assessment (choice of written or oral)

Many of the assessments are instructed as “show me with words or drawings,” allowing each student to choose which expression is best suited for him or her. The students will have the option to produce their own myth or legend in the form of a book, picture book, or comic strip/graphic novel. This allows them to pique their strengths and interests. I will publish a

“class book of myths and legends” using the stories the students create, to be kept in various classrooms in the building. The criteria used to evaluate the myths or legends that the students write will be generated by the students.

The students in the classroom with IEPs will still be expected to complete all work, as stated in the IEP, given accommodations when needed such as extra time to work and breaks from learning. The three focal students will follow the same assessment plan as the rest of the class. The second half of the summative assessment (thinking deeper, and necessitating more writing than the first part) will be offered in two forms – written and oral. This ensures that students who struggle to write are not at a disadvantage to express their thoughts (including the focal students).

Quality and quantity of student learning will assess my design and implementation of the unit, as well as the formal “teacher evaluation” that the students will complete on the last day.

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| APPENDIX AD: Megan Second Informal Conversation |
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- P All right. So tell me how it's going?
- N It's going well. Um, the biggest surprise for me was that I planned way too much for each lesson, so – and I could have quickly tried to get everything in at the end but I didn't want to do that. So what I decided to do instead is, uh, I planned like the last four or five days for the students to write their own Myth or Legend –
- P Um-hm?
- N - and I'm just gonna – I think cut that out and then just spread each lesson over that time so we'll just have more time basically and not do the writing at the end.
- P So how are you going to assess your unit?
- N Well, I'm gonna – I was also planning on giving just a – basically a written test at the end –
- P Um-hm.
- N - um, I'm still playing with the idea of giving some kids the option, we'll all get the option of doing it orally instead of written –
- P Um-hm.
- N Um, and then I was just talking with Jenna (.55) and she's thinking of having her kids write a Myth or Legend but do a shortened version –
- P Um-hm.
- N - first showing them examples that are really short, and so maybe – I'm still thinking – thinking about doing that rather than a whole huge production with peer editing and all that.
- P Because you have those little, short –
- N Yeah.
- P - Myths and Legends at the beginning, right?
- N Yeah.
- P It's like two paragraphs, or something?
- N Yeah, so it's something like that.
- P Yeah.
- N Yeah.
- P Do you think that maybe they could do something like that –
- N Yeah.
- P - instead of, you know, like Snow White and the Seven Dwarfs.
- N Yeah. So, yeah. But, um, they had – I also kind of changed some things around that I think were for the better. Um, I decided in my head I had like things that I wanted the students to explore every day, I decided – I realized on the second day that I should be just showing those to the kids, so that every day we'll start with here's the questions that we're gonna explore. I've kind of framed it as like an exploration thing in the story and all that, so um, so what I've started doing is every day at the end of the (2.01) things that they are wondering about, and well, I've only done it once, cause I've only taught like twice, but I'm – and so what I did is I just took like phrases exactly off their sticky notes what they're wondering and turned those into the – what we're gonna explore the next day.
- P Oh, that's cool. That's a good idea.

N Yeah, so it's kind of, I mean, I'm hoping it'll – it worked out so well that a lot of them are wondering about what I was planning to do to the next day anyways, so why don't just use their own language, you know.

P Yeah.

N And I was like, why do people write these things? So I was, why would people write these things?

P That is a great idea, cause they need to see their own writing.

N Exactly, yeah.

P They need to see their work.

N Yeah, yeah. And so, I'm hoping it'll also give them a feeling of their guiding class kind of thing –

P Absolutely.

N - and so I'm hoping that'll continue to work as the unit goes on.

P Are you recording who says what?

N No, and I should be. That's another thing is (2.49) like, basic ideas in my head about how I'm going to be assessing and observing and all that, but I think I need to come up with some sort of form or thing I'm gonna be filling out. I think – I know everyone's mentioned that.

P Um-hm.

N So I think I'm planning on doing this weekend is really specifying everything of what I'm looking for –

P Um-hm?

N - because the first week I think that I was just kind of, oh I'm listening to everything, but then I forget who said what and everything.

P Yeah.

N Yeah.

P So when they do it on the sticky note, do they kind of put their name?

N No. Some of them – I don't want them to. Some of them did anyways, but I don't want them to. I had – it's like a posterboard that I – it's like blue and then I drew like a thought bubble on it, and it was just like our wonderings on the top, and we just – we have a bulletin board, it's – it's in the hallway but it's also kind of right outside the door so it's as you – you see it as you're walking in the classroom right there in the hallway, and so that became our Myth and Legend bulletin board, and so I told them we're gonna continue that every day, um, so the top of it just says (3.45) of Myths and Legends, and then once we dealt – once we start Tall Tales, I'll just stick underneath “And Tall Tales”.

P Yeah, that's cool.

N But so, we're posting the wonderings out on the bulletin board right now along – right now there are four things on it. There are wonderings from the last class, um, just the sheet that I typed out of questions we'll be exploring next –

P Um-hm.

N - up there, um, they did – another thing I was really happy about is when they were reading their own myths and legends, that's what really took a huge amount of time, I guess I thought they could read a book in like 15 minutes, they (4.21) so, that's really what became the two-day thing, is reading their own and um, and I think they really enjoyed that, which is what I was hoping, um – I told them they could wander around the

room if they, you know, if they picked one off they didn't like, or they could put it down and find another one –

P Um-hm.

N - and I actually heard one – one boy said to a girl, oh, you know, have you read this one yet? Is it good? And she said, yeah, it's a good one, so they were like talking about them –

P That's very cool.

N - and I'm in the corner, like yeah.

P That's very cool.

N Yeah, so I like that. One person did write, so they were supposed to write down things that they're still wondering about at the end, someone wrote I don't like these Myths and Legends books.

P Whatever it is that they're wondering.

N Yeah, so I guess – I guess I won't get everyone to like them, but –

P Not everybody likes chocolate, right?

N Yeah, that's true. Yeah. But so –

P It's perfectly okay if you have a couple of kids that don't like it.

N Yeah. Yeah. Then I'll just say we all have our own interests, or –

P That's right. (interruption) Where were we?

N Um, oh, I was gonna say, so then as they were reading their own myths and legends, they were making notes on post-its about the things we looked at, purpose, setting and characters, so then I had another bulletin – or post-it board, and I just posted those up there under columns, and then – and then my plan was for looking at these post-it notes we would pull out the trends that we're seeing to generate a list of the characteristics –

P Um-hm.

N - (6.26) myths and legends, and that part didn't go as well and I think I'm realizing now it's because they didn't ever get a chance to really read the posterboard, they (6.36) sticky notes up there and then left the classroom, you know?

P Um-hm.

N - and then I kind of read them out loud but, I don't know, it was also the very end of the day and everyone was tired and everybody was sick –

P Yeah.

N - and so I guess- I mean, I guess not everything can go as well as I (6.52) does –

P Nope. That's why it's called the plan.

N Yeah, yeah.

P Those things will change.

N So it ended up being me like saying like, I was hoping they would come up with the stuff and then I would just type it, and it ended up me coming up with almost everything, and I'm saying, is that okay with you guys? And they'd be like, yeah sure, like anyone's gonna disagree, you know?

P So you didn't have anybody disagree with you?

N Mm-mmm.

P No?

N Mm-mm.

P Okay.

N So –

P There are things that, and this is true in every teaching lesson – that are pieces of your lessons that they can explore and they can come up with on their own.

N I think that they can.

P And then there are things that you are going to have to give to them.

N Yeah.

P That's why they're children and you're an adult. That is very, very true with classroom rules. So when you start thinking about classroom rules for your own class, some things they can tell you –

N And some things are –

P - some things you have – you have to tell them.

N Yeah. Yeah, that makes sense.

P So, there's nothing wrong with having it planned one way and then –

N Yeah.

P - having to change it as you go.

N Yeah that makes sense.

P All right?

N Yeah.

P You still excited about it?

N Yeah, I am. And I think that I'm really struggling with is the one kid, and you know, it's just one kid out of 22 and he just messes up everything, so –

P Talk to me.

N - so he doesn't listen to what I say, ever, he doesn't even – half the time he doesn't even listen to what my CT says, but she can – she's better at not letting it phase her, you know?

P Yeah.

N But, I think – I need to learn to just kind of let it go and you know, he says something or he isn't doing (8.29), and then I get like stressed out and then I don't know how to respond and then the kids are watching me and I'm stressed out –

P This is the kid we talked about?

N Yeah. Yeah. And so, next I had a meeting with the principal, the three of – the principal, me and him, yesterday, and I'm hoping that'll make things better. I don't know. He did – he did come up to me later in the day, actually during a time we're supposed to be sitting and watching a movie and he started (8.55) around the room, of course, but um, he came up to me and just said, oh I'm writing kind of like a myth or a legend in my writer's workshop. So he was showing – you know, so that he was showing interest in it.

P Um-hm.

N So I –

P What did you say?

N I said, um, well cool, like let me know how it's going, or something like that, you know.

P Um-hm.

N I didn't really drill him on it, I was just excited for it.

P Um-hm.

N Um, but I don't know – I – still don't know which battles to fight and which battles to let go, and then so I'm think I'm picking the wrong battles or too many or not enough, and so then what my – I don't know – so another thing that came up yesterday is a lot of times what we've tried to say is, you know, if you choose not to do this assignment,

you're gonna stay in at recess and do it, he says, I don't care he just sits and doesn't do it. He sits there and (9.41) but it's distracting to everyone else and I don't like it and I don't want to hold him in at recess all the time, but he admitted yesterday to the principal that he doesn't like going out to recess. So –

P So –

N - now we gotta pick something else other than – right – cause he's doing it on purpose –

P Right.

N - so he doesn't have to go out to recess.

P But if he doesn't like to go to recess –

N I don't know what else to do.

P Well obviously the recess is not working.

N Right. Right. So I don't how else to motivate him to work if recess –

P Have you given him a job yet?

N (10.11) his class job – maybe, I don't know, were you thinking of something else?

P Something that he can work towards?

N Hm. Um-hm.

P So instead of – okay, what you're doing right now is that – the discipline you are imposing with this kid, means that if he does something that is against the rules, he will lose something.

N So instead do it so that he'll gain something?

P Um-hm.

N That makes sense. And you know, I wouldn't even mind saying to him the opposite, if you do your work today, you can stay in with me at recess, in the afternoon? But I don't think my – just from the conversation with my CT about it, I think she doesn't want him to get him in those habits and expecting to stay in and she was like, you know, a lot of times we have to leave during recess too, cause we have mini-meetings or we have to go make copies, or we have – you know what I mean?

P Um-hm.

N So we can't always give him that.

P Can you give him a job to do during recess?

N Yeah, but we can't leave him alone in the classroom, so –

P Does everybody have recess at the same time?

N Um-hm.

P The entire school is at recess at the same time?

N In the morning and afternoon, yeah.

P Then the only other option that you have is to find out why he doesn't like to go to recess.

N Yeah.

P How many kids do you know that don't like to go to recess?

N Not many.

P Not many. There has to be a reason why this kid doesn't like to go to recess.

N Yeah. Yeah, that's true.

P Why is that?

N Yeah.

P And if he wants – if what he wants is to be with an adult at recess –

N Then maybe he could follow me to the copy room?

P May be.

N Yeah.

P Or maybe you can negotiate with him, maybe you can tell him, you have to go to recess, but if you go to recess at the end of the day I will give you 10 minutes of alone time, or we can read a book together, or –

N I wouldn't mind staying after school –

P Yeah, you have to find out why is it –

N Yeah.

P Why is it that he doesn't like to go to recess.

N Yeah.

P There has to be a reason.

N Yeah. Okay.

P You have to solve this problem.

N I know.

P Cause it can derail your entire year.

N it's – yeah, I think it already is and it's frustrating. He was mad at me yesterday, and I stopped and I had to stop into the music class to ask the class something, long story, but so the whole time I'm in there trying to talk to the whole class he's playing his recorder as loud as he possibly can. Everyone's going, we can't hear Miss Lewis, stop playing. And he was looking at me just blowing on it – you know what I mean?

P Um-hm.

N It's so frustrating.

P He's trying – he's waiting to see what you're gonna do.

N I know he is.

P He's testing you.

N Yeah.

P But right now he's winning.

N Yeah. Another thing, I have a – I just lost my train of thought – recess, but also (13.25) – something that I haven't tried that I – maybe I should – I don't know, my CT has said to him before, you know, take a break out in the hallway. Come in when you are ready to be a respectful member of our class. You know, maybe I should try that. But then I'm worried he'll just never come back and just play out in the hallway (13.38).

P When you're teaching your lesson, what is your CT doing?

N Um, watching – sometimes she'll be watching me and also filing or doing something else.

P So she could keep an eye on him.

N Yeah.

P So –

N I should ask her ahead of time if she's okay with that.

P Yeah.

N Yeah.

P And so if she's okay with you sending him out in the hallway and chill out, ask her if she will keep an eye on him.

N Yeah.

P So that you don't have to be worried about that.

N Um-hm.

P But really, I mean, you're gonna have to start thinking about what if it is your own classroom, what if it is your own kid and you don't have an extra set of eyes in your classroom, then what.

N Yeah, yeah.

P So I think it's an okay strategy to use temporarily to help you get through guided lead teaching, but it's still a question you need to keep in the back of your mind –

N I agree.

P Principals are not the solution. Unfortunately.

N Yeah. And you know, I think that conversation with the principal would have been great except for when I had to pull him out of music to meet with her and he said, am I in trouble? And the para-pro was trying to be helpful and said no, you're not in trouble. You know, we get down there and he – the situation to him I'm sure seemed like he was in trouble, so then he thought that I lied to him. So afterwards instead of having a productive conversation I think he was just angry that I lied to him and he was in trouble, you know what I mean?

P Um-hm.

N So it almost made him – I don't know. So – let's see – maybe I could –

P This is a special education student?

N No. Um, just wild.

P Just wild.

N Yeah. I mean, yeah. Yeah, yeah, yeah. I think they're trying to set up a – I think they're trying to come up with a behavioral plan for him that all the teachers will enact – will be strict and laid out and everything, rather than just every teacher figure out for yourselves how to deal with him –

P Yeah, yeah. Just remember that a behavior contract or a behavior plan only works if the child actually buys into it. You can have ten teachers come up with a behavior plan that he can just derail just as easily as one teacher.

N Yeah. I think I don't know what to say when he says I don't care. You know, I'll say, oh you're not gonna –

P Yeah, you do.

N - get your work done if you're not listening and he says, I don't care. And I don't know what to say. I'm sad that you don't care, like, you know what I mean?

P You tell him what you feel. You tell him what's in your heart.

N I'm disappointed that you don't care?

P See if it works.

N Yeah.

P Or ask him why it is that he doesn't care. There has to be a reason why this kid says he doesn't care.

N Yeah. I think it's a –

P You need to get inside his head.

N Yeah. I think it's a – I think he's built up a shell over years –

P Um-hm.

N - I think it's why he just has to defend himself all the time, you know. He is the most defensive person I've ever met. He'll be coughing, the other day he was coughing in this kid's face, and the kid said stop it, stop - so I said you know, you – not only is that inappropriate but your friend even asked you to stop and you didn't even (17.14) to stop,

and he goes, well, I then I wasn't coughing any more, then I was just blowing like this, but I wasn't actually spitting any germs out. You know what I mean? Like he won't take responsibility for anything, anything.

P Um-hm.

N You know, he's playing his recorder and he was – he's playing it and I tell him to stop and then he starts playing low notes and (17.31) I asked you to stop he was, well I'm not playing any more now I'm just blowing air in it or something – you know what I mean? He just won't – he won't ever – so I wonder if at home he's just all he does all day is just defend, defend, defend, defend, defend. Cause that's all he ever does.

P Could be.

N That's all he ever does.

P Could be.

N Yeah.

P Um-hm. The other way to look at it is that – usually kids that misbehave, they misbehave because they want attention.

N Yeah, yeah.

P And they don't care if they get attention in a positive way or in a negative way. They get attention regardless. So if you could deflect his attention needing into a positive –

N Yeah.

P - outlet, that's why I asked you to give him a job. Make him feel important.

N Yeah. If you get your work done during my lesson, then you'll get to be the paper passer or something. But we already have a paper passer. See, I don't know. I'll have to brainstorm.

P Something that he would –

N Like doing.

P - that he would like doing.

N Yeah. He does – when we have kindergarten buddies, he shines, he loves it – he loves (18.46)

P There you go.

N Yeah. I think – I think he does like -

P Make a contract with him – earning time to go into the kindergarten room.

N Yeah.

P There's nothing wrong with that.

(Interruption of interview on tape through 21.06)

N Were you going to add something, Rochelle?

R (21.10) *cannot hear this speaker at all.*

N Oh, yeah.

R

P Um-hm. Was it a job that was given to him or a job that he chose to do?

R He chose. Like he(21.53)

P It just sounds to me like this is a very, very disruptive kid for everybody. Right?

N Even the kids get annoyed with him, like – like every second of every day. A lot of them don't like him.

P Yeah. Now imagine how you would (22.04) if you had gotten yourself into that position, which might be something that he's struggling with also, is that he has gotten himself into

a spot and nobody likes him. So how do you come out of that? How do you get out of a hole like that?

N Yeah. I think you're right about him wanting attention, cause the other day, I was teaching a lesson and he just kept blurting out, blurting out, blurting out, I ignored it, (22.30) towards the end he started raising his hand at least a little bit, so then I called on him, you know, and afterwards we were having a conversation because of something else that happened, and he said, oh well, you know, that's why I started raising my hand because then you would listen to me and when I was blurting out you wouldn't listen to me. Well, hello. It's taking you til fourth grade to realize this – (22.48) it was me listening to him that he liked, so I said, you know, we shook hands, and I promise I will listen to you when you raise your hand.

P And maybe that's something that you need – maybe that is a fight you need to pick.

N Yeah, yeah.

P Is that if he doesn't raise his hand, you need to ignore him.

N Well my CT –

P You need to ignore the blurting.

N My CT at the beginning of the year when he first came in, she thought blurting was going to be one of the first issues to deal with, and so she made – she did this whole system with washers, and every time he blurted out he lost a washer and all this stuff, and that – they've stopped it so I don't think it was that effective.

P Yeah.

N I mean, I think he knows that people are tell, because she would have conversation with him all the time, trying to do something, and so – yeah.

P You need to see what it is that worked with her, and try to model it.

N Yeah.

P It is not going to work every time with you. But you have a better chance at success by using the same strategies that she uses.

N Um-hm. It's true.

P And don't forget the other twenty – however many kids you have –

N I know. I know.

P - in your class.

N Yeah.

P You shouldn't be wasting your sleep over him.

N Yeah. Another thing that I think I'm excited for is I asked – you know we have two kids with autism in our classroom with the parapro, I asked the parapro if at the end of my guided lead teaching if I could talk with her or she'll – I don't know (24.27) orally or written, but you know, her insights as to how those two students' experiences with my lesson –

P Oh, very cool.

N Yeah, I think it'll be very helpful.

P I think it will be very helpful also.

N You know, things that I did that she could tell me how full – things that I could have changed that would –

P Yeah.

N - what was the most – the hardest for them, the easiest for them, so –

P Yeah. Why don't you ask her for feedback every day?

N Yeah.

P Ask her for verbal feedback.

N Yeah.

P It doesn't have to be written, it doesn't have to be a formal thing, but you know, just ask her at the end of the day what is it that I should be making more of or less of.

N Yeah. Yeah.

P They usually know their kids very well.

N She – this is her first time working with these two students.

P Um-hm. But that's all they do.

N Right, yeah.

P Those are the only students they work with. After a while they get to know them pretty well.

N I would say one of them she does. One of them we're all kind of still struggling to get to know – he's another difficult student.

P Behaviorally?

N And so it's kind of, you know one day, these two kids, the one that I was talking about and this one with autism, they were just kind of feeding off each other, and – oh, that's really good.

P Yeah. Don't let that bother you. Don't that stop your teaching, because your other students deserve better than that.

N Yeah, yeah.

P And I know it's easy to say.

N Yeah. That's true.

P That's cool. But I'm glad – I'm glad you're excited about it.

N Yeah, I am.

P Have you made a lot of changes in your lesson planning?

N Yes. What I just – okay, I came in today and I had like a million thoughts of what happened and then like, I know that I have to read –

P - (26.12)

N (26.14) should take nearly as long and I'm just switching the days around and taking things out, adding things in. So –

P So once you do that, will you send me a copy?

N Yeah. I made – somewhere I made a plan – I brought it –

P You and your pieces of paper. You reflect on what happened, what learned, what didn't, what else to change –

N I know, and I don't – I should have done this right afterwards, and I didn't, and next week I'm gonna do it right afterwards cause now I'm trying to remember it, it's hard.

P Um-hm. It's like me taking my field notes.

N Yeah, yeah. Even – and you know I learned that last year taking field notes, I put them off and then tried to do it a week later –

P Yep.

N - to quick turn it in to MSU, and then I was like, I have no idea what happened.

P That's right. Lay out the rest of the unit, make lesson plans for teach for next week –

N I'm just gonna be working a week – a week at a time.

P A week at a time? That's a good idea.

N (27.06)

P Um, I still don't have permission to come into your school.
 N Is that to video tape or to observe?
 P Both.
 N Okay.
 P So –
 N I know our school is crazy busy right now – did I tell you they cancelled school tomorrow and Friday?
 P Yeah.
 N and Friday? So they're probably all still trying to figure out (27.30).
 P Yeah. You'll probably be – have to do a little more planning too, cause now your CT has lost two days.
 N Yeah. And now Tuesday, I was gonna teach and now I'm not cause we're taking the MIEP instead, so everything has been –
 P My God.
 N I mean, I was going to have to change everything anyway, so –
 P Yeah.
 N (27.50)
 P Are you going to teach Monday?
 N Yes.
 P And Wednesday?
 N Yes.
 P Right? Okay. So why don't you go ahead and keep the videocamera?
 N Okay. I was going to say I asked um Camie said that she has one.
 P Yeah.
 N I don't know if you had asked her or not.
 P Yeah, I did ask her a little while ago.
 N Cause I know that she was – and then, you know she said that um, I guess Nicole and Evan are in the same building, and she said that Evan has a ton, cause he's like a tech person, so she – she was like – I'm probably just – I was just asking her for what she wanted it next week, she you can probably keep it, but you know, I'll just say talk to Paula.
 P Yeah. Why don't you go ahead and keep it?
 N Okay.
 P Because if I cannot, if I don't get permission to come in, then you're going to have to videotape yourself. And then Caimi is going to videotape herself and then I will go in and do one but then I can also borrow a camera from somewhere else, that's not a big deal.
 N Oh. Cause you –
 P It won't be until two weeks from now.
 N Could you use her camera?
 P Probably.
 N Okay. Let me know, call me, I can drive – meet you halfway if you need it.
 P Yeah, we'll see. And I won't be able to come into your school but I'll be able to at least meet you out in the parking lot. So it shouldn't be too bad. All right? And in the meantime, if you want me to look through your lesson plans or whatever, let me know.
 N Okay.
 P It'll be interesting to see what's gonna happen with your student.

N Yeah. I feel like – do you know – okay, so I went to this autism workshop and what they taught us is, you know, kids with autism aren't necessarily trying to act out, they're just –

P Um-hm.

N - acting as a reaction to something?

P Yes.

N But I feel like one of them in our class seemed – just loves to act out, and so he's, you know, I mean –

P Does he get a reaction out of it?

N Sometimes, and then you know, we also talk about how sometimes it's because I think he really wants attention, for one he'll try to be funny and make noises, and then sometimes, you know – I tried a couple of days ago, I had a conversation with him and I said, you know, when you are so loud in class and I can't hear, the kids can't hear, what's the way that we can try to fix this together, and I gave him the option, well, the ideas I had were to come up with a secret signal or a secret note, and he chose the note, so I laid out all my note cards for him and asked him what color he wanted, and he said – he chose the orange one and he said because it's the least noticeable laying on the desk.

P Yeah.

N So see – so then that -

P He knows.

N - doesn't want the special attention so he can't (30.25) and actually the note card thing didn't work out.

P He didn't?

N No, I've only tried it once, but he was talking in class so I just came over and slipped him the note card, you know, and instead he continued to make noises, flipped it over and wrote a bunch of silly things on the back and tried to pass it to his friend as a note. So –

P Did you talk to him about it?

N No. I should have, but –

P Yeah, you should talk to him about it. You should talk to him about it. There's nothing wrong with asking kids what is it that works for them.

N Yeah.

P It's not a show of weakness, it's a show of wanting to work together, wanting to work –

N Cause I was hoping and thinking that it would work –

P Yeah. Keep trying, just keep trying. Don't give up on your students.

N Okay.

P That's the most important thing.

N Yeah.

P All right?

N Yeah.

P And how are you doing?

N I think that look says it all.

P Yeah.

Going Public Through Professional Writing - Part A: Draft of the Teacher Narrative

Focal Students

Leroy is a student who consistently struggles with literacy. He was recently diagnosed with dyslexia and has been assessed to read at a first-grade level. The fact that reading is a struggle for him is evident across all subjects. He also usually has a negative opinion toward reading, and would rather draw than read or write. A modification that could have served him was that all students had the option of reading with me in a small group during independent reading time. However, Leroy did not chose that option. I believe it is because he was able to read the myth he chose by himself. He actually asked to sit in the hallway since it is less distracting, which is one of the first times I've seen Leroy concerned with successfully reading a book. Perhaps he was especially interested in the story. He demonstrated sophisticated knowledge of an assigned story during the "become a story-teller" activity. He was able to identify the characters, setting, and purpose. There was a limited amount of writing incorporated in the Myths and Legends unit. However, the writing that Leroy has done shows that he struggles to express his thoughts clearly, using conventions. He wrote a very minimal amount on a homework assignment, even leaving a question blank. I would recommend more explicit writing instruction for Leroy. I would also recommend more practice speaking for Leroy. He often does not articulate well when speaking in front of a group, as demonstrated during the read-aloud tall tale play. Leroy also lacked enthusiasm about the realms of literacy or myths and legends throughout the unit. Given at least two opportunities, Leroy never recorded that he had a favorite myth or legend. I recommend that Leroy works to find a book that really grabs him and emphasizes the value that being literate really has, whether that book is a myth or legend or not. On the final test, Leroy first scored 11 out of 25. I re-administered the test to him orally in order to eliminate the reading barrier, and he scored 17. This is a 24% difference. This shows that Leroy knows the content but struggles with comprehending the text on the test and/or expressing his thoughts on paper. This is not surprising, considering his diagnoses, and will continue to practice and refine these skills. The activities that Leroy put the most effort into were the ones that involved drawing, such as the create-a-tall-tale-character; I will keep this in mind when planning in the future.

Liz scored on the opposite end of the scale on the final test – 28 out of 24. She demonstrated correct identification of genre characteristics. She also showed great understanding of the origin of myths on the more difficult extra credit short answer section. Throughout the unit, she consistently participated in class discussions and showed that she was engaged during whole class and independent work time. On the second day, while the students were browsing various myths and legends, one student asked her "have you read this book yet? Is it good?" Liz enthusiastically responded "oh yeah, it's really good." She showed this enjoyment of the genre throughout. She correctly identified the story elements on the story-telling activity and even completed the "recommended summary" on the back, showing that she is able to identify the key points of a text. I would say that Liz showed reading and writing at or above grade level during this unit. Her speaking skills were adequate during the read-aloud play. The tall tale character that she developed was especially exemplary, including humorous exaggeration and a simile. I would say that the biggest issue to keep in mind with regard to Liz

is how to keep her challenged. There were likely times when she was bored or found the work too easy.

Laura often demonstrates writing skills below grade level, and this unit was no exception. I would definitely recommend more explicit writing instruction and handwriting practice. It was often hard to discern whether or not Laura understood the concepts when looking at her limited amount of writing. On the final test, she scored a total of 21 out of 24. She scored 8 of those points on the multiple choice section of identifying genre characteristics, which had 14 points possible. This shows me that she still does not completely understand the characteristics. During independent reading of myths and legends, Laura was one of two students who opted to read with me on the couch. I believe this modification option benefited her and eliminated the barrier of decoding for her. Laura's speaking skills during the read-aloud play were adequate. She was particularly engaged during the create-a-tall-tale character activity, and even asked to stay in from recess to create another character! She also asked if she could borrow some of the genre books to read outside of "myths and legends" time. This definitely shows that she enjoyed the genre and learning about the genre.

Class Trends

I was surprised by the range of achievement and attitudes during the myths, legends, and tall tales unit. After the unit was complete, I asked my students to write their favorite and least favorite part. What some students responded as their favorite, others responded as their least favorite! I can say that the class as a whole really enjoyed activities that involved art, videos, and creating a product.

With a total of 24 points possible on the main portion of the test, and another 6 available by extra credit, the average score on the test was 22.18. The range was 15-29, representing a wide range of performance.

Many students showed evidence of enjoyment of the genre. They asked if they could borrow my books to read during their free time. They asked for more practice time to perfect their read-aloud plays. They stopped to look and crowd around while I was posting their drawings of invented tall tale characters on the bulletin board. They showed consideration of myths and legends outside of "language arts time." One student freely brought in his Mythbusters book to share. Another student told me that he planned to write his own myth in writer's workshop. While watching a science video, the narrator mentioned a "common myth about volcanoes." All the students turned to look at me to acknowledge and make sure I had heard the narrator mention myths.

Narrative

A key focal point during this unit was that the students often generated the knowledge. They were the heart of the teaching and learning, rather than acting as empty canvases to be filled. They shared their existing knowledge as well as new emerging thoughts with the class, while my role was often to prompt and guide, rather than tell. This is important because (add literature).

My plan was that on the first day, students would be provided with a variety of myths and legends to choose from – picture books of range of levels and lengths. They would read the books while jotting down observations about the characters, purpose, and setting on sticky notes. Then as a class we would use their observations to generate a list of the key characteristics of the characters, purpose, and setting of myths and legends as a whole. This would give the students

ownership of the material, as well as deeper understanding. It would come from their insight, rather than an overhead sheet that I as the teacher display and recite.

This lesson worked overall. Many students often surprised me with their thoughtful responses. We create a basic class list of the key characteristics of myths and legends, then added to it as we explored different aspects of the genre. I kept the list on the bulletin board, and told them the concepts found on the test would be based on that list. I do believe that this method had the desired results, and led to deeper understanding of the material.

I also tried to keep the students at the heart by involving their thoughts in other ways. A homework assignment asked them to ask their parents what myths or legends they know. The students often wrote down a current “wondering” on a sticky note then posted them on a poster. I used their wonderings to inform my instruction – I often started the following lesson by addressing the wonderings and stating which topics we would be exploring next.

In the future, I would change a few things. I would provide time for the students to browse each other’s thoughts on the sticky notes before I start to guide a discussion, as well as more time and instruction to browse each others’ wonderings. I would ask the students to review the points previously learned by quickly restating the items on our master list in their own words, rather than simply reading the list. I would incorporate more think-pair-share moments to encourage more students to participate in our class discussions. I would keep all students work in a “Myths, Legends, and Tall Tales Packet” so they would see all of their hard work at the end of the unit, as well as track their progress.

(I plan to expand upon these ideas more)

APPENDIX AF: Megan Final Semi-Structured Interview (transcript)

- P What I mean, and if it works for you, then it works.
- N Yeah. And I'm hoping that if I'm mellow, then they'll be mellow, you know.
- P Yes, I think so too. I think so too. Um, I like the fact that you give directions and then you move away, they you kind of expect them to follow through with the directions, but you need to make sure that they follow through. So giving directions and moving away, but you have to keep your third eye -
- N I don't think I have eyes in the back of my head yet and I want them – I want them.
- P Yeah, yeah. You – I mean you will eventually develop the eye in the back of your head, but – so all I want to know from you is how do you think you're semester went?
- N Good.
- P Um, what would you have done differently – in hindsight -
- N I think I would have done a ton of things differently but like –
- P Like what?
- N - but like mostly like little things, like there wasn't anything that I was like, oh that was just awful, you know what I mean? So I mean I think that that's really good, you know?
- P I think so too.
- N And I also, I don't know, I'm proud of the fact that I like – I think I'm really analytical of myself and my teaching, so I think it's going to make me better –
- P Um-hm.
- N - I know some, like, fellow interns, you know, if they teach a lesson and it doesn't go perfectly they get really, like, stressed out about it and mad, you know what I mean? Instead I'm kind of always like, oh well I learned, you know what I mean, just (1.36) so – should I focus on literacy?
- P Whatever you want.
- N Okay. Um, literacy I was most pleased about times when the kids showed that they could – that they could make connections like outside of literacy time, to the unit that I was teaching – I think it's huge – and so if I were to change something it would be to encourage more of that. Like I wish – I really, really wish that I would have done something to show kids where the Myths and Legends books are in this library, or have them find it or discover it or something, cause, you know, now it's over and we haven't talked about a myth or legend since, and so I think if they would have made the connection, oh, here they are in the library, you can check them out anytime you're here, you know –
- P Can you – can you see of a time where you can actually go back and talk about it? Can you make a time happen?
- N Uh –
- P You know what I mean?
- N Yeah, yeah.
- P Can you somehow circle back to where you were?
- N Yeah, I should think about that. I'm not sure – I'll think about it. Um –
- P Because – because if you think that it was valuable for them and if you think that it was a good unit, and that they learned something, you should use it to take them back to a good time, to take them back to a time when they were successful. You know what I mean?

N Yeah. Yeah. (3.06) We haven't done another genre study since, so maybe there will be a lot of parallels when we do study another genre.

P Um-hm.

N I'll think about –

P Um, was there anything that you would prefer to never repeat again?

N The Tall Tale plays did not go well, and I think it was an issue of me not setting the expectations at the beginning. They had never really done them before, and so I think I should have showed them how do you practice a play, how do you act your part, you know, how do you become your character, you know, what kind of voice are you going to use – I just didn't ever explain that cause I guess I assumed they'd know how and they didn't'.

P Um-hm. So what –

N So I'd do a play again, they especially really liked Edward – they said, can we do another one, can we do another one, can we do another one? But I mean, the plays weren't very successful at all, you couldn't hear half the kids and – you know what I mean?

P Um-hm.

N So I'm – I was glad that they enjoyed them, um, and they were excited about them, but I would have set it up – I would have spent a lot more time setting it up and practicing and I know – I saw Rochelle also did Tall Tale plays and hers were much more structured and the kids had Rubrics to fill out while they were watching and all that, so I think I would have taken some of her ideas - it would have been better.

P How much collaboration are you doing with them?

N Um, increasingly more. At the beginning I think we were all freaking out, and so we just focused on ourselves, which I realize now and we joke about, and then with the Matthew net we started sharing things that we were going to be doing, or it was a lot of sharing afterwards, oh this is what I did, and then we'd like oh cool, you know, and we realize now in the future we want to do more brainstorming together because we were all – you know, we'd be like, oh that was cool, I wish I'd done that. So, I think we're honestly, okay, really honestly, I was not excited to have to collaborate so much cause we're in a team teaching situation, I was like, it's gonna be so much extra work to kind of work with other people all the time and coordinate schedules and coordinate planning and all that, but I'm realizing the benefit of it now, so I think it's almost good that at first we didn't so much, because then I was like realizing that we should, you know what I mean?

P Yeah.

N Like I saw that it works better when you do. I mean, I think that it's good.

P Yeah. Go get your lunch, otherwise you're gonna end up not eating.

N Okay.
(Discussion off record regarding lunch)

N All right, what's next?

P Talk to me about your kids.

N Um –

P Who are your problem kids?

N Well, there's a group of about four boys, [**] a kid with autism, has started this thing, it's the word tizzy-ant, and you make these little actions like this and you go, make all these crazy animal-bug-sounding noises and it's so creepy, up in someone's face when you do that, and so some of the other boys have thought that it's really funny, so now we have a

class of tizzy-anters and they come up to other kids and start going like this in their face and so then we made a rule that it's not allowed, I mean it's kind of scary, but now it's almost like – have you read the book *Frendal*? The kids make up a word so then the teacher says that word's not allowed, so then of course they say it as much as they possibly can to test her and see, you know, how many times they can say it in a day without getting caught. So it's basically what tizzy-ant is now. Um, and so that's a big issue. The school psychologist has met with these boys, I think one does it because he's immature – I think [**] does it for attention, and then a couple other boys just kind of get caught up in it, but their actions certainly seem like, you know, like malicious, like you tell them to stop and they'll stop, but there are just two that they just really won't stop. And so, kind of we've tried going outside you have ten seconds to yell and scream, he's also just has a ton of energy all the time, you know, and so you have ten seconds to get all your energy out as soon as you can and you can't say tizzy-ant the rest – you know, get your tizzy ant out, (11.21) he stays in for recess all the time, it's seems – because sometimes he seems to totally get it, he'll say, yeah if I don't say it then I don't stay in for recess, you know, like he gets it – he knows how it works. But he just still chooses to say it all the time. Um, today –

P Why do you think that is?

N I don't know. I've asked him – he says he doesn't know. (11.46)

P Do you think that he cannot help it?

N I go back and forth on it. Um, I tried to giving him a fidget one day – he didn't want it. I think sometimes he can't help it when he gets caught up in it, but sometimes he totally does it just to push the envelope. Today, he wasn't doing his work so I said [**] – er, he didn't want to do his homework or something, so I said [**] what do we need to do to solve this problem. And he said tizzy-ant. Like he just looks at me – tizzy ant. No tizzy ant isn't going to help you do your work. What's another way that you can solve your work gonna be? And he just goes on and on – they have another one – watamus – no watamus isn't going to help you do your work either. What's another way? You know what I mean? So I've just been trying to ignore it – cause I don't want to make a huge deal out of it.

P He's pushing you.

N Yeah, exactly. Yep. So it's a tough situation.

P Well at some point you're going to have to –

N Give a consequence?

P Do something.

N Yeah, I mean, I've held him in for recess a ton, but –

P That's obviously not working.

N Um-hm.

P Right?

N Um-hm. His mom knows – she thinks he's just immature and being a boy. Um, I've overheard his little sister who is in kindergarten say to him [**], stop making those noises or you're going to get in trouble. So she keeps helping him out.

P Does she do it at home – does he do it at home, do you think?

N You know, I bet not. Cause he doesn't have like a group at home.

P So why would his kindergarten sister be annoyed by it?

N We do connect during kindergarten buddies so she sees him in school.

P Oh, okay.

N Every Tuesday.

P I mean, you know. Classroom management is one of those things that comes with practice. You're not expected to be able to manage your classroom as soon as you start student teaching – otherwise you would be given your classroom and you wouldn't be student teaching with somebody.

N I believe it's all just a huge balancing act and sometimes I get it and sometimes I fall – um – you know, on one hand I'm like, really it's not that big of a deal, and was it worth it to start this huge thing and have everyone – I don't know – you know what I mean? Like it's not like they're hurting anything, but then on the other hand, like I still want to make sure that they know that I'm the teacher and I'm the one that if I say it's not okay, then it's not okay. I went to a classroom last week to observe another teacher, and I saw she just did – she – all the kids listened to her totally – and in their morning meeting some kids were making noises and she just said, um, you know, like go over there until you're done making noises and then you can join us again. And that seemed to be – he started to argue, oh I wasn't really making noises, I was just doing this and this, which is totally what my kids are doing, and she just said, no, gotta go –

P Yeah, but there has to be a consequence, so there is a – so if he didn't go, if he didn't move away from the situation like she told him to, there would have been a consequence that that kid did not like. Because otherwise, there would have been no reason for him to actually move away. Right?

N Yeah.

Q So first you need to set up the consequences, because what she did by telling him to move away was to give him a choice.

N Move away or –

P She just didn't say the or – she just didn't say this is what is going to happen if you don't move away.

N Makes sense.

P Which to me, tells me that whatever the consequence is serious enough that she does not have to voice it.

N I know they have a whole system that has come in their school, and you get one chance for recovery in your classroom, and if that doesn't work you go to another classroom to sit in their timeout room. If that doesn't work, then you have the choice of recovering, that's what they call it, recovering, in a lower grade classroom or the office. So I bet he – I bet that's it, that's what I'm thinking now.

P Um-hm. Do you use that in your room?

N No, sometimes we tell kids, um, if they need a break to go sit on the bench in the hall.

P Yeah.

N But they're – we'll say to you, you know, if you don't do this, then you'll have to go down and sit on the bench in front of the office, but it isn't like a systematic – boom-boom-boom. Maybe it should be more systematic to they'll know what to expect.

P Yeah. And really you cannot expect to learn how to do everything in one time.

N Yeah. (16.30)

P Well, you're not. I mean –

N Um –

P What are your plans for the spring semester?

N Um, I have – I already know what I'm going to be teaching when. Our CT is a -made out a schedule, I mean, since there are so many of us, you know, we have to get a schedule. Um, over break I'm going to do a lot of portfolio work, when I'm actually excited for, because I'm a dork, and I'm excited.

P Um-hm.

N (17.10)

N Okay.

P Here's what I would like to do. I would like for us to – do you have Skype?

N No but I've been meaning to get it.

P It's a free download. I would like for us to put ourselves on the schedule and like a half-an hour conversation every week.

N Really?

P In the evening, or the weekends, or whatever. Whenever we can – just so I could help you work through the problems with your kids.

N That would be great.

P Not planning, not content necessarily, but just so you would have somebody that you can brainstorm your –

N And I bet talking out loud with someone it will be easier –

P That's the idea. Cause sometimes it's just a problem that you don't have anybody to bounce ideas from.

N That sounds really good.

P And when you voice it, it makes it clear –

N Like right now?

P Uh-huh.

N Yeah. Yeah.

P What do you think?

N It sounds really good. Another issue is we have two kids especially who are really high achievers, so you know I also have to think about how to make sure they are not bored. I mean, I think these are all normal things to think about.

P Did I send you guys accommodations and modifications stuff?

N I think so, the triangles?

P No, a list of how to make accommodations.

N No, I'm not sure.

P No? I don't think so.

N Okay.

P Because um, kids that are bored are one of the biggest dangers –

N problems –

P - in your class.

N Um-hm. Yeah.

P There is a little boy sitting in the back by the window – the one that was sitting closest to the couch –

N Yep – he's bored. He goes to seventh grade for math – (19.27) – he also has very strong beliefs about kids should be in power and why do I have to learn this, it's not gonna help me, you know, like – sometimes he's defiant but not in like a sassy way, and like a – he thinks that he knows better, you know - I should show you an essay that he wrote, it's called Kids – Power to the Kids. He thinks that school is stupid and um, it's not fair that

kids don't get to hold political office like adults do, yeah – to which I said, well you know, I mean, kids - right now, like if they gave this job of president to a kid they wouldn't know how to do it, and he said well that's why kids need – just need training. And well what's school, [**], training.

P Yeah. They are really too smart for their own maturity level.

N Yeah –that's exactly it.

P And so you really need to keep them – you need to keep them occupied.

N I noticed he reads all the time – I found him hiding under his desk reading, as if we're not gonna see him or something, when he's supposed to be listening.

P Yeah. Individual projects, usually work well. We just started doing that with a couple of the kids that I have in my school.

N And they don't ever say, why do I have to do extra work, or why does he or she get (20.50)...

P Because it's not extra work.

N Okay.

P It's different work. So you're not giving them extra worksheets – you're not telling them to do three worksheets instead of the one just because they do it faster. You're really extending their thought process and so – so for example, instead of having to do the literature circle like everybody else does, you build a Rubrick for a literature unit that they can do at the same time that everybody else is in literature circle, but something that requires them to utilize their brain power at the grade level that they're at. You see what I'm saying?

N Yeah.

P So the material is the same –

N Yeah.

P - but the expectations are to their abilities.

N Yeah.

P Of course, there's a lot of teachers that don't like to do that because that means that instead of grading one assignment you're going to be grading two or three or four.

N That makes sense.

P The boy that you were reading with –

N Um-hm.

P - you have your hands full there.

N Yeah. He's been suspended twice this year. I think. And you know –

P You need to find a way – you need to find a way of making him feel valuable.

N Yeah, he's shy. Oh, I've gotta go. Kindergarten buddies – he loves – he loves helping little kids, you know, I think probably – and then he feels needed, and like he can help somebody you know? I was so nervous the first time he went to that kindergarten room, that he was gonna be this off-the-wall, and it was the best I've ever seen him behave. He was so excited to be helping kids.

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| APPENDIX AG: Megan Final Unit Plan |
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Unit Overview

Name: Megan

Grade Level: 4th

School: Marble Elementary, East Lansing

CT: RV

Unit Goal: Exposure of, appreciation for, and identification of key traits of myths, legends, and tall tales.

Grade Level Content Expectations that this unit will work toward:

R.NT.04.01 describe the shared human experience depicted in classic, multicultural, and contemporary literature recognized for quality and literary merit.

R.NT.04.02 identify and describe the structure, elements, and purpose of a variety of narrative genre including poetry, myths, legends, fantasy, and adventure.

R.NT.04.04 explain how authors use literary devices (including flash-forward and flashback) to depict time, setting, conflicts, and resolutions, and to enhance the plot and create suspense.

R.CM.04.03 explain relationships among themes, ideas, and characters within and across texts to create a deeper understanding by categorizing and classifying, comparing and contrasting, or drawing parallels across time and culture.

Content Objectives for the unit:

- 1: Students will be able to explain the purpose and origin of myths, legends, and tall tales, across all cultures.
- 2: Students will be able to identify the setting, character traits, and narrative form of myths, legends, & tall tales.
- 3: Students will be able to identify symbolism in the real world and in myths and legends.
- 4: Students will be able to identify and create similes and exaggerated descriptions.
- 5: Students will be able to apply the character traits, similes, and exaggerated descriptions to a tall tale character.
- 6: Students will be able to identify texts as a myth or legend, tall tale, or neither.

Attitude and Process Intentions for this unit:

- 1: Students will be able to gain appreciation for the variety of cultures around the world.
- 2: Students will be able to view each other as resources of information.
- 3: Students will be able to link and apply knowledge of myth, legend, and tall tale content to the real world.
- 4: Students will be able to revise and reflect on their current knowledge about myths, legends, and tall tales.
- 5: Students will be able to express their curiosities and the thoughts that they are still wondering about.
- 6: Students will be able to summarize stories and lessons by identifying the main points.

Main assessments used to determine if students meet unit objectives:

1. Drawing of tall tale character with appropriate character traits, simile, and exaggerated description.
2. Performance on cumulative written or oral assessment (test) on content objectives.
3. Contributions to class discussions throughout unit.
4. Responses to short prompts throughout unit recorded on sticky notes.

*Notes: “M&L” denotes “myths and legends,” while “TT” denotes “tall tales.”
 “TPS” denotes “individual Think time, partner Pair, whole-class Share”

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|---|---|---|
| <p>Mon. 10/19/09 M&L Traits</p> <ul style="list-style-type: none"> • Obj #1, 2 • Intro: Imagine that lived before science – how would you explain world? • Read aloud of <i>Legend of Sleeping Bear</i> by Wargin, modeling focus on purpose, characters, and setting. • Students read choice text individually, in pairs, or with me, while recording responses on sticky notes to compile on class poster. • Daily closing – post a card with name of stories read to location of origin on world map, then students write and post “wonderings” on sticky note, and browse each others’ notes. • Look for students notes on the characteristics – do they accurately identify text features? <p>Look for student comments on attitudes – do they enjoy the texts?</p> | <p>Tue. 10/20/09 M&L Traits</p> <ul style="list-style-type: none"> • Obj # 1, 2 • Read <i>Frog Girl</i> by Lewis, asking for student input on purpose, characters, and setting and noting on sticky notes. • Students continue to read choice texts and take notes, posting on “Purpose, Characters, Setting” chart and mapping origins on map. • Students browse chart to look for trends and common responses. • Teacher guides students through discussion of key traits found in texts read to generate class list of “Purposes, Settings, and Characters” of myths and legends. • Daily closing – summarizing main points of lesson on document, post a card with name of stories read to location of origin on world map, then students write and post “wonderings” on sticky note, and browse each others’. | <p>Wed. 10/21/09 M&L Origins</p> <ul style="list-style-type: none"> • Obj. # 1, 2 • Warm up – how can you explain the sun and moon? • Read summary points from yesterday’s lesson. • Play telephone to demonstrate that things change as retold. • Read aloud of <i>Why the Sun and Moon Live in the Sky</i> by Nevin, modeling how to identify purpose, setting, characters, main events, then retell story. • Students read short myths about the moon in pairs, recording the characteristics on Myth Worksheet. • Students “become story-tellers” and retell their myths to classmates. • Daily closing – post a card with name of stories read to location of origin on world map, then students write and post “wonderings” on sticky note, and browse each others’. • Look for traits on Myth Worksheet - do they accurately identify text features? |
|---|---|---|

Table 18 – Final Unit Plan

Table 18 (Cont'd)

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|---|---|--|
| | <ul style="list-style-type: none"> • they accurately identify text features? • Look for student comments during discussion – do they understand the key traits of the genre? | Look for correct retelling – can they remember the main points of a story? |
| Mon. 10/26/09 M&L Origins <ul style="list-style-type: none"> • Obj. # 1, 2 • Read summary points from yesterday's lesson. • Play telephone to demonstrate that things change as retold. • Whole class discussion about how different cultures produce different myths but still share common traits, and how stories change over time. • Daily closing – summarizing main points of lesson on document, then students write and post "wonderings" on sticky note, and browse each others'. <p>Look for comments about genre characteristics and observations of cultures and origins.</p> | Tue. 10/27/09 Symbolism <ul style="list-style-type: none"> • Obj # 3 • Read summary points from yesterday's lesson. • Warm up – view photos of sculptures of Pandora, write symbols you can think of. • Read aloud of <i>Pandora</i> from <i>Read and Understand</i>. • Mini-lesson on symbols, students decode common symbols in pairs. • Teacher re-reads <i>Pandora</i> while students highlight symbols they come to. • Conversation about the symbols in <i>Pandora</i>. Class decodes symbols commonly found in myths. • Students revise their responses on their M&L pre-assessment. • Daily closing – summarizing main points of lesson on document, post a card with name of stories read to location of origin on world map, then students write and post "wonderings" on sticky note, and browse each others'. • Look for responses during discussion and | Wed. 10/28/09 TT Traits <ul style="list-style-type: none"> • Obj # 1, 2 • Warm-up - If you were going to be a myth, legend, or tall tale for Halloween, who would you be? Show me in words or drawings what your costume would look like. • Intro: Show photos of wilderness of pioneer America. Imagine that you are pioneer - how would you get hope for surviving nature? • Read aloud of <i>Paul Bunyan</i> by Kellogg, then show other drawings of him. • TPS, then class compiles list of Paul's character traits. • Discussion of purpose of tall tales – give hope by creating heroes. • Daily closing – summarizing main points of lesson on document, post a card with name of stories read to location of origin on world map, then students write and post "wonderings" on sticky note, and browse each others'. |

Table 18 – Final Unit Plan

Table 18 (Cont'd)

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| | <p>performance during symbol matching activity – can they understand symbols?</p> <ul style="list-style-type: none"> Look at revised pre-assessment for accurate responses. | <p>Look for responses in discussion – can they identify character traits?</p> |
| <p>Mon. 11/2/09 TT Traits</p> <ul style="list-style-type: none"> Obj # 4, 5 Read Paul Bunyan's character traits from previous lesson. Read aloud of <i>Swamp Angel</i> by Kellogg, focusing on structure of story, character traits. Show <i>Captain Stormalong</i> and <i>Pecos Bill</i> clips on youtube. Through discussion, class generates list of common traits of tall tale heroes. If time allows, read <i>Thunder Rose</i> by Nelson. Daily closing – summarizing main points of lesson on document, post a card with name of stories read to location of origin on world map, then students write and post "wonderings" on sticky note, and browse each others'. Look for understanding of hero traits during discussion. | <p>Tue. 11/3/09 Similes, Hyperbole</p> <ul style="list-style-type: none"> Obj # 4 Read summary points from previous lesson. Read beginning of <i>Davy Crockett</i>, focusing on exaggeration. Read exaggeration example from district curriculum. Short discussion of purpose of hyperbole (humor, makes them heroes, etc.) Class creates hyperboles about Marble school. Reread beginning of <i>Davy Crockett</i>, focusing on similes in the text. Short discussion of purpose of similes (humor, visualize, etc.) Class creates similes about Marble school. Students complete short worksheet to make hyperboles and similes about themselves. Daily closing – summarizing main points of lesson on document, post a card with name of stories read to | <p>Wed. 11/4/09 TT Plays</p> <ul style="list-style-type: none"> Obj # 2, 5 Read summary points from yesterday's lesson. Show pictures of Febold Feboldson and Sally Anne Thunder Anne Whirlwind. Assign roles for read-aloud plays (Febold and Sally). Students practice plays – first read, then read and practice movements. Groups perform plays, video taped. Discussion what makes them tall tales. Daily closing – summarizing main points of lesson on document, post a card with name of stories read to location of origin on world map, then students write and post "wonderings" on sticky note, and browse each others'. Look for appropriate expression during plays, and comments during discussion. |

Table 18 – Final Unit Plan

Table 18 (Cont'd)

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| | <ul style="list-style-type: none"> • location of origin on world map, then students write and post “wonderings” on sticky note, and browse each others’. • Look for accuracy and creativity on worksheet. | |
| Mon. 11/9/09 Create TT Hero <ul style="list-style-type: none"> • Obj # 5 • Read summary points from previous lesson. • I model how thought process to create a tall tale hero (Smiling Suzy who battles alligators). • Show students rubric for own character. • Students have individual work time to create character and include hyperbole and simile. <p>Daily closing: students write and post “wonderings” on sticky note, and browse each others’.</p> | Tue. 11/10/09 Review Game <ul style="list-style-type: none"> • Obj # 6 • Read summary points from previous lesson. • As a class, create Venn Diagram of myth and legends and tall tales characteristics. • Play “What Am I?” game as class, classifying common stories and characters. <p>Look for correct identification of traits.</p> | Wed. 11/11/09 Final Test <ul style="list-style-type: none"> • Obj # 1, 2, 3, 4, 6 • I explain test and read items to students. • Students complete written test. First section is classifying stories that I describe. • After students complete test, take optional unit survey. <p>Students read quietly when finished.</p> |

Table 18 – Final Unit Plan

Lesson 1: Introduction to and Features of Myths and Legends

Date: 10-19-09

Estimated length: 40 minutes

Objectives for today’s lesson:

- 1: Students will be able to explain the purpose and origin of myths, legends, and tall tales, across all cultures.
- 2: Students will be able to identify the setting, character traits, and narrative form of myths, legends, and tall tales.

Materials for students:

Variety of myths and legends (picture books and copied texts)
 Sticky notes
 Story name card

Materials for teacher:

Legend of the Sleeping Bear by Wargin

Materials for classroom:

Wonderings poster

Legend of the Indian Paintbrush by dePaola
Sticky notes
Document camera and computer
Key traits chart (for sticky notes)
Entrance directions on screen

World map

Entrance directions – Screen reads “Wash up, get your snack, and be ready in your seat. Silently browse the books at your table while you eat snack today.”

Introduction – Set purpose of creating myths (2 min)

- I turn off lights for kids to imagine. “Imagine that you live a long time ago. Scientists haven’t discovered much about how the world works yet. When you look up at the night sky, you see bright shining lights. You see the plants grow and change. You see the sun moving across the sky. You see animals that look and act differently. You see different forms of land, like mountains and lakes. What do you think about those things? How do you explain them? If you don’t know the scientific reason, how do you think those things were made? How do you make sense of the world?” Students have 20 seconds to respond to neighbor.

Whole class read-aloud (14 min)

- Students move to sit on the floor. I introduce book, *Legend of the Sleeping Bear*, as a book that explains one of those things. “While I’m reading, listen for the purpose of the story, the setting, and the characters.” (write headings on doc cam.)
- Read the picture book, modeling my thought process to identify and record the purpose, setting, and character traits.
- Read the introduction of book, emphasizing oral retelling and grounded in truth but not necessarily true.

Explore texts to find key traits (14 minutes)

- Explain task – “There are about 30 myths and legends in this room to explore. When I tell you to, you will return to your seat and choose a story at your table to read. While reading, be thinking about the purpose of the story – what does it do? the setting – where and when? and the characters – who are they? Then we’ll all share what we found, so we can figure out what the things are that make a story a myth or a legend. To help you remember your thoughts, jot down what you notice on a sticky note.” (model, then instruct to work individually or in responsible pairs. Also may choose to read *Legend of the Indian Paintbrush* on couch with me.) Ask student to rephrase directions, then direct them back to seats to work.
- Students work. I will first ensure that all students are on task, then read a book with the students who choose to listen rather than read. If students finish early, they are to continue reading books.

Closing (5 min)

- Students mark spots in book reading with sticky note with name.

- Direct students to do two things on way out to lunch – 1) write name of story they read on a little note card, and tape it on the country it originates from on the world map. 2) place their book on my desk.

Accommodations and Support

- Much support is built into the lesson for all students. They choose to work individually or with someone else, which text to read, or to listen to me read. The texts available represent a variety of difficulties and lengths. Students also have the option to switch texts if they change their mind after beginning to read. This will work to meet the needs of all students in the classroom, including the three focal students.
- For two students with special needs, there is a parapro in the classroom. She will be available to keep students on track and help guide their thinking and reading.

Assessment

- I will listen for comments about attitudes towards stories and texts
- I will read the responses on the sticky notes for accuracy of identifying traits.

Lesson 2: Exploring “What are the key traits of all myths and legends?”

Date: 10-20-09

Estimated length: 40 minutes

Objectives for today’s lesson:

- 1: Students will be able to explain the purpose and origin of myths, legends, and tall tales, across all cultures.
- 2: Students will be able to identify the setting, character traits, and narrative form of myths, legends, and tall tales.

Materials for students:

Variety of myths and legends (picture books and copied texts)
Sticky notes

Materials for teacher:

Frog Girl by Lewis
Photos of Pacific NW landscape
“Purpose, Characters, Setting” poster
Sticky notes
Document camera and computer
Entrance directions on screen

Materials for classroom:

Wonderings poster
World map

Entrance Directions: “Wash up and sit at your desk to eat your snack. Quietly browse the books at your table while you eat today.”

Introduction - Giving Context (2 minutes)

- Tell students we will read another book today, which is from and takes place in the pacific northwest of the united states (mark on world map with a star).

- Show a few photos of the landscape, asking students what they notice (mountains, lakes, etc)

Whole Class Read Aloud (15 minutes)

- Read *Frog Girl* with minimal pauses, instructing to students to focus on key traits (display “purpose, setting, and characters” on doc cam with short descriptions).
- Ask “what did you think?” (quick responses)
- Ask students input about purpose, setting, and characters of story, noting on sticky notes. Post stickies on “Purpose, Characters, Setting” chart. (anticipated responses: purpose is to teach people to respect nature, setting is in the woods and lakes of pacific NW a long time ago, characters are native people and talking frogs who act like people.)

Explore texts to find key traits (8-10 minutes)

- Students continue to read choice texts, noting the key traits on sticky notes. Students choose to read individually, with a partner, or with teacher. Students choose another text once finished with one, and post stickies on “Purpose, Characters, Setting” chart.

Class collaboration (10-12 min)

- Students have opportunity to browse the chart and read each others’ responses.
- “Now, your task as a class is to come up with a list of the key traits of myths and legends. You’re all becoming experts in this – I can tell by your responses on your sticky notes.” Read excerpts from each column, grouping similar responses together. Direct students to think about commonalities. Through think-pair-share, produce a class list of the key traits. Teacher records list on the doc cam using students own language. Afterwards, class choral-reads the list. Anticipated list:

What we know myths and legends have a....

- *Purpose*
 - Explain how the world or something in nature was created
 - Explain the appearance of animals
 - Describe someone who did something memorable
 - Explain the history of something
- *Setting*
 - A really long time ago, maybe before the world was created
 - Different places around the world
- *Characters*
 - Talking animals
 - Things from nature in human form (personification)
 - People from different cultures
 - Gods and goddesses

Closing (3 minutes)

- Students write down something they are still wondering about on a sticky, and post it on the wonderings poster.
- Students clean up materials.

Accommodations and Support

- Much support is built into the lesson for all students. They choose to work individually or with someone else, which text to read, or to listen to me read. The texts available represent a variety of difficulties and lengths. Students also have the option to switch texts if they change their mind after beginning to read.

Students are encouraged to share with the class during the discussion by first browsing the poster individually, and also sharing ideas with a partner first.

Assessment

- Assess student comments for evidence of enjoyment of texts.
- Assess students responses on sticky notes for accuracy of key traits.
- Assess students responses during class discussion and TPS for accuracy and quality of key traits.

Analyze “Wonderings” poster for insight into students’ thoughts to inform future instruction.

Lesson 3: Myths and Legends Come from Many Cultures But Share Same Traits

Date: 10-26-09

Estimated length: 40 minutes

Objectives for today’s lesson:

- 1: Students will be able to explain the purpose and origin of myths, legends, and tall tales, across all cultures.
- 2: Students will be able to identify the setting, character traits, and narrative form of myths, legends, and tall tales.

Materials for students:

Copies of myths from *Moontellers* by Moroney
Myth Retelling Worksheet
Clipboards

Materials for teacher:

Why the Sun and the Moon Live in the Sky by Dayrell
“Fires Wild Dance” in *Zamani* by Nevin
Myth book by Ross (intro page)
What We Know document
Questions We Will Explore Today document
Instructions document
Entrance directions document with photos of sun and moon
Document camera and computer
Relaxing music

Materials for classroom:

Wonderings poster
World map, dry erase

Entrance Directions – Screen reads “Wash up, get your snack, and be ready in your seat. Think silently about the sun and the moon. Pretend you don’t know what they are or what they are made of. What story might you tell to explain them? Why are they in the sky? Why do they move? Once you have some ideas, you may read silently until we are ready to begin.”

Introduction – Review and share (3 min)

- Students have 1 minute to share their thoughts about the sun and the moon with their neighbor.
- I ask students to read *What We Know* document aloud with me.
- Read intro of Ross book to reinforce this.
- Add “Myths and legends are not true, but could be originally grounded in facts” to *What Know*.
- Show *Questions We Will Explore Today*:
 - *Who made up these things?*
 - *Where do they come from?*
 - *How does the culture that a myth comes from affect the story?*

Whole class read-aloud (10 min)

- I introduce book, *Why the Sun and the Moon Live in the Sky*, as a book that explains something about nature. “I am going to be a story-teller and tell you this story. First we’ll read it together. While I read, I’m going to make notes so I remember everything important about the story.”
- Read the picture book, filling out Myth Retelling Worksheet. Then retell as a story-teller.
- Read last page of book, emphasizing oral retelling.
- Show painting from “Fires Wild Dance” story. Mark Africa on map.

Paired reading of moon myths (10 min)

- “In groups of two or three, you will read one of these 10 myths. Your partner will be your writer’s workshop partner. You may decide how to read it – together, alternate lines, one person volunteers to do reading. Then you’ll share your myth with another group. To help you remember the key traits in your myth, both of you fill out the Myth Worksheet with your partner, like I did. It may help to read your myth twice. Give me the ready signal once your group is ready to be story-tellers.” (display instructions on screen).
- Pairs pick up a clipboard and a myth, find a place to work.
- As students work, I will circulate the classroom and listen to student comments.
- Direct students to map their story once done reading and discussing.

Sharing of moon myths (8 min)

- “Poof! Now you are all story-tellers.” Students will wander the room while I play music, until I stop the song. Then they will turn to the person closest to them and pretend to be story tellers, sharing their myths. They will have their worksheet to refer to. We will continue for as many rounds as we have time for.
- I read Astronomers’ version of the moon myth.

Class discussion (5 min)

- Students will move chairs to form a circle arrangement in the room. They will sit by partner and have their myth and worksheet available.
- I will tell students that the goal of this discussion is to share our ideas and learn from each other’s ideas. We will review positive ways to behave when people share ideas. Discussion will focus on these central questions, which I will prompt as necessary:
 - What did you notice the same about the myths?

- What did you notice that was different?
- What does that tell you about different cultures and people across the world?
- How is the culture that the myth came from reflected in the story?
- How did these myths come to be? What does that tell you about all cultures?

Closing – Review, mapping, and thinking about more (5 min)

- Students input to add to *What We Know* on document camera. *Anticipated: Myths and legends come from cultures all over the world. They were passed on by people telling the stories. Some characters are things in nature acting like humans (water, sun, etc). They have a problem and a solution.*
- Students add story origin to map.
- Students write down something they are still wondering about on a sticky, and post it on the wonderings poster. Also browse and respond to stickies of peers.
- Excuse students to lunch, asking to return their myth, worksheet, and clipboard on the way out.

Accommodations and Support

- The worksheet will scaffold the students' thinking to help them both identify and remember the key traits and plot.
- The pairs are thoughtfully planned to represent a mix of stronger and weaker writers and readers. By allowing the students to choose themselves who reads they can negotiate to best serve their needs.
- For two students with special needs, there is a parapro in the classroom. She will be available to keep students on track and help guide their thinking and reading.

Assessment

- I will observe students responses in class discussion and small groups, looking for proper and in-depth knowledge of the key traits, and thoughtful responses about cultures and all people.
- I will also collect the completed Myth Worksheets to assess written identification of traits and plot points. I will compare these to the trait sticky notes from the previous lesson to monitor improvement.

I will read the wonderings poster to gain insight into their thoughts and inform future instruction

Assessment Plan

There are many different types of assessment of student learning built into this unit, including the following:

- continuous insight into the students current and changing thoughts regarding the unit (wonderings)
- pre-assessment of broad topics, and later a revision of the pre-assessment
- worksheet which demonstrates identification of traits of myths and legends (Myth Worksheet)
- worksheet which demonstrates creation of similes and hyperboles
- drawing of tall tale character with logical character traits and descriptions
- performance of analysis of tall tale read-aloud play

- frequent observations of students responses related to the content, in small groups and whole class discussions
- performance of summative assessment (choice of written or oral)

Many of the assessments are instructed as “show me with words or drawings,” allowing each student to choose which expression is best suited for him or her. Assessment will be used to inform future instruction.

The students in the classroom with IEPs will still be expected to complete all work, as stated in the IEP, given accommodations when needed such as extra time to work and breaks from learning. The three focal students will follow the same assessment plan as the rest of the class. The second half of the summative assessment (thinking deeper, and necessitating more writing than the first part) will be offered in two forms – written and oral. This ensures that students who struggle to write are not at a disadvantage to express their thoughts (including the focal students).

Quality and quantity of student learning will assess my design and implementation of the unit, as well as the formal “unit evaluation survey” that the students will complete on the last day.

Part A

Last year I was placed in a classroom that focused a great deal of time on writer's workshop. The students seemed to be given a lot of room to decide what to write about within a certain context or content related theme. The teacher did an excellent job of modeling the skills related to a mini-lesson, involving the students in the creation of a piece, but choosing her words or style pieces, try a new skill learned, or revise words, spelling, punctuation, etc. As time went on students were on different stages of planning, writing, editing and creating a final copy to present. It was definitely a scene of control chaos, but the students were engaged and excited about the process. This also gave time for teachers/class volunteers to work on a more individual or small group basis with students to address their specific needs in relation to writing.

This was a lower grade level than I am currently placed in, but I wanted to share some of the aspects that I saw effective could be applied to all grade levels.

- individually created dictionaries – students were encouraged to use the word wall, and other text around the room, friend, etc., but if they could not locate we would write the word (and usually a picture) on the corresponding letter page;
- different types of paper, marker boards and pre-made blank “books” with bright colors to use their writing that were always available
- free time to write whatever they wanted – sent the message that writing is an enjoyable pastime
- time to read their stories/writing to the class
- bulletins and displays of students' writing in the halls and classrooms
- event where they would bring in a karaoke machine for students to read their stories outloud to families and peers

Part B

I found the module to be very informative and valuable as it offered great insight into the minds of struggling writers. The discussion of working memories and the ability to fill that “space” with either high or low level task made sense, and really reinforced the need to develop handwriting and spelling skills in young writers. I was on the fence about both of these tasks in the beginning of the year, yet after observing my CT's spelling curriculum at work, and the discussions in this module, I now see the value. The ability to quickly recall words frequently used while writing, and the skills of spelling unfamiliar words based on exposure from reading, or learned patterns and correlations in the English language is critical to maintaining positive attitudes and motivation in terms of writing and school in general.

In our class, the students complete a pretest on Friday of fifteen words based on a “rule”, high frequency words for the grade level, content related words, or words that are seen frequently misspelled by the class. For example, this week dealt with the “rule” of dropping the silent e at the end of words and adding -ing. The students complete the test, check their own work and then determine their personalized list for the week. If they get less than three words wrong they are given a list of “challenge” words to choose from in addition to those that they missed. Rather than seeing this as extra work, my teacher introduced this as a great opportunity for students to improve both their reading and writing and this week all of these students were

willing to “accept the challenge” without any complaints or comments. The students that got more than three wrong are given additional practice and exposure to those words throughout the week. Knowing that their reading and writing skills will improve as they increase the words that they are able to recall and spell correctly makes me feel more motivated and excited about teaching spelling. It now seems obvious, but I needed to have it explained that there is only so much room in one’s working memory and if they are struggling with writing the letters and spelling words they have less room to engage in higher level thinking and tasks.

The experience of completing the activities in the module was very eye opening. I found myself completing the first task with ease, getting excited about the visualization in my head and the opportunity to use rich descriptive words to convey my ideal summer vacation. I didn’t stop writing until the time was up, however the feelings with Activity 2 were quite different. Writing with my left hand I was frustrated, got lost in my thought, worried about how my writing looked and at one point threw my pencil down and had to force myself to pick it back up and keep going. The experience reminded me of a student that I taught in Australia that had dyspraxia. This student could tell the most amazing, descriptive stories and events using humor, hand gestures and very creative thinking however his coordination and the connection of brain to hand was a huge inhibitor in writing. I remembered this experience when completing a writing lesson that I had taught in relation to the Aboriginal Dreaming Stories and Native American legends after a study of both in the classroom. I walked the students through a visualization, gave them each a Petoskey stone that I had brought from home and asked them each to take a minute to look at the stone, dip in water and imagine themselves as young Native Americans walking the shores of Lake Michigan, discovering the object and sharing its legend with a friend. Most students quickly got to work writing, but when I saw this student gazing around and flying his rock around like a spaceship I went over to work with him and asked about his ideas. He shared with me the most exciting introduction, about a magical meteor crashing onto Earth and landing on the shores of Lake Michigan yet did not have anything written down. By the end of the writing period he had no more than a few sentences using none of the descriptive language that he had shared. This experience gave me a better understanding of what writing and school at large must be like for him and so many others. I need to focus on fewer, more specific skills, modeling the processes and giving the students an opportunity to develop the different aspects over time.

Finally the last slides summed up many of the big ideas from this module that took note of and will be applying into my writing lessons. The value of authentic, real life experiences for writing is critical for young writers. Having the ability to write for many audiences and for a variety of purposes makes sense, and I feel really illustrates to the students the value of being great writers outside the classroom setting. I want my students to be motivated and excited about their writing, and I can see having them create stories for family, friends, younger students, people in the community or experts in a field that they are interested in will help to keep their attitudes positive and their motivation to write and become better writers high.

PHYSICAL RESOURCES

Book Room – The book room is located in the north hallway in the building, inside Mrs. S. and Mrs. K office. Class set of trade books in many genres and subject areas are set aside in that room that will be used during the year for a specific grade level. Norm is that you can pull items for lower grade levels, but you cannot use items that are labeled for higher-grade levels.

Library – Extensive collection, organized with the Dewy Decimal System, several areas are pre-sorted such as E Fiction Biographies, sports and animals. Mrs. B and parent volunteers run the library. The Gifted and Talented Resources, Teacher Research Books, and the DVD/VHS collection are in an adjoining room in the library. The laminator is also in another room in the library. There are five computers available for use in locating books, our class has library for half hour on Mondays, but additional are available for research projects, or for students that need to check-out additional books. Check out with Mrs. B.

Gifted and Talented Resources – Located in the library, extension tasks and activities for Math, Science and Social Studies can be found here. Teacher can pull out packets for differentiated if students are considered gifted. Check out with Mrs. B.

Teacher Reserve Books – Located in the library. Collection of content specific books related to economics, social studies, math, etc. reserved for teacher use. This collection is fairly small, as most of these resources as now in general circulation. Check out with Mrs. B.

DVD/VHS collection – Located in the library. These are available for use in the classroom. There are no TV in the classrooms, so DVD are run using the computer, and a TV could be checked out to watch a VHS. Check out with Mrs. B.

Author Kits – Located in the library. Sets of Author's books, with lessons and activities for Author's series. Check out with Mrs. B.

Leveled Library – Located in the staff lounge. Small group to class set collections of many popular authors and titles, content specific texts and award winning books. A retired teacher donated many of these, and anyone is welcome to use them. These are often pulled for book club and literature circle choices. There is a color-coded system with the grade level, and each teacher has a clothespin to tag on the tub makers to show that one has removed the books.

Computer Lab – We have a designated time on Mondays to utilize the computer lab. The teachers are responsible for the technology curriculum, using them for a wide variety of lessons. Each student is given a login and password, and must sign an internet form to access the Internet. Additional times can be booked to use the lab, and five computers are also reserved for students to use even if there is a class in the room. We also have two classroom computers that are utilized by the students as well. This lab houses both the black and white, and colored printer for the building. Items sent from the classrooms can be retrieved there.

Teacher Workroom – the teacher workroom has two large paper cutters, two dye cut machines and collections of letters, numbers, shapes, symbols and objects. Teacher mailboxes are located in this room. There is a large copy machine, but we are encouraged to send large print jobs to Offset, where they print for about half the price. An order can be sent via email. Or a physical pick up at the school when items are delivered. These must be done about a week in advance, and we are STRONGLY encouraged/EXPECTED to use this service.

Grade Level Pod Resource Room – Each grade level has a teacher storage room and office. This results in a shared collection of resources available for all content areas. Each teacher has their own desk, storage shelves, and SPACE to store all of their personal collections of

classroom items. Many of these have become cramped “catch alls” but with new teachers entering the building these will be cleaned (and items donated to interns) during the year.

SMARTboard – mounted in each classroom to integrate throughout the day for lessons, announcements, etc.

Document Camera – In each classroom , available for use in lessons throughout the day.

Mrs. N Personal Collection – Mrs. N has a personal collection of curriculum resources, ideas, classroom library, examples from her children’s elementary years, etc available for examples, lessons and units.

HUMAN RESOURCES

Reading Consultant – Sally runs the summer reading program, book fairs, and organizes march is Reading Month activities, author visits, etc. She administers many of the formal assessment and runs the Book Club (formerly known as HOTS) program, which focuses on building higher level thinking skills with At-Risk students. This is a somewhat controversial program, largely due to the lack of reading. Some teachers do not send students now, seeing that the computer based program is not working. We have three students that will be pulled out for Book Club this year.

Media-Tech Specialist – runs the library, helps with book fairs, and organizes the Gift a Book program where books can be donated to the library for \$8.00 in the name of a student. These new books are available to preview, students/parents decide on a book, and the student’s name, date, occasion will e typed on a pre-made sticker and become part of the library collection. Rosemary is responsible for all laminating in the building and is the ONLY one allowed to touch the machine.

Lee – another reading consultant in the building, working with At-Risk students. She shares the office with Peggy.

Peggy – Math At-Risk consultant. We will have students pulled out for her services, mainly MS who is completing 3rd grade math curriculum.

Destiny – School psychologist, evaluates students for emotional impairments.

Dot – English Language Arts teacher. Works on developing English language skills with new ELL students. We have a large Korean population and most of the students that work with Dot speak Korean as a first language. Three students in my class will get pulled out during Science for her services.

Tim – is one of the school counselors in the building. He works with peer relationships, small groups of students and many students on a one to one basis. He really is seen as an advocate and confidante for the students. We have a few that will have specific times to see him throughout the year, but can also ask to go see him if needed. Tim is doing a lot of MEAP readiness, sending home letters to parents on what they should be doing and working with students on test taking strategies and anti-anxiety type discussions.

Mrs. K – resource teacher works with students with learning disabilities that qualify for her services. We have two students that are pulled out for her students.

Fourth Grade Pod Teachers – S and S are the other two teachers in the fourth grade pod. S will teach the Social Studies curriculum, and S teaches the math curriculum. They both have very different styles and years of experience, but have been/will be great resources for me throughout the year.

MS – Secretary extraordinaire. MS is doing the job of two people after cuts last year. She is responsible for a great deal in the school and is a great resource for questions regarding attendance, procedures, contacting parents and school resources.

Field Coordinator – he is/will be an outstanding mentor for the internship year. Working with us on a group or individual basis. We have a weekly seminar, meeting after school on Tuesdays and he will also be observing us in action each week giving feedback and positive reinforcement.

Principle – taking a leadership role for all interns, meeting with us during seminars, willing to review resumes, and observe us teaching lessons.

School custodians – great team that is friendly and willing to help in any way they are able.

Parents – will be an incredible resource throughout the year. I am excited to work with Mrs. N to find ways to bring in parents and members of the community to enhance the curriculum in the classroom lend extra hands and give the students a more real-world authentic education.

LITEARCY PROGRAM(S) IN THE CLASSROOM

a. Instructional models

- Book Club – Modeled from book, Book Club – A Literature Based Curriculum, by Taffy E. Raphael, Laura S. Pardo and Kathy Highfield. We will be utilizing this program with Gary Paulson’s The Hatchet. I have been told that this is done through a combination of mini-lessons, reading, writing, and whole group discussions. More to come...
- Literature Circles – more of a self-selected group, guided by the teacher through assembled choices by teachers. More to come...
- 6 + 1 Traits of Good Writing – focus on Ideas, Organization, Voice, Word Choice, Sentence Fluency, Conventions and Presentations. We have discussed and will continue to explore these in our writing throughout the year. The students become familiar with the vocabulary by posters in the group, discussions and on their writing rubrics.

b. Instructional resources

- Leveled Trade Books – based on the genres associated with the 4 grade GLCE’s, Adventure, fantasy, Poetry, Myths/Legends, Biographies. (The Hatchet, Mildred Taylor Books, Tuck Everlasting, Sign of the Beaver and Journey Back to Lumberjack camp)
- Spelling Program – McDougal Littell Spelling. Offers word sets with associated “rules” for spelling. Students complete a pre-test on Fridays and self-correct the tests. If they get three or fewer wrong, they must have those misspelled words in their list and get to choose an additional group of “Challenge Words” to complete a set of 15 words total. Students with more than three wrong will complete the entire list and will also complete a spelling worksheet for homework that is due on Wednesday that really promotes the use of words, reforming sentences using the words and offers more exposure to the words within a different context. Final tests will be given before the next units pre-test on Fridays. I am enjoying this differentiated approach, ensuring that students of all levels are being pushed to learn as many new words as possible.
- Basal – Literacy Place – Scholastic. This will often be used for small group read aloud, and for different short stories and mini lessons.

- DOL – geared for fourth grade curriculum content and related skills. Focuses on grammar, punctuation, and the process of editing. We will use these often in the morning as an opening task, giving the students the opportunity to really develop their proofreading and revising skills.

c. Literacy Schedule

| Monday | Tuesday | Wednesday | Thursday | Friday |
|--|---|---|---|---|
| - DOL - 15 min - Read aloud – 20 min - Reading, writing predictions and observations, listening and viewing in Science - Writing block in computers – 45 min - Shared reading/writing block – 1 hour | - Independent reading – 15 min - Read aloud – 20 min - Reading, writing predictions and observations, listening and viewing in Science - Shared reading/writing block – 1 hour | - edit/review DOL – 15 min - Reading, writing predictions and observations, listening and viewing in Science - Read aloud – 20 min - reading/writing block – 55 min - Shared reading/writing block – 1 hour | - Read aloud – 20 min - Free block independent reading/writing – 25 min - Reading, writing predictions and observations, listening and viewing in Science - reading – 15 min | - Spelling test – 15 min - Spelling pre-test – 15 min - Mini-lesson on spelling rule - Read aloud – 20 min - Free block – 95 min - Free block – 80 min - Poetry recital (choice of individual, pairs or small groups) |

Table 19 – Literacy Schedule

d. Analysis of Literacy Program based on MI GLCE's

| | Most emphasis in classroom | Least emphasis in classroom |
|----------------|--|--|
| READING | - 20 Days of Reading – first month or two of the school about 3 times a week we would focus on 1 of these 20 days. Skills such as How to Choose a Good Book for Me. What is a genre, review and discuss purpose and elements of different genres; - Reading Strategies, highlighting important parts of the text, rereading, examining sentence/paragraph to understand specific words or meaning used within that context; - Most students are reading “just right” books for them during any down time when they have completed their work. - Content related books and experiments in Science; | - Independent reading time is rare and not consistent; - Reading with a partner does not occur - Small group reading or discussions do not occur |

Table 20 – Analysis of Literacy Program

Table 20 (Cont'd)

| | | |
|-------------------|---|---|
| | <ul style="list-style-type: none"> - Volunteers read aloud as class follows along in trade books. - Comprehension strategies used during read aloud discussions, retellings, summarizing, predictions, and text-to-self connections shared; - Spelling – dictionary use taught through mini-lessons and students use dictionaries, words around the room, friends, and spell checkers consistently in their writing. | |
| WRITING | <ul style="list-style-type: none"> - DOL about three days a week, focusing on the editing process and using editing marks. - Weekly writing prompts in the computer lab using Microsoft Word with specific skills, and tools to use to complete a writing piece. - With a given prompt, or choice of a few variations of prompts, students complete pre-writes and engage in the writing process of drafts, revising and editing own work. | <ul style="list-style-type: none"> - Cursive handwriting packets have been given out to the students, but are rarely used to reinforce these developing skills; - students do not complete journals, with free time to write with a given prompt or free choice; - There is very little writing completed where students choose their topic or genre in which to write; - A few students that are choosing to do this on their own only do note-taking. |
| SPEAKING | <ul style="list-style-type: none"> - Answering questions - MVP of the Week gets to share for about 15 minutes 3 times a week to the class, sharing and answering questions; - Weekly memorization and recital of poetry | <ul style="list-style-type: none"> - Class discussions where students answer and ask each other questions; - Small group discussions on a given topic or piece of writing |
| LIST./VIEW | <ul style="list-style-type: none"> - Daily read aloud by teacher and responses of peers in relation to the text - Listening and sharing questions to MVP presenter; - Listening to content related video clips | <ul style="list-style-type: none"> - Responding to one another's questions or ideas; - Viewing and discussing art or illustrations |

Table 20 – Analysis of Literacy Program

I think maintaining a more consistent schedule of times would benefit the students and literacy program. I would like to start offering more time for partner and small group discussions of

literacy. Peer editing can be introduced to get more feedback on writing and see how others are using writing to get more ideas and be encouraged to try new things in their writing. I would also like to see students sharing more of their writing with one another by a sort of author's chair or sharing time. Responding to text in a variety of ways, dramatics and art for instance would be a great way to engage more students, and allow other outlets for creativity in responding to different texts.

LITERACY ASSESSMENTS

1. Three Focal students

MH – Hearing Impaired, At-Risk Reading and Math, goes to Speech, Book Club, At-Risk Math support (third grade math curriculum) and Resource Room support. Eager to learn and is very responsible with her hearing aids and sound system devices. MH has set an academic goal to get better at math and a social goal to make more friends in fourth grade. I would like to be aware of the best scenario for her in all aspects of the classroom. How can I get her caught up when she is out of the room? Where is the best seat for her during instruction and activities? What would be the best use of time (skills/areas to address) for her during small group mini-lessons? Her father, who is very supportive of her educational demands is raising her. He spends a lot of time working with her at home. During her IEP, he expressed concern about the lack of a mother role for her and has arranged to have her meet with a female counselor. MH is also meeting with the same mentor that she had last year, a female high school senior. MH is in the Caring Leaders program, which I am helping to facilitate.

MS – Bright mind, needs a great deal of work with organization and connecting his thoughts in his writing. It is evident that both his parents and himself are aware of this area to focus on developing, as they expressed this in the beginning of the year "Handle with Care" forms that they filled out for him. He set an academic goal to focus on the main idea in writing and a social goal to earn more green tickets by getting ready to begin class and lessons earlier. He is quite shy and avoids eye contact, but I am really interested with making a connection with him and working on his academic goal. I think using graphic organizers for writing, and giving him (and all students) a rubric with clear expectations that he can refer to will be very beneficial to him. MS is in the Caring Leaders program, which I am helping to facilitate.

A – has been labeled Gifted and Talented. He excels in hands-on, problem solving problems. He is very interested in sports and animals. He enjoys math, and is participating in the DynaMath program, that is in a magazine format that acts as an extension for math. He loves to read, and will often be seen with a book on his desk or open up and reading when he has down time or is finished with his lessons. A really struggles with writing! He can articulate his ideas in discussion, but freezes, cries and puts his head down when it comes to writing. We have seen him completing great pieces of writing when it can be about his choice, mostly animals. He benefits from the use of graphic organizers where he can start with simple phrases or sentences or simple words. I have thought about acting as a scribe for some pre-writes or first drafts, or introducing the use of a voice recorder to allow him to get ideas out without the stress of physically writing. He has set an academic goal to get better at writing by writing a book, and has set a social goal to not interrupt people by waiting until they are done talking. I want him to

gain confidence with writing and improve his overall moral and willingness to give it a try! A is in the Caring Leaders program, which I am helping to facilitate.

2. Writing samples will be collected throughout the year to see the progress in these three students.

3. Different types of writing all students in the classroom engage in throughout the school day:

- Writing in the classroom workplace
 - Daily recording of assignments and things to come in student planners
 - Marking lunch choice on the class order grid
 - Responding to questions in math
 - Responding to text and ideas in Social Studies, usually given a rubric with clear expectations for the piece
 - Science recording predictions, observations and responding to questions
- Writing across the curriculum
 - Science-writing and discussing hypothesis and observations. Reading research material, textbook and procedures
 - Social Studies – a great deal of writing, organizing and reading in SS. The students are read to out loud often and they frequently have pages from the textbook to read.
 - Math – interpreting word problems, directions and background knowledge are all components of reading in Math. Students work in small groups and share their ideas as a class.

Identify Additional Assessments:

- Literacy measures required by the school
 - K Marie Clay General Literacy Knowledge
 - 1 Gates Reading Test – Standardized; Woodcock Reading; Word Identification, passage comprehension
 - 2 IOWA Reading and Math Tests (Rough IQ Score- Achievement-Ability)
 - 3 MEAP
 - 4 MAEP
 - 5 MEAP
- Qualitative Reading Inventory [QRI] running records have not begun, but my CT and I intend to begin these soon...
- Ongoing Assessments
 - Weekly memorization and recital of poetry is giving us an opportunity to see their growth in self-confidence, articulation and interaction with their audience
 - One-on-One writing conferences, sometimes after a piece, and sometimes during the piece
 - Student self-assessments given prior to parent-teacher conferences. Ask questions related to their highs and lows in school, attitude and participation in the classroom. This is shown to parents and as I have been told, often if not always reflects what the teacher sees from the student. In other words, they are very aware of what they are doing well with and areas of improvement.
 -

| |
|---|
| APPENDIX AJ: Cassie First Informal Conversation |
|---|

Towards the end of class, I talked to Cassie for a little bit regarding her GLT plan. She said that she wanted to e-mail me her plan because she needed feedback. She said that she was already far ahead, that all her planning had been done, that she had all of her lesson plans laid out but that, the way she understood it, she had to make lesson plans for 3 weeks as opposed to two, and so she really had her lesson plans jammed-packed with stuff. So she wants me to look at the lesson plans, see if there is a good sequence to them, if the sequence makes sense and see if she is overstretching herself. I think she is worried that she actually planned too much. She thinks she may have too much detail, but has cut off the plan in blocks of time and specifies when each block of time is supposed to occur.

Part of her plan is to have the kids plan and hold a poetry café, so she wanted to know if that was something she should take on or if it was something the kids could take on. We spoke a little bit about teachers tending to try to retain control of the classrooms, and that I thought it was great that she actually gave some power back to the kids and let the kids do their own thing.

She also mentioned that her three focal students are considered gifted and talented students, and so her plan also includes some differentiated instruction that she wants me to look for. Cassie said that she was going to email me her lesson plans for me to look at, and I promised that I would look at them and send her some comments, some feedback, before the end of the weekend.

Where I'm From- Poetry

Fourth Grade Literacy Unit [REDACTED] Elementary Led by: Cassie Guided by [REDACTED]

Writing

Monday 2:30-3:30

VISUALIZATION (Imagining) *Think of a time...*

Introduce Where I'm From and read examples of TE peers in pairs (READ: together, separate and discuss, one to each other, (Have way to get into pairs, find partner in room w. same #, etc...))

In pair discuss and record (WRITING): What type of details does the writer include? Ex. Food, smells, family sayings...

Create and class list on SMART board

Read my example to the class

READ through timeline of unit events to read

DISCUSS: "Job survey to students for homework. Rate your top three, due Wednesday

3-5 Caterers- plan food and drink- (second top picture could be on a cake...Janine)

2-3 DJ for during refreshments

1-3 MC (maybe have more than one, tryouts, sample intro?)

3-5 Decorators

2-4 Graphic Designer- program

2 Greeters

1-2 Foreword

1-2 Title page

1-2 About the Authors page

3-5 Invitation Committee

Tuesday 11:35- 12:05/ 1:15- 1:45

VISUALIZATION (Imagining) Share four examples from research piece. Great voice and vivid descriptions

Give each table a different piece1

Plan and present as a group how the piece will be read. (In parts, as a whole group, pace, gestures, etc.)

Add to list

Wednesday

Work on Graphic organizer. Include class created list.

Have visual on organizer (read, think, record)

Encourage 10 to focus on

4-6 ideas for each

Can be the stanzas of the poem

Thursday 10:35- 11:00/ 3:10-3:30

Writing Time

Free write

Writing Conferences with Teacher

Free Write
Mini Lesson
Mini Lesson Ideas- 15 minutes each
Interviews- G group
Conventions- Punctuation- Capitalization
Voice- Similes-Metaphors
Word Choice- Transitions
Ideas- Vivid imagery
Organization- Stanzas- Appearance

Friday

Group meetings

Have examples prepared for groups to start looking through and discussing (ex. Invitation, forewords, about the authors, etc.)

Walk around and meet with groups to talk to talk about the role

HOMEWORK: Work on piece

VISUALIZATION (Imagining) Design illustration of your "Where I'm from"

Monday- 12:50- 1:15/ 2:30 3:00

Art Gallery

After special... have pieces hanging up around the room (Clothesline/ prayer flag style)

Each student gets one paperclip (try to find tiny ones) to attach to his or her favorite piece.

Top clipped piece will be on the program cover.

Have students pick a piece of colored construction paper and glue illustration on it.

Demonstrate placing the picture closer to the right (to make room for the spiral binder)

Tuesday 1:15- 2:20

Writing Time (20 minute blocks)

Free write

Writing Conference with Teacher- Mrs. Nelson (Group B)

Free Write

Mini Lesson- Ms. Sharp (Group A)

Mini Lesson Ideas

Interviews- G group

Conventions- Punctuation- Capitalization

Voice- Similes-Metaphors

Word Choice- Transitions

Ideas- Vivid imagery

Organization- Stanzas- Appearance

Wednesday 1:15- 2:10

Invitation to Special Person

Thursday 10:35- 10:55/ 3:10- 3:30

Invitation to Special Person

Friday 12:50- 2:20/ 2:35-2:50

Group Meeting

Writing Time

Free write

Writing Conference with Teacher

Free Write

Mini Lesson

Mini Lessons- 15 minutes each

Interviews- G group

Conventions- Punctuation- Capitalization

Voice- Similes-Metaphors

Word Choice- Transitions

Ideas- Vivid imagery

Organization- Stanzas- Appearance

Practice piece over weekend.

Monday 1:45- 3:30

Turn in RSVP

Type and turn in final poem after computers.

Peer Rehearsal

Make books after school (me)

Tuesday 10:45- 11:00/ 11:35- 12:05

Read poems in groups

Conference, run through with teacher

Wednesday

Class Rehearsal

Thursday

Friday 2:00-3:30

Poetry Reading

Reading

Monday- Check out Poetry book in library

Wednesday- 1:15- 2:10 Think aloud to class, reading with a partner and thinking aloud

Friday- 1:10- 1:45 Question (Independent Reading) share with groups

Tuesday- 10:45- 11:00 (Independent) / 11:35- 12:05

Wednesday- 2:45- 3:15

Friday- 11:30- 12:05

Monday- 2:45- 3:30 Pairs

Tuesday- 1:15-2:20

Wednesday- 1:15- 2:10
Thursday- 10:35- 11:00 (Independent) / 3:10-3:30
Friday- 11:30-12:05
Differentiation



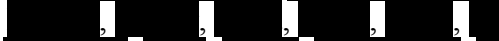

Share Unit Plan with Mrs. MacQueen (Resource Teacher) and Mrs. Heisler (Book Club Teacher At-Risk Reading)

Group X- “Gifted and Talented”: Ally, Libby, Hayden, include Manisha, Lauren, Emily
Interview for Where I’m From
Create Questions for family member etc.
Tape Recorder
Include ideas/ quotes in poem



Challenge List students get matched to edit/ conference with peers.

Orange Folders
Timeline of unit
Rubric
Blanked lined paper stapled
White paper
Graphic Organizer (create)
Peer Editing Checklist (create)
Teacher Writing Conference Feedback form (create)

Poetry Reading- Invite Special person to attend
Make book for each student with his or her illustration on the cover
Tamera

Group W- 
Group X- 
Group Y- 
Group Z- 

Where I’m From

Your Name: Cassie Grade Level: Grade 4 Date: October 26 -November 13, ²⁰⁰⁹ CT:
 School:  Elementary

Overall lesson topic/title: A genre study of poetry with a Where I’m From theme.

Unit Goal: For students to broaden their exposure and enjoyment of poetry. To write an outstanding Where I’m From poem, in which they are proud. For all students to set a personal goal in their Where I’m From poem to make a personal connection and work towards growth in their writing. To respond to poetry in discussions, quick writes and through artistic responses.
Grade Level Content Expectations:

Language Arts/ English - Students will...

READING

Metacognition

R.MT.04.01 self-monitor comprehension when reading or listening to text by automatically applying and discussing the strategies used by mature readers to increase comprehension including: predicting, constructing mental images, visually representing ideas in text, questioning, rereading or listening again if uncertain about meaning, inferring, summarizing, and engaging in interpretive discussions.

Vocabulary

R.WS.04.07 in context determine the meaning of words and phrases including similes, metaphors, content vocabulary, and literary terms using strategies and resources including context clues, semantic feature analysis, and a thesaurus.

Comprehension

R.CM.04.01 connect personal knowledge, experiences, and understanding of the world to themes and perspectives in text through oral and written responses.

WRITING

Writing Genre

W.GN.04.02 write poetry based on reading a wide variety of grade- appropriate poetry.

Personal Style

W.PS.04.01 exhibit personal style and voice to enhance the written message

Writing Attitude

W.AT.04.01 be enthusiastic about writing and learning to write.

LISTENING & VIEWING

Response

L.RE.04.01 listen to or view knowledgeably and discuss a variety of genre and compare their responses to those of their peers.

SPEAKING

Discourse

S.DS.04.02 discuss narratives (e/g/ fantasy, myths, legends, adventures, poetry), conveying the story grammar (e.g., various character roles, plot, story level theme) and emphasizing facial expressions, hand gestures, and body language.

Knowledge Objective

1. Each student will become familiar through discussion and exposure, the “5 Pieces of Poetry”, the characteristics that make poetry unique.
2. Each student will find similarities, common threads, and make text-to-text connections while reading and listening to examples of poetry.
3. Each student will read poetry, discuss and evaluate the author’s purpose and theme.

4. Each student will understand that poetry can be written from any topic in an organized structure or a free form as determined by the author.
5. Each student will become more familiar, and continue to engage in the routine of completing pre-writes, drafts and revisions as components of the process of writing.

Capacity Objective

1. Each student will read and recognize the “5 Pieces of Poetry”, or characteristics that makes poetry unique. and use these to analyze poetry when reading, and applying to in their writing.
2. Each student will read and respond to what they notice the author describing and conveying with their choice of words as a pair, and as an individual.
3. Each student will respond to poetry through art and movement.
4. Each students will use given tools or successful self-strategies to organize thoughts in writing.

Attitude Objective

1. Each student will read and seek poetry that they are interested in with enthusiasm.
2. Each student will listen to others and participate in sharing ideas and responses to discussions and readings of poetry in a whole class format.
3. Each student will work cooperatively in pairs and groups to read, discuss and respond to poetry.
4. Each student will set a personal goal for writing.
5. Each student will complete all tasks according to his or her abilities

Materials & supplies needed:

- 5 Pieces of Poetry- Modeled after Writer’s Express What is poetry?
 1. Poetry looks different. (Lines, stanzas, not much space on the page, long/ short, etc.)
 2. Poetry pleases the ear. (Arrangement of words, music, rhythm, rhyme)
 3. Poetry says a lot in a few words. (Create great Word Pictures, a few words can put a great picture in your mind)
 4. Poetry says things in special ways. (Comparisons: similes, metaphors, hyperbole)
 5. Poetry speaks to the heart and to the mind. (Think and feel, express feelings)
- 50 + Puzzle Piece die cut
- 2 copies of TE 402 Where I’m From Collection
- 6 copies of 4 Research pieces
- 30 Graphic Organizers
- Yellow Writing Notebook (students)
- Yellow Writing Folder (students)
- Examples of Poetry
 - Classroom collection
 - My collection
 - School Library

Theme of Home

I Remember, I Remember, Thomas Hood, A Treasury of Playtime Poems
 Who Am I, Roger D. White Owl: Night is Gone, Day is Still Coming, Stories and Poems by
 American Indian Teens and Young Adults
 Home Nicolette E. Kurip Night is Gone, Day is Still Coming, Stories and Poems by American
 Indian Teens and Young Adults
 Grandma, Melvin Left Hand Night is Gone, Day is Still Coming, Stories and Poems by
 American Indian Teens and Young Adults
 Love between Brothers and Sisters, Isaac Watts, A Treasury of Playtime Poems
 Stopping by Woods on a Snowy Evening, Robert Frost
 Living in Two Worlds, Jessie Little Finger, Night is Gone, Day is Still Coming, Stories and
 Poems by American Indian Teens and Young Adults

Choral Reading

Check out 15-20 choices from school library

Joyful Noise

Erik Carle

Additional Read Alouds

Examples of Poems for Student Choice in writing poems

Unit Overview

| Monday 10-26 | Tuesday 10-27 | Wednesday 10-28 | Thursday 10-29 | Friday 10-30 |
|---|--|--|---|--------------|
| Objective(s) KO 1, CO1, AO1 Introduction to Poetry! For the next three weeks, we will be reading, and writing and responding to poetry in many ways. Activate Prior Knowledge: View class Wordle of What is poetry? (Built from pre-assessment) | Objectives(s) KO 3, CO 2, AO1, 2 Introduction to lesson Recall Where I'm From Give purpose and plan for the day. Read with a partner and create a list of topics included. | Objective(s) KO 5, CO 4, AO 5 Recall Monday and Tuesday, where do you think we are going today? Starting to write our own! Model my thinking and process of completing a pre-write. | Objective(s) AO1 Weekend Challenge: *Optional Find a poem that relates to where you are from, and who you are. Maybe it is a poem about Michigan, or Okemos, or football. Traveling, Korea, Pizza, fourth grade, etc. | |

Table 21 – Cassie Unit Overview

Table 21 (Cont'd)

| | | | | |
|--|--|--|--|--|
| <p>2:30-3:25 Objective(s) KO 1, CO1, AO1</p> <p>Introduction to Poetry! For the next three weeks, we will be reading, and writing and responding to poetry in many ways. Activate Prior Knowledge: View class Wordle of What is poetry? (Built from pre-assessment) Discuss 5 Pieces of Poetry, what makes poetry unique? Listen to reading (re-reading) of my Where I'm From poem Apply 5 Pieces to analyze my poem Explore poetry and find one example of one of the 5 Pieces of Poetry.</p> | <p>2:35-3:25 Objectives(s) KO 3, CO 2, AO1, 2</p> <p>Introduction to lesson Recall Where I'm From Give purpose and plan for the day. Read with a partner and create a list of topics included. Discuss and record to share with the class. Give example lines. Listen to pairs reading to the class. and continue to add to the list. Review list, and connect to purpose of lesson: to analyze and find topics used in Where I'm From poems. Tomorrow we will have the opportunity to begin writing our own Where I'm From poems.</p> | <p>1:20-2:10 Objective(s) KO 5, CO 4, AO 5</p> <p>Recall Monday and Tuesday, where do you think we are going today? Starting to write our own! Model my thinking and process of completing a pre-write. Set up expectations for work time. Check in with several focus students, and then walk around and monitor at times, and others times sit at the round table to be available for questions or help in getting out an idea. Collect organizers to analyze, and make copies of some, but let students know they will be available to work</p> | <p>3:10-3:25 Objective(s) AO 1</p> <p>Weekend Challenge: *Optional Find a poem that relates to where you are from, and who you are. Maybe it is a poem about Michigan, or Okemos, or football. Traveling, Korea, Pizza, fourth grade, etc. You can look for these in books at home or at the library, or on the Internet if you have permission to do a search. If you were going to use the Internet, say Google, what would you type in to find poetry? Bring in the poem on Monday and get two green tickets.</p> | |
|--|--|--|--|--|

Table 21 – Cassie Unit Overview

Table 21 (Cont'd)

| | | | | |
|---|--|---|--|---|
| Summarize lesson and let them know what we will be doing in the unit tomorrow. | Tomorrow we will have the opportunity to begin writing our own Where I'm From poems. | during the next couple of days when they have free time. | Bring in the poem on Monday and get two green tickets. | |
| Monday 11-2 | Tuesday 11-3 | Wednesday 11-4 | Thursday 11-5 | Friday 11-6 |
| <p>During Library 1:15-1:45</p> <p>Check out Poetry book(s) in library</p> <p>*Have pre-selected stack and Mrs. Buscetta will lay out for students to preview as they enter.</p> <p>2:30-3:25</p> <p>Simile/ Metaphor Mini Lesson</p> <p>Dramatics- I created</p> <p>All will act out with the lesson</p> <p>Most will create</p> <p>Some will be able to apply and use in writing immediately.</p> <p>Finish up Graphic Organizer.</p> <p>Find ideas that you could turn in to a simile or metaphor.</p> <p>Develop and insert in Draft 1.</p> | No School | <p>12:5-1:15</p> <p>Read and Discuss Poem</p> <p>1:15- 2:20</p> <p>Stanza Mini Lesson</p> <p>Read Matt Caramagno's example of Where I'm From TE 402</p> <p>Read aloud</p> <p>Volunteer read</p> <p>What was his main point in each of these pieces?</p> <p>What are these pieces called?</p> <p>Each of these pieces is a stanza.</p> <p>Model where to start a stanza.</p> <p>Taking a bunched up lines and working natural spots to create separate stanzas</p> | <p>10:35- 10:55</p> <p>Mrs. Nelson and I will model choral reading.</p> <p>What makes this type of reading interesting and exciting?</p> <p>What should we keep in mind when we read or recite a piece of poetry.</p> <p>Speed-Pace</p> <p>Articulation</p> <p>Voice- Personal</p> <p>Style- Inflection</p> <p>When/ Who is speaking</p> <p>Movements optional</p> <p>Props optional</p> | <p>10:30 -11:00</p> <p>Discuss the plan to record class reading and create a movie of students reciting Where I'm From poems, that we can upload on to our website and they can share with their families.</p> <p>Writing Time: SHOULD BE DONE OR FINISH DURING THIS TIME</p> <p>Students sign up on whiteboard for Writing Conference with me, after they finish their Draft 1. -check in - what's going well -what would they like to improve-what is one goal that they have for their poem?</p> |

Table 21 – Cassie Unit Overview

Table 21 (Cont'd)

| | | | | |
|--|--|---|---|--|
| <p>Walk around to tables and check in with all students to gauge where they are in their stages.</p> | | <p>As a class get input on where to insert natural spots in bunched up lines.. Writing Time: Students sign up on whiteboard for Writing Conference with me, after they finish their Draft 1. -check in - what's going well -what would they like to improve -what is one goal that they have for their poem? (Something new to try or something to include) Go over rubric related to self-revising. Instruct to go through with a different color and make corrections, move things, fix spelling, punctuation, grammar, etc. -Can then begin second draft.</p> | <p>Choose a partner or group of 3 and select a poem from books available. Start to practice if time.</p> <hr/> <p>12:50- 1:20 Give groups time to check back in and give choral reading a try in front of the class (Informal).</p> | |
|--|--|---|---|--|

Table 21 – Cassie Unit Overview

Table 21 (Cont'd)

| | | | | |
|--|---|--|--|--|
| | | <p>Mrs. Nelson can meet with students still working on organizer first and then students that are starting draft 1 (We will have an idea of who to call for these small groups).</p> <p>The rest of the class is writing.</p> | | |
| Monday 11-9 | Tuesday 11-10 | Wednesday 11-11 | Thursday 11-12 | Friday 11-13 |
| <p>1:45-2:30 (Can stay as long after as needed)</p> <p>Type poem for Final Draft.</p> <p>Give rubric for checklist.</p> <p>Read through twice to see if there are corrections to be made.</p> <p>Read aloud in a whisper to see if it sounds right.</p> <p>Complete a Spell-Check</p> <p>Have two people read through and sign off that it is perfect.</p> | <p>12:50-1:15</p> <p>Read your poem to a friend. Get feedback on how you did. Listen to a friend's poem. Offer feedback. Find a new partner and repeat, make changes as you go.</p> <hr/> <p>1:15- 2:20</p> <p>Poetry Workshop</p> <p>Introduce new form of poetry to class</p> <p>Give it a try or work on one you have already started.</p> | <p>12:50-1:15</p> <p>Read and discuss poem.</p> <p>*Additional time for completing artistic or dramatic responses to poetry.</p> <p>*Additional time for Poetry Workshop.</p> <p>*Additional time to tweak unit if logic is able to come to the school.</p> <p>*Additional time to read our poems to second graders, and listen to them read ours.</p> | <p>12:50-1:15</p> <p>Read and discuss poem.</p> <p>*Additional time for completing artistic or dramatic responses to poetry.</p> <p>*Additional time for Poetry Workshop.</p> <p>*Additional time to tweak unit if logic is able to come to the school.</p> <p>*Additional time to read our poems to second graders, and listen to them read ours.</p> | <p>12:50-1:10</p> <p>Read and discuss poem.</p> <p>*Additional time for completing artistic or dramatic responses to poetry.</p> <p>*Additional time for Poetry Workshop.</p> <p>*Additional time to tweak unit if logic is able to come to the school.</p> <p>*Additional time to read our poems to second graders, and listen to them read ours.</p> |

Table 21 – Cassie Unit Overview

Table 21 (Cont'd)

| | | | | |
|---|--|--|--|--|
| Discuss the video recording, and what people are planning for their reading, props, background music etc. | Begin with volunteers of 2-3 for Recordings, can set up in empty classroom in third grade pod. | *Additional time for reading and discussion. | *Additional time for reading and discussion. | *Additional time for reading and discussion. |
| | <p>2:35-3:15 Poetry Workshop</p> <p>Introduce concrete poem</p> <p>Give it a try or work on one you have already started.</p> <p>Keep taking volunteers of 2-3 for Recordings, can set up in empty classroom in third grade pod.</p> | | | |

Table 21 – Cassie Unit Overview

Differentiation

Share Unit Plan with Mrs. [REDACTED] (Resource Teacher) and Mrs. [REDACTED] (Book Club Teacher At-Risk Reading) *Pull out schedule; plan things to send/ specifics to work on when they leave, and way for them to join when they return.

Be mindful of grouping; Read-Write Extensions; Extension packet of additional poems

Extension packet available for all students to look over and try out during free time/ down time during the first two weeks. The students that are labeled Gifted and Talented, as well as those that are often finished early, or those that will really be into poetry will be reminded of this packet, and options for trying new poetry if I see them needing more tasks or options to remain engaged. During week three, the class will go over many of the different types, to offer choices for writing during Poetry Workshop.

Examples of children's and adult (appropriate) poetry to read and model.
Give options to try different forms

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|---------------------------------|
| APPENDIX AL: Cassie Project Two |
|---------------------------------|

Introduction to Poetry

Lesson 1

Your Name: Cassie Grade Level: Grade 4 Date: October 26, 2009 CT: [REDACTED]

School: [REDACTED] Elementary

Overall lesson topic/title: Introduction to Poetry

Time: 2:30-3:25

Grade Level Content Expectation(s):

READING

Metacognition

R.MT.04.01 self-monitor comprehension when reading or listening to text by automatically applying and discussing the strategies used by mature readers to increase comprehension including: predicting, constructing mental images, visually representing ideas in text, questioning, rereading or listening again if uncertain about meaning, inferring, summarizing, and engaging in interpretive discussions.

Vocabulary

R.WS.04.07 in context determine the meaning of words and phrases including similes, metaphors, content vocabulary, and literary terms using strategies and resources including context clues, semantic feature analysis, and a thesaurus.

Objectives:

Knowledge Objective

Each student will become familiar through discussion and exposure, the “5 Pieces of Poetry”, the characteristics that make poetry unique.

Capacity Objective

Each student will read and recognize the “5 Pieces of Poetry”, or characteristics that makes poetry unique. and use these to analyze poetry when reading, and applying to in their writing.

Attitude Objective

Each student will read and seek poetry that they are interested in with enthusiasm.

Materials & supplies needed:

Notebook document

20-30 poetry books from library

30 die cut puzzles pieces on white paper

| | |
|--|--|
| <u>BEFORE READING:</u> | <i>Academic, Social and Linguistic Support during each event</i> |
| <i>Please get our your yellow Writing notebooks and a pencil, we are going to begin a new project.</i> | <i>MS and AK will be out of the room from 2:30-3:00. I will have contacted Mrs. MQ about what they</i> |
| <i>Procedures and approximate time allocated for each event</i> | |

Table 22 – Cassie Project Two - Lesson 1

Table 22 (Cont'd)

| | |
|---|---|
| <p>Intro slide on Smartboard...(Drum roll playing) <i>Today we are going to begin a genre study on poetry! For the next three weeks, we will be reading, and writing and responding to poetry in many ways.</i> <i>Thank you for completing the poetry forms on Friday. I read them all over the weekend and it gave me a good idea of what you know and like about poetry and some things that you want to learn about poetry.</i></p> <p>Change Slide to Wordle of student responses. (Wordle.net, type in a word list, poem, song etc. and create a concrete poem. If a word is repeated it gets larger. <i>I put together a Wordle of your responses and I wanted you all to see some of the ideas that your classmates had about poetry.</i></p> <p>What do you notice this? What words stand out to you? Is this poetry? –Introduce concrete poetry <i>You may have seen or done these before. You pick an object and think of different words to describe it or relate to the object and use the words to make an object. This might be a form of poetry that you want to try.</i> (5 minutes)</p> <p>TRANSITION: Change slide to 5 Pieces of Poetry</p> <p><i>Open your notebooks to a new page, and write 5 Pieces of Poetry on the top line.</i> (Modeled after Writer’s Express: What is Poetry?)</p> <ul style="list-style-type: none"> ○ Poetry looks different. (Lines, stanzas, not much space on the page, long/ short, etc.) ○ Poetry pleases the ear. (Arrangement of words, music, rhythm, rhyme) ○ Poetry says a lot in a few words. (create great Word Pictures, a few words can put a great picture in your mind) ○ Poetry says things in special ways. (Comparisons: similes, metaphors, hyperbole) ○ Poetry speaks to the heart and to the mind. (Think and feel, express feelings) | <p><i>will be missing, and ask her to talk with the two about poetry. What is unique about poetry? What do they like about poetry. Can start to discuss 5 Pieces of Poetry (focus on one or two to start). (Introduced in the lesson, will give copy of these to Mrs. MQ before the lesson) Read some poetry together and discuss. “Picture in their heads” and the feelings/ thoughts that they get from the poem.</i></p> <p><i>I will have MS and AK choose 2-3 books each before they leave to take along with them.</i></p> |
|---|---|

Table 22 – Cassie Project Two - Lesson 1

Table 22 (Cont'd)

| | |
|--|--|
| <p>As they “fly in”, ask students to describe what these might mean. Get a few responses, and give example to start if students are stuck.</p> <p><i>Please record these in your notebook. (Model on whiteboard, listing 1-5 and the pieces)</i> (10 minutes)</p> <p>TRANSITION</p> <p><i>I write poetry when I have something to say that needs a special sound or structure. I wanted to share with you all a poem that I wrote for a class project last year at MSU. We got to share them as a class, and then our teacher made a book for us all to keep of the poems. It is called Where I’m From</i></p> <p>Change slide to my Where I’m From Read my WIF poem Ask for volunteer to read it. What do you notice? What questions would you like to ask the author? Encourage students to ask me questions about my poem. What makes this poetry? Review 5 Pieces of Poetry (Look to whiteboard list, and their notebooks for 5 pieces) Looks different. -What looks different about my piece? Speaks to heart and mind –Can you find an example of a line that speaks to your heart or mind? How does it make you feel? What does it make you think of? Says a lot in a few words –Any examples in this piece? Says things in special ways- Word pictures? Poetry pleases the ear- any interesting arrangements of words? (10-15 minutes)</p> <p>BRINGING CLOSURE: <i>So today we discussed what makes poetry unique. We talked about the 5 Pieces of Poetry, and analyzed my Where I’m From poem. Tomorrow we are going to spend some time reading the poems from my classmates. Please stack the books, and would (call one person from each table group) take the put the books over on the round table. You can put you notebook away. Please get out your planners.</i></p> | <p><i>I will make a copy of the 5 Pieces of Poetry for MS and AK to go in their writing folders.</i> <i>AK back to the classroom</i> <i>3:00-3:30 MS to Book Club.</i></p> <p><i>Will contact Mrs. H to see if [REDACTED] can read poetry with someone during her time in Book Club and discuss the “picture in her head” that she gets from the poems.</i></p> <p><i>Walk around and monitor all students, stand near groups that are not on task to encourage them to focus and read.</i></p> <p><i>MS will be in the classroom tomorrow when we read these poems. As I walk around, I will make sure to meet with her pair to make sure she understands the context, as she was out when the class analyzed mine.</i></p> <p><i>AK back to the classroom</i> <i>3:00-3:30 MS to Book Club.</i></p> <p><i>Will contact Mrs. H to see if [REDACTED] can read poetry with someone during her time in Book Club and discuss the “picture in her head” that she gets from the poems.</i></p> |
|--|--|

Table 22 – Cassie Project Two - Lesson 1

Table 22 (Cont'd)

| | |
|--|--|
| | <p><i>Walk around and monitor all students, stand near groups that are not on task to encourage them to focus and read.</i></p> <p><i>MS will be in the classroom tomorrow when we read these poems. As I walk around, I will make sure to meet with her pair to make sure she understands the context, as she was out when the class analyzed mine.</i></p> |
| <p>Post-Assessment:</p> <p><i>Review examples students located on puzzle pieces. Take note of what were common “pieces” used, to know which others to focus more on in the unit</i></p> | <p>Academic, Social, and Linguistic Support during assessment</p> <p><i>MS and AK will have discussed the 5 Pieces in Mrs. MQ’s class, and AK will get a review when he comes back to the classroom.</i></p> <p><i>AK will be able to locate an example, but I will not have MS do that piece, of the lesson. I feel that her time would be better spent talking to someone about the poem, rather than spend her time copying the line.</i></p> |

Table 22 – Cassie Project Two - Lesson 1

Reading and Analyzing Where I’m From Poems

Lesson 2

Your Name: [REDACTED] **Grade Level:** *Grade 4* **Date:** *October* [REDACTED]

CT: [REDACTED] **School:** [REDACTED] Elementary School **Time:** 2:35-3:25

Overall lesson topic/title: Reading and Analyzing Where I’m From Poems

Grade Level Content Expectation(s):

READING

Vocabulary

R.WS.04.07 in context determine the meaning of words and phrases including similes, metaphors, content vocabulary, and literary terms using strategies and resources including context clues, semantic feature analysis, and a thesaurus.

Comprehension

R.CM.04.01 connect personal knowledge, experiences, and understanding of the world to themes and perspectives in text through oral and written responses.

LISTENING & VIEWING

Response

L.RE.04.01 listen to or view knowledgeably and discuss a variety of genre and compare their responses to those of their peers.

Develop Goals/Objectives that are specific to your interpretive discussion:

Knowledge Objective

3. Each student will read poetry, discuss and understand the author's purpose and theme.

Capacity Objective

2. Each student will read and respond to what they notice the author describing and conveying with their choice of words as a pair, and as an individual.

Attitude Objective

5. Each student will listen to others and participate in sharing ideas and responses to discussions and readings of poetry in a whole class format.
6. Each student will work cooperatively in pairs and groups to read, discuss and respond to poetry.

Materials & supplies needed:

- 2 copies of TE 402 Where We're From poetry document
- Blank page on Notebook document to record ideas/ themes of Where I'm From poems
- Deck of Cards, use half of the deck to create pair of each card

| <i>Procedures and approximate time allocated for each event</i> | <i>Academic, Social and Linguistic Support during each event</i> |
|---|---|
| <p>BEFORE READING: <i>Please get out your yellow Writing notebook and a pencil. Today we are going to be analyzing some Where I'm From poems and creating a class list of topics that can be included in this form of poetry. We are going to read one as a class, and then you are going to be working with a partner to discuss what you liked about the poem, and what types of details that the author included.</i></p> | |

Table 23 – Cassie Project Two - Lesson 2

Table 23 (Cont'd)

| | |
|--|---|
| <p><i>For example, we might read about someone describing his or her family getting ready for Thanksgiving. One of their lines could be, “Where I’m From, on Thanksgiving, I’m in charge of setting the table, and peeling the potatoes for mashing” So food and holiday celebrations could be something that the author included that you would add to your list</i></p> <p>Read to self Where I’m From by Susan ([REDACTED] Spring 2009 course pack)</p> <p>I will read to the class</p> <p><i>What do you notice?</i> <i>What do you like about this poem?</i> <i>What are some of the topics that the author includes?</i> Record these on the Notebook page to start the list. (5-10 minutes)</p> <p>TRANSITION</p> <p><i>I am going to give you each a card. When I tell you to go, I want you to quietly and calmly find the person with the same card as you and find a seat. For example, if you have a 2, you will need to find the other person with a 2 in the class. When I see you two waiting patiently, I will come around and give each of you each a copy of the poem. I want you to read the poem together. You can do this in a variety of ways. You can read it first to yourself and then with your partner, you can take turns reading it to each other, or read it together. After you have read it two or three times, discuss what you like about it, and then create a list of some of the topics included.</i></p> <p><i>You will need to take your yellow notebook and a pencil with you. Does anyone have any questions?</i></p> <p>Pass out the cards. <i>You may now quietly and calmly find your partner.</i></p> <p>Give a set of poems to the groups sitting and waiting patiently first. (15-20 minutes)</p> | <p><i>I will stack the deck with a match on the top and bottom. (Ex. 2 on top and 2 on bottom) I am going to deal the first card to MS and the bottom card to AS.</i></p> <p><i>As I hand MS her card, I will give her the microphone that goes with her sound amplification system to give to AS. AS has been working with MS, and is familiar with the sound amplification device. She can read the poem to/ with MS and remind her of the questions and what they are looking for. MS seems to be enjoying time spent with AS and this will ensure that she is included and engaged in the task.</i></p> <p><i>Do a scan of how the class paired up, and make quick switches with partners if needed. There are no real behavioral problems right now, except I wouldn’t let TG and TT work together. I will do a quick switch if they match up. Some pairs (friends that tend to goof off) may need to be reminded that they need to stay on task and work on the activity.</i></p> |
|--|---|

Table 23 – Cassie Project Two - Lesson 2
Table 23 (Cont’d)

| | |
|--|---|
| <p>TRANSITION: <i>May I have 5? You have about three minutes to wrap up your discussions. Be prepared to share what you liked about the poem, and the topics the writer included with the class.</i></p> <p><i>Ok, let's start with some of the things you liked about the poems. What did the author do to make you enjoy the poem?</i></p> <p>Listen to examples; ask some to read a line or two to share with the class. <i>Ok, how about topics that you found included in the poem. Add to class list.</i></p> <p>Review list as a class <i>Is there anything else you would add to this list that could be included in a Where I'm From poem?</i> <i>Great job today. You worked very well in your pairs and this list that you all created is outstanding.</i> <i>We will begin to write our own Where I'm From poems tomorrow, so start to think about which topics interest you and what you would want to include in your poem.</i> <i>(10-15 minutes)</i></p> <p>TRANSITION (Depending on time) need to wrap up by 3:20 <i>Are there any groups that would like to read their poem to the class?</i> <i>Have pairs read and class respond until 3:20.</i> <i>Please head back to your seats and get out your planners.</i></p> | <p><i>Walk around and remind groups going off task of the questions to address. Listen to their discussions, and support the understanding of what the author is saying to determine the topic category.</i></p> |
| <p>Post-Assessment:</p> <p><i>Today I am looking for a class created list of topics that could be included in the Where I'm From poems. I will be observing how students handle the formation of random groups and working with different people in the classroom.</i></p> | <p>ASLS during assessment There are some students that really struggle with working together, so I may need to step in to get them to work together. I will make sure to offer a great deal of specific feedback to those who are often off task or disruptive to others, that were working well today with their partner.</p> |

Table 23 – Cassie Project Two - Lesson 2

Completing a Where I'm From Pre-write

Lesson 3

Your Name: Cassie Grade Level: Grade Date: October 27, 2009 CT: School:
Elementary Time: 1:20-2:10

Overall lesson topic/title: Completing a Where I'm From Pre-write
Grade Level Content Expectation(s):

READING

Vocabulary

R.WS.04.07 in context determine the meaning of words and phrases including similes, metaphors, content vocabulary, and literary terms using strategies and resources including context clues, semantic feature analysis, and a thesaurus.

Comprehension

R.CM.04.01 connect personal knowledge, experiences, and understanding of the world to themes and perspectives in text through oral and written responses.

LISTENING & VIEWING

Response

L.RE.04.01 listen to or view knowledgeably and discuss a variety of genre and compare their responses to those of their peers.

Develop Goals/Objectives that are specific to your interpretive discussion:

Knowledge Objective

Each student will become more familiar, and continue to engage in the routine of completing pre-writes, drafts and revisions as components of the process of writing.

Capacity Objective

Each students will use given tools or successful self-strategies to organize thoughts in writing.

Attitude Objective

Each student will complete all tasks according to his or her abilities.

Materials & supplies needed:

25 copies of Graphic Organizer

(Adapted by Ms. , modeled after Dr. , State University, Fall 2009). Teacher copy on document camera

| <i>Procedures and approximate time allocated for each event</i> | |
|--|--|
| BEFORE LESSON | |
| <i>On Monday we discussed the 5 Pieces of Poetry, and you all had the opportunity to analyze one of my poems and ask me questions. Can anyone recall one of the 5 Pieces? Anyone else?</i> | |
| <i>Show list of 5 Pieces on document camera and review.</i> | |

Table 24 – Cassie Project Two - Lesson 3

Table 24 (Cont'd)

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| <p><i>Yesterday we read Where I'm From poems, and made a list of the topics that authors have included when writing their own Where I'm From pieces.</i></p> <p>Review class list. <i>Can you guess where we are going today? We get to start the process of creating one of our own.</i></p> <p>TRANSITION <i>I have an sheet for you all to complete to organize your ideas before you start writing., I want to walk through the process with you and show you how I am thinking as I go about completing the form. I may need your help coming up with ideas, so stay with me. (Think aloud connections and thoughts, may skip some and come back to them if I get stuck)</i></p> <p>Model process. Read a few of the questions, and write down examples and ideas.</p> <p>Flip to the back and select a few from the class list.</p> <p><i>I would like you to choose some additional topics from our list to have between 10-15 different options to include. When you write your poem, you won't include all of this information, but it is a great thing to do as a writer, to brainstorm a lot of different options. Who knows when you might be inspired to add something new to the poem, or use it to create a whole other form of poetry.</i></p> <p>Model process. Read a few of the questions, and write down examples and ideas.</p> <p>(15 minutes)</p> <p>TRANSITION <i>You have until Gym to work on this. I would suggest reading through the questions and starting with the ones that you can immediately think of examples for, or ones that are interesting to you. Make sure to check the board to add some of our ideas from class that you could include as well. Remember you need to have 3-5 ideas for at least 10 questions.</i></p> | <p><i>The use of the document camera and Smartboard, will be valuable to offer a verbal and visual review. Offering an additional manner of presenting will help to keep students engaged with the modeling and pre-write process</i></p> <p><i>Thinking aloud and modeling this process will benefit all students, and minimize confusion when students begin to complete one on their own.</i></p> <p><i>It will aid MS, who may have difficulty understanding the directions or expectations without seeing them performed and discussed. HH can see that I can write a few words or basic picture to start, which should relieve some anxiety about writing long passages. SM will have a way to organize his thoughts early in the process, so when he goes to create the first draft his thoughts will be less likely to get scattered.</i></p> <p><i>Check in with MS to see if she is able to get started. Does she need/ Would she benefit from a scribe recording while she shares ideas? (Mrs. Nelson or I could do this)</i></p> |
|---|--|

Table 24 – Cassie Project Two - Lesson 3

Table 24 (Cont'd)

| | |
|--|---|
| <p><i>I was wondering, how many people have trouble focusing when they write if others are taking? Raise you hand. Look around. I would like to ask you to really focus on working quietly. I have a really hard time focusing on my thoughts if others are moving around and talking, and obviously many of your classmates feel the same way.</i></p> <p><i>If you need to get up and get a drink, or go to the bathroom feel free.</i></p> <p>Ask paper passer outers to hand out an organizer to all students.</p> <p><i>Students that are stuck.</i></p> <p>Encourage them to start with one word, short phrase, bulleted ideas. They can also include a simple picture to reinforce or act as their idea to begin. I would then encourage them to <i>Keep going...develop this part....Expand on your ideas.</i></p> <p><i>Students that say they are done.</i></p> <p>I would really like to see at least 10 ideas with 3-5 examples for each before they are done.</p> <p>If they have this completed, I would encourage them to expand on their thoughts and try to work with their ideas to create images in the mind through their words.</p> <p><i>Keep going...develop this part....Expand on your ideas!</i></p> <p><i>(30 minutes)</i></p> <p>TRANSITION</p> <p>You have about 5 minutes before we line up for gym. Finish up your thoughts.</p> <p>Group 3, 1, etc. please bring your organizer to me and line p for Gym.</p> | <p><i>Check in with HH to see if he is able to get started. Try suggestions to the left, first and give him time to try to get started. Make small steps, write down 2 or 3 ideas before you put your pencil down. If he is not participating after 5 minutes, ask if he would verbally respond and I could scribe for him? (Mrs. Nelson or I could do this)</i></p> <p><i>This may be a long time for many of the students to stay on task, if I find them start to fidget and squirm, I would have them get up do a few stretches, call tables for drinks and get back to thinking and recording.</i></p> |
| <p><i>Post-Assessment:</i></p> <p><i>This is a portion of the formative assessment, giving me an idea of where students are, in terms of being willing and able to make connections with topics that could be included in a Where I'm From poem. I would include this effort, and use of time in the participation portion of the unit.</i></p> | <p>Academic, Social, and Linguistic Support during assessment</p> <p>I will have several days to review these, and make plans or groups with similar “problems/ successes “ ideas for the direction they could go, or short mini-lessons that the class would benefit from.</p> |

Table 24 – Cassie Project Two - Lesson 3

- P All right. So, where are you with your lesson planning? Are you finished? Are you ready to go? No?
- C No. I am – like I said, I’m still tweaking my overview – different things came up – we – we met on Wednesday and I lost some time, and so now I’m kind of going back and putting the pieces back together, kind of, you know, with what I wanted to do and what I was thinking of doing, and then finding out within that three weeks when can I –
- P - when can you do it.
- C - when can I do it. Um, I have to – as far as the planning, I have a really – like it’s a daily outline of what I – but it’s just now going back and putting it into the lesson plan format.
- P Okay.
- C I have, um, I really focused a lot on the Glicks – I did, um, like the reading, writing, listening, viewing, speaking, and I kind of took all those and kind of thought about the unit as a whole, which – which would fit and which ones are working – do I need for my objectives and develop the unit.
- P So what is the overall goal of your unit?
- C I think it’s for them to expand their knowledge and understanding of what poetry is and what it can be. I want them to write one – I mean, my focus is on writing one – going through the process of writing one really strong poem that they’re proud of at the end, but, um, incorporating some mini-lessons along the way to go along with the writing process, I guess. So um, and then just responding to poetry in a variety of ways as well.
- P So how are you going to – cause you said that you want them to do a real poem that they’re really proud of at the end.
- C Um-hm.
- P How are you going to evaluate their poem?
- C Um, well I’m doing a pre-assessment and then a post-assessment and I thought with that sort of like an attitude assessment-type thing, with how they’re feeling towards poetry, what do they think it is, what do they know about it, and then at the end kind of, you know, after all this, how are you feeling now, and kind of where are you with poetry now. Um, and then I was coming up with some sort of thing at the end that they can kind of articulate what this piece meant to them. And another thing – part of um, with the writing conferences, I wanted to do – have each student kind of come up with their own personal goal for the piece, like, maybe they’ve never written a poem, maybe their goal is just to write a poem, you know. Maybe one is to, you know, include all members of my family somehow in it, or something like that, and so I think by having them set a goal early on and then kind of at the end of it reflecting back on that goal of how they – how they’re feeling now.
- P Yes. How they accomplished what they wanted?
- C And (10.29) [*talking over one another*] Yes.
- P Okay. So the poem that you’re having them do has to do with them?
- C Um-hm.
- P It’s – what’s the name?
- C Where I’m from.
- P Where I’m from. Okay. So everything is going to be focused on their own histories?
- C Um-hm, yep. And so with the extra readings that I’m doing, I’m really kind of going on that home theme, like um, like one about brothers and sisters, or one about somebody that

maybe moves around a lot, or something. And so kind of reinforcing home means a lot of different things to different people, and sort of weaving that back into the writing, I guess?

P That makes perfect sense.

C Okay.

P Yeah. Sounds like a lot of work.

C Yeah,

P But it makes perfect sense. So when I – when we talked a couple of weeks ago, you were set to go – you had your entire unit outlined, I mean, you were ready.

C Yeah.

P Last week not so much.

C Yeah.

P Now, it's even worse?

C Yeah, even less.

P It's even worse than last week, right? So it seems to me like your lesson planning has progressed backwards –

C Yeah.

P - or it hasn't progressed?

C Yes.

P Can you walk me a little bit through the steps that you have had to take to go from that entire piece that you had to where you are now?

C Okay. I think I had a big vision of what I wanted to do, and then after talking with my CT and time constraints, it was scale it way back. And then once I scaled it way back, what do I have to include to – kind – I want to say make it my own, but kind of go along with my original goal of the unit. So, I think it's been a lot kind of meshing with my CT on how things are – when things can even be going on –

P Um-hm.

C - and so I think that's been –

P Do you think that it's a question of – do you think that it's a question of time available or more of a question of aligning your planning with your CT's planning?

C Um, I don't – I don't think she necessarily had a plan – it's just – I'd say timing – the times that I have available to do what I want to do, and I mean, really, I don't have enough time, you know, and I think reading, I mean, especially reading different types of poetry and responding, I'm just – there's not enough time to do what I would need to do.

P Right. So how did you choose what you could cut back on?

C Well –

P 'Cause you did a lot of cutting.

C Yeah, I cut the whole parent – like – reading piece. What I'm probably going to do is a replacement – the second graders are also doing Where I'm From poems, so maybe kind of scaling that down and then just doing a sharing within the classrooms on a day.

P Okay.

C Still kind of knowing that they're sharing their poems so maybe the – they have a – you know, their purpose is kind of a different, you know, they have some sort of extra purpose, but not to the scale of we're putting on this, like, production-type thing for everybody to come see.

P Um-hm.

C And I think that's what I'm kind of struggling with, too, because I feel like my original idea, there was a lot of motivation for that, and so without that kind of excitement and –

P - build up?

C Yeah.

P So how are you going to manage that?

C I think just enthusiasm and great reading, you know, great examples and you know, really making all the mini-lessons engaging and exciting and trying, you know, maybe some more dramatics, and um, you know, artistic and you know, just kind of pulling in some different things that I maybe wouldn't have done but I could do now on a smaller scale –

P Yeah.

C - especially with like responding to different poetry and stuff with the reading, so...

P So did you cut any of the mini-lessons that you had planned?

C Um, yeah, I mean, I thought that there would be more time to do – where, cause my CT and I had originally, you know, we wanted to have it set up where maybe I'd be conferencing with one, you know, kind of one after another in the hall, while she was working with a group, while the others are free writing. But it's just – with the, you know, I've got 20 minutes, and so really to do – what I thought was, you know, I'd do sort of like a whole class mini-lesson and then we'd kind of work with the groups on that specifically so they'd kind of have a smaller – maybe some would have some time to try it out on their own, but then some would have - be reinforced in a small group working on it. And I think that has kind of – I mean, I've had to scale back on that too, so it's just maybe only do one really mini – I mean, one or two group mini – smaller mini-lessons –

P Okay.

C So – and I still have them, but now it's finding the time that I would do them. So,

P And so, if it gets down to you going into the classroom and then you find out that you have even less time than what you planned for, then what are you going to cut back?

C Okay. At this point, I don't –

P You have to choose, right?

C Yeah. Yeah. And probably what would be cut, because my focus is the Where I'm From poem largely, would be some of the reading and responding to different poems along with it. So it - probably the reading would be cut – would be cut back. And I mean, another piece that I wanted to do – just 'cause I really want them – we've been reciting poetry and everything, but they're just – I wanted to kind of work on them with their voice and, you know, how they present to people and doing some different things with choral reading, you know, starting at where they're in a pair or a small group and then building up to they're doing it individually. And that's – you know – I'm finding – it's like I want to do that, but – you know – when?

P Right.

C So you know, and then now, I'm kind of to a point where it's like, well, I'm supposed to be doing a three week poetry and I'm only focusing on one, you know, really one writing, how much longer, you know, is my CT going to have to do a bunch after I'm done, which – I mean, we would probably be doing anyways, but it's almost like it could have gone on a lot longer.

P Have you actually counted the amount of time that you're – say if you were to bunch it all together, how long you have?

C Hours-wise or –

P Hours-wise.

C Um, like my original, or – no –

P No, your original – what you really have – actually it would be interesting to see both –

C Compared?

P Compare both.

C Um, well it's definitely not – not an hour a day, and I lose a day with – we have a day off – so, ten hours?

P (26.48) Right? Yeah, it'll be interesting to see how much you can squeeze into your ten hours. Um, so how long have you been in the classroom? You've been in the classroom since the beginning of the school year, right?

C Um-hm, yes.

P What information from your students did you use when you were planning your unit?

C Um, I –

P Do you know where they are? Do you know how much they can already do?

C In terms of poetry or in terms of –

P In terms of writing, in terms of reading, in terms of poetry exposure.

C Okay. Um, I think – I know, because we've been starting poetry – we started it pretty much in August – so I know that they enjoy it, they enjoy presenting, I mean, for the most part, that they're willing to get up in front of the class and memorize a poem and that they're willing and able to – within a week, be told on Monday pick a poem from this packet and recite it on Friday, and that they – they were willing and able to do that. And –

P All of them?

C Yes. And so I think one was sick and so she had to do it the next week or something, but I mean, it blew me away that every one of them, you know, they could choose if they went on their own or in pairs, and that was interesting, too, to see that some of them that chose to do it on their own and some of them, and for the most part, they were able to, you know, memorize and deliver, some are kind of more advanced in their presentation, bringing in props and, you know, making the wrestling of leaves with, you know, coming up with creative ideas to like, you know, make the sounds and stuff of their poem, so I know that they're into poetry, and um, I think the Where I'm From, I mean, I think it's just – they love themselves and they like talking about themselves and their families, so I just thought that that would be a really great way to kind of get them into it, and because it isn't very rigid, I thought that's kind of – I didn't want to focus on something that was, you know, certain – a certain way to do it. I wanted to kind of give them that freedom, and especially because they haven't had many opportunities to do that in their writing. It's been very specific for (31.45) preparation, so I kind of wanted this to be a little bit more creative – I mean, definitely more creative for them to kind of put their own spin on it. So –

P Do you think that they're looking forward to it?

C I think so. She kind of brought it up yesterday, like, oh we've got to get through this book, Miss Sharpe's starting sometime new, and they're all like, okay, and like let's start reading. So, and I've been doing a lot of literacy lessons and they're really, I mean, especially with kind of like, reflecting on different things, I mean, they're really – they're starting to get into it, and we've been doing a lot of like group brainstorming type things and then using that in their writing and so I think that's – and that's been another big

thing, knowing that they do well by sharing, you know, sharing in a small group or a partner, sharing with the class and then kind of going off on their own for writing. And so I've tried to, you know, definitely have that similar structure and then, um, just did a thing, too, with the graphic organizers, having some way for them to put their ideas down where it's not write – starting writing sentences right away. There are so many students that they can't pick up the pencil and put anything down, they're just like frozen, but knowing like, oh, well it's a little bit more flexible and all I have to do is write a word there, that's –

P - making a difference –

C Yes, yeah.

P So your three focal students, you have two students considered gifted and talented –

C One.

P One gifted and talented, and then what about the other two?

C Um, one that has hearing impairment – she is um, speech resource, math and reading at rest, so she's pulled out quite a bit. Um, she – I think especially with her like with the rhyming and stuff with poetry wouldn't – wouldn't work, and so I'm thinking that with this, that this will be something that she can be more successful, and she loves like, sharing about her family and different things, so I feel like, knowing like, oh, write the smells about your home, like just having that kind of conversation with her it would be easy to get those ideas out. And what I've been finding is that I've been writing for her, like if we have to work on a piece, you know, we kind of talk about it and then she kind of tells me her ideas and I write them –

P So you're a scribe?

C Yes. And I think that that's – um, there's a couple of times where the things that we'd be doing she'd be pulling out, so I'm going – you know, make sure that that's kind of, maybe a same option when she's pulled out for those things, you know, and especially because she's having a mentor come in now too, so just speaking with her and saying, you know, it might be best that you just let her talk to you and you write it down and then

P There's nothing wrong with that.

C Yeah, she sees it there and then she can kind of go off with that. So and then with the other – I mean the one is the one that can't put a thing down, and so for him just to really – just, you know, don't write a full sentence –

P Bullet points.

C Yep. Just –

P Just words.

C Yep.

P Does he have a mentor?

C Yes, he does now.

P Is it a he or she?

C Yes, he does now, yeah, and he has a he mentor as well from MSU coming and so that –

P Maybe you want to get him a scribe also and see if that works.

C Okay.

P Because that is the child you were telling me about that he is afraid of doing things wrong, correct? That it's not that he doesn't know how to write, it's that he's afraid of writing wrong.

C Yes.

P Choices (16.38)

C And the other option too is for the – for the recorders, for them too. And we have those, so that can be –

P Yeah, that would be interesting to see how they work with that.

C Yeah. It's just – I mean with that, though, I just think, I wouldn't want to do it and then if I'm pulling him out to use it in the hall or, I don't know if like that type of thing you would do that with in the classroom or like send it home, or –

P What do you think?

C I think he's already getting a lot of extra support that all the other class is seeing, and – you know, him sitting there crying and you know, sort of wailing going on and on, and the CT's kind of been I wouldn't say like teasing him, but kind of doing it in like a humorous way, like, I love to write, you know, you can do it, and just the other students are picking up on [student] won't write and [student], um, is, um, he – he's getting noticed and he's not finishing things when other students are finishing them. And so if he has that within the class – I don't think that would work if it was just him. I mean –

P Have you asked him what will work? Have you talked to him?

C Hm-m.

P Just a suggestion.

C Okay.

P Because sometimes it helps to ask them what it is that it would make – that would make it better – that would make it easier.

C Okay.

P They know themselves pretty well. This is what? Third grade? Fourth grade?

C Fourth grade.

P Fourth grade?

C Right.

P Because the other thing that you need to think about is what are you going to do if he is sitting there wailing and crying and pitching a fit.

C Um-hm.

P I mean, you have to come up with an alternate plan.

C Okay.

P Because that is not, you know that there is a very strong possibility that that will happen.

C Yes.

P You don't want to wait until it actually happens to decide what you are going to do.

C Okay. All right.

P It's preferable to have a plan that you don't use than to have no plan.

C Okay.

P And maybe that is something that you need to address in your lesson plan.

C All right.

P Come up with an alternate – an alternate plan for him. And don't worry, I won't put his name in.

C Okay, sorry about that.

P That's okay.

C Um, okay.

P So, what expectations do you have out of all of your students? What is the – the minimum that you are going to expect from them at the end of the unit?

C Is that they have a finished, typed up piece and that they record it, that we – and for a class movie kind of thing.

P Okay. Even him?

C Yes. Everybody.

P Everybody?

C Um-hm.

P All right. Did you make any of your own materials?

C Um, trying to think of that other stuff – you mean like organizers and things like that? Because I just pretty much have the one, and I just use Janine's as a model, so I mean that was kind of her model, so I don't know if that would be my own – I mean I'm putting my own words in it, but, so yeah, I guess that would be –

P Yes, that is your own.

C Yeah.

P Are you going to be making your own poem along with them?

C Yes. I do have one that I was going to read to them on the first day after they read all the other examples and have a discussion about it, and then read mine, but then I was thinking of also, like when we're the graphic organizers, maybe doing another one, and so starting – you know, modeling, how I would start that. And I think with, kind of the bullets, or the big things on the organizer, the topics to kind of go with, they are different than what I chose to use in my own, so it – I mean I definitely have lots of room for – like it wouldn't be like I was writing the same thing and they're seeing that.

P Are you – are you going to make any special accommodations for anybody? Any of your students?

C Um, I guess I'll need to think about him, and –

P Because in a way, you have already made accommodations for your hearing impaired student, right?

C Yes.

P And you're thinking about what you're gonna do with him –

C Yeah.

P And you have one more focus student –

C Yes, and he – that was kind of the organization thing with him, he's really great about getting ideas but sticking to some sort – one idea – and that was kind of the thing with – so just I think that will help him. And then – I mean, basically kind of going from there is that it almost starts to be developed into the stanza structure, so it's like they have one idea, they have all these different thoughts that they've already brought with it, now it's just creating that into a line or a sentence, and so for him that will – creating lines and sentences are really strong for him but sticking to one idea, one theme, is difficult.

P Okay.

C So that's gonna help him. I mean, I was thinking about doing some – during different like free-write time, that my CT or I are working with one – kind of working one-on-one, or a smaller group, kind of giving them a little bit more focus on the piece that maybe they might not be able to have just a half an hour to just write, or twenty minutes to just write, so just kind of in breaking that time off for them, like write when you write for ten minutes then we can talk about it, you know, ask questions and things like that and then continue writing. Cause there are so many that are just coming up every minute and so just kind of setting the expectation that this is a writing time and then – but then there

would also be some opportunity for questions and everything, too, for the ones that definitely need it. So –

P Do you have your classroom set up in groups?

C Um, they're individual right now, but they will be back into groups tomorrow.

P Okay. Do you know Three Before Me?

C Three Before Me? No.

P Have you ever heard that?

C No.

P Three Before Me is a strategy that is used a lot in collaborative teaching and so you have four kids in a group, Three Before Me is that you ask three people before you come up to me, me, being the teacher.

C Okay.

P And so what that does is that it makes the students within each group to be responsible for each other, and then it frees up the teacher to answer those questions that really no one within the group has an answer for.

C Okay.

P That might be a strategy that you might want to introduce even before you start your unit with the kids, especially with the kids that come up to you all the time –

C Okay. All right.

P Just to try to curtail a little bit of the – you know, cause otherwise you're gonna have 22 kids coming after you asking you questions just because it's an attention-getting –

C And that is something new, having the teachers sit with a group of people at one time and other people working without that – we haven't done that yet, so that will be –

P It will be interesting to see how that goes. Um, so your plan for assessment is their final product and the post –

C Like a pre- and post- maybe attitude overall knowledge of poetry, and then – yeah, and then having a like a Rubric with the expectations that I would give to them before we start the writing of the Where I'm From, and um, yeah, breaking it down, I mean she's really been showing them a lot kind of going off of the MEAP Rubrics for the different things, so kind of a three-point things that you're focusing on – ideas, and conventions, and things like that, so having those included in different points that –

P Did you ask anyone for help in writing your unit?

C Um, I've been talking to the other people that are doing poetry units and um –

P In your school or in your class here?

C Mostly – mostly in the – I mean within, at class but they're in the school as well. Um, and then just, you know, a lot from my CT, and that's pretty much it – you.

P Yeah, me, but we don't count.

C Yeah. And my mom's a teacher and I kind of talked about it with her, and stuff, so –

P Is that why you are a teacher? No?

C No. My dad's a principal too, but they were – I started out pre-med and then I was – I decided on teaching and then, they weren't (26.27) they're fine with it now, but that was it –

P That's interesting. Well, I'm glad you're here.

C Thank you. And –

P So you're all set with the support systems in your school, you know who those people are, who you can go to. Have you talked to the resource room teacher?

- C Yes. Um, I've just like up and coming a unit, but I haven't been specific like we're going to be working, you know, this day she's going to be working on – bringing down her graphic organizer and stuff, and so obviously I need to do that tomorrow for the – for next week.
- P Yeah. It would be helpful if she at least had an idea of what it's going to look like.
- C I'm talking with – like the librarian and stuff because there's some times that we'll be going there for library and having different poetry and some different specific things like that.
- P Um-hm.
- C Recommendations and things, so –
- P Has it been easier or harder than you expected?
- C Um, I think harder, because I had an idea before I had clear objectives I think and so it's taking an idea of how it could be done and then bringing it back down to what do they – what are they gonna learn and what, you know, kind of what are the steps for them to get there, I guess.
- P So in hindsight, if you had to do it all over again, if tomorrow they told you you had another month to prepare, what would you have done different?
- C Well, I'm kind of wondering now like if I should have done a lot of different poems, or writing lots of different poems, but, you know, I'm kind of hearing other people that are like, well in our two weeks we're going to be writing five different poems, but you know, it's like I could have done it that way, but I mean, I wanted to work more on the process of developing one and kind of weaving different things within that one, so I don't know necessarily if I would change my whole thing, but definitely knowing what I wanted more specifically out of the students first, than just an idea for what they could do, I think. And – cause now it's kind of me knowing what I want but then kind of thinking exactly what – what are they getting and what do they need to know first before they can do it. So –
- P But you are working within the guidelines for their grade level.
- C Um-hm. Yeah, and I – yeah, I feel like I'm meeting, you know, meeting the curriculum definitely, but I (29.19) I wanted to give them a different view of poetry, but I mean, you know, I think, yeah, I think I'm sticking – I mean, it's part of their curriculum – I think it's going to be a really valuable unit for them, but – maybe there's other aspects of poetry that are definitely going to have to be – I mean I don't think it's – it's not specific like, you know, in fourth grade you must teach a haiku, you must teach a limerick, I mean, that's – and that's actually what turned me off to poetry and so this was kind of a way for me, too, to find a way to get excited about teaching poetry, and I found something that I was excited – a type of poem that I was excited about, and I thought that that would be more fun to teach, you know, knowing that I enjoy it, so –
- P Yeah – you think that that's important?
- C Yeah, I think it's really important. Just because – I mean, I was even looking over like my elementary – I found this elementary poetry book that I had made, and it – I remember just hating it because it was just like, feeling okay, like – they were terrible – I mean they weren't terrible, you know, they did what I was asked, and I got – you know, I did fine on it, you know, I got a good grade or whatever, but I didn't enjoy it, you know, and so I want them to enjoy it and to –
- P So you're working within the curriculum –

C Um-hm.

P You are hitting all the Glicks –

C Yes.

P You want them to enjoy it – what else did you want to get out of it that you're not getting out of it?

C I guess nothing.

P See what I'm saying?

C Yeah.

P I mean, you're doing quite a bit.

C Yeah. Okay.

P So maybe it's not so much that you're worried about your students as it is that you're worried about what everybody else is doing, and the fact that you're not doing it the way that they're doing it –

C Maybe, yeah. I think maybe that was kind of my overwhelmed thing last week, I think that was kind of – that's what should have put me over the edge, like wait a minute – oh I was going to try it this way, and oh well, and I think that's – cause I was kind of starting to doubt like – I don't know. So –

P So maybe comparing it with other people is probably not necessarily the best option for you?

C Yeah.

P You know, there's people that work great in groups and other people that don't, so – but you'll learn your own style eventually. All right. Is there anything about your unit that you're dying to tell me?

C Um, I have a question.

P Ask away.

C Okay. The first day I was going to – I was thinking all along that I was going to introduce the Where I'm From on the first day, but then I thought, well, you know, they're really gonna – I'd like to see them do some sort of, you know, what's unique about – some sort of class coming up with what makes poetry unique kind of thing – you know, what different things are added in poetry, what can writers do when they're doing poetry, and I'm kind of deciding now what I thought was with the pre-assessment like, poetry is like blah-blah-blah, and they fill in the blank, or you know, poetry is about blah-blah-blah, you know, or different kind of things that they're adding their words and phrases to kind of give me an understanding of where they are with poetry. So I was thinking of doing that like in the morning on Monday and then introducing the Where I'm From, having them start to evaluate what types of things the writer is doing when they're doing this type of poem, and then like on Tuesday, doing a big, kind of share-out of what poetry is and what our understanding of poetry is. But I wasn't sure if I should like start with the Where I'm From and then go to like the poetry, or if I should start with poetry and then start the Where I'm From.

P What – what are the pros and cons of each one of them?

C I think the pros and cons – I think it would be more engaging and exciting to start with the Where I'm From.

P Um-hm.

C Um, but I think if you're starting with the poetry, they're already thinking about those things before they start to read it –

P Are you going to read them some poetry?

C On that first day I was going to read one and then have them get into pairs and read one together.

P Before all of that or after that?

C Before all of the - what?

P Before you've even talked about – before you even do the pre-assessment and...

C Well, the pre-assessment – because we do like a morning message or a math message or something, and so I was just going to have that like for their first thing to come in and do in the morning, kind of their – and I thought that that would give me time to kind of go through and then sort of figure out for Tuesday what they already know and what things do I want to focus on addressing, and so I thought that would be nice because then I would have a day to read what they know about it and then Tuesday tweak what I was going to do –

P Absolutely.

C - based on –

P Nicole Lewis has a half a page – she's doing Mitzen Tall Tales –

C -and Legends –

P Yeah, she had a half page, four questions, about it – that she was not even thinking about using (35.07) assessment, but after, you know, we started looking at it, she's like, oh, wait a minute – because she wanted to know how much they knew about it.

C Okay.

P So there's nothing wrong with starting there, even before you do any introduction whatsoever to any of the material.

C Okay.

P I think that it's the second and the third steps that you really need to think about, because if you do the Where I'm From first, they don't know why it is that they're doing it.

C Yeah.

P If you do a reading of poetry first, especially if you use some examples of poetry about oneself, then by the time you get to the Where I'm From, there is that connection.

C Okay.

P Like a bridge between one and the other.

C Okay, okay.

P Does that make sense?

C Yeah.

P Because you don't want to have too many loose pieces that they you're going to try to bring all together again in one pile.

C Yeah.

P You kind of have to make little bridges in between the activities that they're making.

C Okay. Okay.

P So I would probably start with a very dramatic reading of a short poem – or your own -

C Okay.

P - about where I'm from.

C Okay. And then a poetry introduction kind of lesson and then the next day start to explore new, different ones – okay, I like that. Because I was doing my reading on that first day, but then I thought I need some sort of start the unit out so they understand what we're studying and what we know and what we want to go. Okay.

P Poetry is the big theme. The Where I'm From is what is going to give them – it's going to be the anchor for the rest of your work.

C Okay.

P So you want to make sure that those two things are very closely aligned and connected.

C Right.

P Make sense?

C Yes.

P I am so excited, because I didn't have a very good experience with poetry at all, so it's kind of nice to see, you know, getting kids excited about poetry.

C Yeah.

P It's very cool.

C Okay.

P Anything else?

C Um, I'm working hard tonight and tomorrow – can I send you – Saturday morning?

P Of course, yeah.

C Friday night or Saturday morning.

P Yeah. Are you a night person or a morning person?

C I am both. Yeah, especially this weekend, I was – it is my boyfriend's birthday tomorrow, we're supposed to go up north to my – to home – and everything, and I just had to say I can't go, so he's going and so I'll be no distractions – nothing this weekend except this – this is my focus – so tonight, tomorrow night, I'll be – probably be up, you know, whenever, early on Saturday, so I'll be –

P Yeah, I check my e-mail frequently, and uh, if you don't hear from me – actually why don't we do this – text me –

C Okay.

P - when you e-mail me.

C Okay.

P Because even if I am not looking at e-mail at that time, I will know to go look for it.

C Okay.

P Saturday I am supposed to be – I'm an indoor cycling instructor and there's an open house from 8 to 3, so I'm supposed to be kind of teaching throughout –

C Okay.

P - but I can always take a look –

C And I think what I'd like to do is send you definitely like the three-week overview, the – well, basically I guess everything, but I mean I'll really focus on the first weeks' worth of lessons, I think because in know like that next weekend I mean, things are likely to change, so I'll – I mean I have an outline of my idea for that, but I don't think I'm going to put the time into doing a structured lesson for the three weeks by this weekend.

P Yeah, but you need the three lessons for Janine.

C Yes, yes.

P Are you going to make those at the starting or at the end of the unit?

C Well, she wanted to see them before we teach, so I was just going to do the first three, because I thought those would be the ones I'd be working on. So I just have to talk to her.

P Okay. I don't know that it necessarily has to be – the first three.

C Okay.

P It has to be three, but not necessarily the first three.

C Okay. Cause I thought she wanted the first –
P She wants three.
C Yes.
P Not necessarily the first three lessons.
C Okay.
P You might want to –
C I'll have to clear that up with her.
P The other thing – but you don't know yet – because what I would like to do is schedule videotaping.
C Okay.
P Can you look at your lesson plan and then tell me when you want me to come in?
C Sure.
P Cause I would like to do that.
C The first week or –
P The first two weeks, because the third week I won't be in town.
C Okay. So I'll give you all the times I'm doing the first week and then –
P Yeah, I mean I –
C maybe starts by the ones to -
P - the ones that you would like me to videotape.
C Okay.
P That would be fine.
C And it's, um, we're printing those off and sending those forms home with the parents, is that right?
P I think that your CT is the one that I heard from and she said that she was going to send them in the Friday folders.
C Yeah, we just want to make sure that we need to print those off instead of you, right?
P I can, yeah. I mean I can print them off for you if that would be easier, but if you guys could print them off and send them home, that would be great.
C That's what we'll do, cause we were planning – I just wondered if like unless you had them today to go or something (41.16) wait to print them.
P Okay. All right?
C I'm feeling good – I know I just have a lot of work to do, and so –
P You'll be fine.
C Yes.
P And you're excited about it, I mean that's half the battle right there. You have to like what you do, because if you don't like what you do then you'll have a problem.
C Okay.
P But you're excited about it and you haven't given up although you've had to change it twice now –
C Yes, yeah.
P So that's cool. I'm excited for you.

APPENDIX AN: Cassie Formal Observation

1. Cassie started by setting up the agenda for class. Routine will be slightly different because of the book fair and because there will be no computer time. Cassie started by helping one of the students set up her book on the Elmo amid whispered conversations and her CT asked the students to get back to their usual procedures and behaviors.
2. The student started by sharing pictures and describing the events. The student also answered questions, without the need for Cassie's intervention.
3. Cassie turned on the white-board and initiated the Poetry Workshop. She recalled the previous weeks' activities and activated knowledge by quickly summarizing the last activity on Friday. She tried to control students that were talkative during instructions by moving to their proximity and attempting eye contact (which worked). She gave the students time to gather materials and asked for a volunteer to remind the class of the purpose of the organizers while moving through the classroom and prompting individual students as needed. She paid particular attention to a student that had not followed directions and could not find his materials in his desk. There is a low hum of conversation throughout the classroom. Once the student found the materials Cassie prompted him to recall what he had already done and indicate what he needed to do next.
4. She also spent some time with the student next to him, who has a hearing impairment and to whom poetry is a difficult genre. In general, Cassie moved from group to group and spoke to all students but she does not yet have "eyes in the back of her head" which means that when she pays attention to a particular student she ignores the students behind her. However her CT was also moving around the room and helping students.
5. Cassie's CT left the room but the tone and noise level of the classroom did not change.
6. Cassie started talking about groups of people going to the library individually. The conversations immediately stop when she starts giving directions. Although she is soft-spoken, the kids seem to listen to her directions and follow expected behaviors. She dismissed 4 girls, not all from the same group and continued to help students still working, giving them direction and making them laugh. Cassie spent time at each group and talking or simply praising all students. On two occasions students came to her to ask procedural questions but immediately returned to their seats. The students that came back from the library showed her the books they checked out and Cassie pulled sticks for the next 4 four children to go to the library, and repeated the procedure 2 more times.
7. Cassie's CT came back in and they conferred briefly. Cassie's conference times were usually initiated by her prompt and lasted for as long as the student was engaged. Cassie spent a larger amount of time with two of her 3 focal students (S1 and S3) who were clearly having problems with the writing portion on the assignment. S2 was visibly unmotivated and constantly talking to the other student in his group and it was difficult to determine what was the contributing factor to his lack of attention to task.
8. Cassie started the next block of poetry work by engaging the students in a quick review of the "5 Starts of Poetry". She picked students with hands in the air to read each sentence from the board, not necessarily in order. Cassie reviewed what they had done last week and told them they would be discussing how "poetry says things in special ways", and asked for volunteers to elaborate on that idea. She called on volunteers and then expanded on their ideas until a student said that poets used similes and metaphors which became the perfect lead-in to the mini-lesson. Cassie asked "what is a simile" and asked for examples (using "like" or "as...as") and then asked

“what is a metaphor” and also asked for examples. She let 4 or 5 students give examples and then showed them, by using the Elmo, how some poets use similes and metaphors. She asked the students to read along from the board and see if they could determine where the similes and metaphors were being used. She also asked students to read aloud the examples and really prompted all students to be engaged in the discussions and justify or further expand on their thoughts.

9. Cassie asked them to put the “Where I’m From” poems away, clean up their table and go to the Book Fair preview

9. Upon return from the Book fair Cassie conducted the second part of the mini-lesson in which the students were guided through the process of “creating pictures” in their minds. First they worked on Similes. Cassie showed them some examples and asked for volunteers to “act-out” some movement in the classroom. She picked one students from each table and asked the audience to, as they are listening to sentences to see what their image would be. For example, what different it would make if the sentence said “The students leapt like a frog” versus “the student jumped”. She prompted them with “Tell me a little about the picture in your mind”, and “tell me what else we could have said”. After the first example she asked for other volunteers and then practiced 3 more times. Cassie also provided them with simple sentences and asked them to develop a simile and then discussed the various examples the students gave.

10. Cassie also guided the students through thinking about metaphors by analyzing some sentences. She asked them first to “Draw a cat that’s cold” and then “My cat was cold like an ice cube”. Then they discussed the differences in the drawings and how different the mind images were depending on the sentence.

11. Cassie showed them a sentence from her own “Where I’m from” and how she changed it into a metaphor. She then asked the students to get their own poems out and for the next 10 minutes work on finding a sentence that can be enhanced with either a simile or a metaphor.

Project Three – Draft of Teacher Narrative

Part A: Analysis of three focus students

MS showed great strides in terms of Literacy and confidence in reading during the poetry unit. I coordinated with the resource teacher about what she could do in regards to the lessons to keep MS right along with class. This worked out very well, sending books or the pre-write for example down to begin or continue. She did miss out on the simile and metaphor lesson which was difficult for her to connect with the analogies in the remainder of the unit. It included drama and art; I think it would have connected with her, or given her a better understanding of similes and metaphors. As she is very literal in mind, she continues to work on understanding jokes, analogies and riddles.

MS did an excellent job during a pair reading and analysis of Where I'm From poetry. Her partner later shared that she wanted to tutor kids one day so she really liked working with MS. MS read one of the Two Voice poems with her classmate LB. The two girls went into the hall to practice the poem in a quiet space. There were many tongue-twisters, "slithering, and slathering" for example, and MS read the poem many times to really focus on the sounds of the words. The two girls were giggling and having a great time, and did an excellent job reading in front of the class. MS stayed right with the line timing and expression, and did very well with the words after reading and practicing with her partner many times. MS did an excellent job in this unit, improving and maturing overall as a student.

She showed excellent skills in writing voice, and vocabulary in her poems. In her THANKS poem, she connected it to God, including the words, spirit, heaven, and loving angels. She completed her Where I'm From poem both in her classroom and in the resource room. She wrote about her family and pets in the city in which she lives. On the pre-assessment MS replied to the questions "What is the one thing that you would like to learn about poetry?" with "Learn more about them". On the post assessment her answer to "What is one thing you learned about poetry?" was "It is fun". Words from MS's Where I'm From poem:

"I am painting with my dad.
And playing games with my sister".

Going into the unit I was most nervous about the reaction and motivation with HH. He is labeled Gifted and Talented across the curriculum and has a differentiated learning plan for all subjects. However, writing is/was a major area of concern with HH. He is very creative, enjoys writing comics, and creative stories but is very reluctant, moaning and crying when given a writing assignment with a prompt that he finds limiting. I had planned to monitor how he was doing with the pre-write and draft for the Where I'm From poem. I did offer to scribe for him, as he was willing to share his ideas, but would not put them on paper. I was prepared to do this throughout

the unit, and even had located a microphone recorder that he could use, but it never came to this. After the first poem, the students could write about any topic, while at the same time following the format of a particular style of poetry, and this seemed to suit HH better. He completed the THANKS poem quite quickly with limited struggle to begin and produce great work. He did well writing a Two Voice poem with a partner and it was great to see him excited about writing!

Looking at his pre and post assessment it seemed that HH had a much better attitude towards poetry and hopefully writing at large at the end of the unit. In the pre-assessment, when asked “What is one thing that you would like to learn about poetry”, HH responded “none”. When asked in the post-assessment “What is one thing that you learned about poetry” he said “you can write poetry about anything”. Even if he didn’t want to learn, he ended up learning something!

HH seemed to really enjoy the performance by Logic. He had a huge smile on his face, and was very impressed by all the poetry badges that Logic shared with the students. In his Thank you to Logic, HH really showed thoughtful reflection in terms of a writer. During the performance, Logic shared his latest poem that he had yet to name. He told the students that if they thought of a great name, he would use it. In the letter, HH wrote “Thank you for coming to our school. You were great! I hope you win your next contest! I thought of a name for your poem about your grandma’s house; it is Where Every Poet Should Be”. I am pleased with the progress in attitude and voice that HH is displaying in his writing.

I found SM such a joy to teach in this unit. He has recently joined football and is really enjoying sports in his life. On the pre-assessment he wrote that he would like to read poems about sports. I directed him to a great book of sports poems on the first day that he really enjoyed. He was a student very engaged with the lesson and writings, often finishes early with a very polished piece. With free time he was willing to try additional tasks or poems on his own or with a fellow classmate. He took right off with the Haiku poems. He combined his love of art in his letter, illustrating his Haikus titled: Superheroes, Frogs drive me crazy, and The Orange.

In the beginning of the school year, SM had shared that he had trouble sticking to the topic in his writing. I think with the format of poetry, that naturally uses fewer words and lines, he was able to see it all to organize his poems. Often times the poem set up that organization for him, and I hope that focusing on describing something or expressing an idea effectively in poetry will carry over to other writing genres and activities.

SM has been working very hard at being comfortable speaking and being in front of his peers. He will rarely make eye contact when he speaks, but is very articulate and willing to share. We have seen great improvements over the last month or so. The students have been reciting a poem individually or in pairs with props and costumes. He began quite stiff and looking at the floor, but during the last poem titled, November, he was sailing across the room pretending to catch a football and dropping a bagful of crisp leaves around his partner. After re-reading his pre-assessment and comparing to his post, I made a very rewarding discovery. SM wrote on his pre-

assessment that poetry made him feel “nervous”. By the post assessment he seemed to have a tremendous change of heart and mind as his final response to how poetry makes him feel, he wrote “calm”. Very cool!

Superheroes

By SM

I am a hero,
Fighting crime all day and night
Before I wake up

Step 2: Whole Class Analysis

The poetry pre-assessment gave me great insight into what my students knew and felt in terms of poetry. The following questions consisted of the pre-assessment. The students completed this on the Friday prior to the unit introduction on Monday. I included some of the responses from my students below.

Poetry is like – a good thing, a song, a story, a song that rhymes, rhyming, a bird, chocolate marshmallows, telling what is around you in a simple form of writing

Poetry makes me feel – good. I like poetry a lot, but it’s not my favorite thing in the world; happy sometimes, sad, sometimes curious, nervous, funny, cool, better, thinky

Poetry is about – fun, rhyming, being able to read something short and pretty, things you like, everything it can’t be wrong or right, whatever you talk about, just for fun and expressing your feelings, everything, nature

What is one thing that you would like to learn about poetry? How to write poetry, how long can a poem be, what kind of poetry is there, what the famous poetry writer, about memorizing

After reading their responses, I created a poem using their words to share with them during the introduction of the unit. I wanted them to see that their words and ideas could be made into poetry that is pleasing to the ear, and speaks to the heart and mind. Many students raised their hand to share that they saw their words, and later became excited that I had included their ideas.

Poetry is Like a Song

Compiled by Ms. S from the words of her class

Poetry is like a song
I like the way it sounds
It’s sweet as chocolate marshmallows
And reminds me of a bird.

Poetry makes me feel thinky,
And happy, and sometimes even sad.
It makes me feel all kinds of things,
For poetry I am glad.

The students completed a post-assessment with the same questions as the pre-assessment. Many recognized the questions, but rather than recalling their original ideas, gave responses that illustrated their new understanding and opinions of poetry. After analyzing the pre-assessments it was evident that many of the students started to use much more descriptive words and elaborate language in their responses. It seemed as though the language of poetry is sticking with the students, and the overall feeling is of enjoyment and interest in reading, writing and responding to poetry. I noticed that a few students even articulated some of the “5 Stars of Poetry” in their final responses. I saw “says a lot in a few words”, and “poetry pleases the ear” which were the two phrases that we discuss and used as a language in which to discuss and analyze poetry during the unit.

Poetry is like – a song that speaks to my soul, expression when you read it, happy, sad, nice, pretty, love, or even just good, a language to make a song without a tune, awesome, a short sentence that makes you feel a lot, a voice that speaks loud and clear, goodness to my heart

Poetry makes me feel – happy and sad sometimes, very warm, comforting and like something that speaks to me deep down, thinky, like something about it is reminding my memories, relaxed, good, wonderful, fun, calm, great

Poetry is about – fun, rhyming, being able to read something short and pretty, things you like, everything it can’t be wrong or right, whatever you talk about, just for fun and expressing your feelings, everything, nature

What is one thing that you learned about poetry? You can write poetry about anything, poetry pleases the ear, it is fun, there are many kinds of poetry, that it speaks to people deep down, that you can choose what to write about, you have to practice, there are no right words, poetry is not a story it’s more like a song, it helps you learn, how to write poetry, says a lot in a few words, you have to be yourself, 2 voices, and it’s easier to read a poem in a quiet area, to speak aloud, it can be fun!

I learned a great deal while planning and preparing for this unit, during and continue to learn afterwards. I am pleased with how things went and found that it was fun to teach. I remember one day when we were working on an “imaginary lesson” that I had written last year, and then revamped for this unit. After checking in with one student she turned to me with a grin on her face and say: “Ms. S you are so smiley today!” It really felt great to “get caught” really enjoying what you are doing do much that it shows on your face! The unit definitely evolved as the 3 weeks went on. I added lessons, found better examples, and let new opportunities guide the unit to a new place. I did add another of the fourth grade genres, the friendly letter, to the unit as we found two occasions when the students could/should write a Thank You (social note). The timing was right, and I included some mini lessons into my plan, but the motivation and interest in poetry remained for the students and myself.

The writing conferences that I included in the unit were so insightful into the minds of my students as writers. I had the opportunity to meet with each one on an individual basis and hear them read their poems. I was so proud of the thought and description that they included in their first drafts. I learned about their families, and their interests, what is important, and those

seemingly simple things that makes these kids “tick”. It did require a lot of time, and as I had my CT in the room, I was able to sit in the hall in the quiet and more private atmosphere than the classroom. I know that in the future I will likely not have this luxury, but will just have to prepare the students with the expectation for writing times in the classroom.

While flipping through a stack of Michigan brochures that my students had completed in Social Studies, I saw....an Acrostic poem! One of my students had included a MICHIGAN poem to share additional information about the state. He showed that cross over from the Literacy lesson and “Thanksgiving project” to a Social Studies project. It was really neat to see. Some of my other students have continued to check out poetry books in the library. Seeing how they are choosing to read poetry on their own, supports the Attitude Intention for the unit that *Each student will read and seek poetry that they are interested in with enthusiasm.*

Step 3: Topic for further reflecting and analysis

I still need to choose, any recommendations?

1. **Differentiation** – meeting the needs of all learners in the classroom. Experience from working with Paula, interests in allowing each student the opportunity to be successful in school and enjoy learning
2. **Create page on my teaching website** to organize lessons, links, resources, and library of poetry. Place to add, organize, and share ideas for this year and beyond.
3. **Creating community through poetry – Where I’m From** – getting to know your students as writers, conferencing, inviting community members in to share poetry and experiences. Select poetry that is relatable and of interest to the students.
4. **Building confidence through poetry** – Saw improvement with my students, and a great way to build an excited and productive learning community

I had the opportunity to sub for my CT the Wednesday during the first week of my guided lead teaching. I had taught my introduction lesson on Monday and a pair reading and analysis of a Where I’m From poem on Tuesday. The unit was off to a great start, but it wasn’t until Wednesday when I had planned the whole day that I really felt like “the teacher”. In this experience, I wanted to be seen and feel like a teacher, and I knew in the first week that had occurred. The students were engaged and interested in what we were reading, discussing and beginning to write. I really saw that the planning and preparations for the unit paid off.

The instructional context in which the unit was run, most resembles a Writing Workshop. Students completed a pre-write, rough draft, and then participated in a writing conference with me. We read and discussed the poems, and then they typed their edited poems. They had to have a peer edit, and then submit the pre-write, rough draft, and final draft. I found that the students work at very different paces, and you have to be flexible with what all can and will accomplish. For example, when typing the Where I’m From poem to turn in, some finished using the classroom computer in 15 minutes, some took the entire computer period, and other had to get back on when they had free time later in the week until they finished. I had expected that all would be turned in after computers were over on Monday, and the last one wasn’t received until about 3:00 on Friday.

“Now what do I do?” I had to have additional activities for the students to do as I saw some were completing the work very quickly. Writing the Haiku poems for the chance to be in a book that Logic was going to put together was a great activity for these students. After doing the reading as a class of the Two Voice poems, I encouraged those that had finished or were waiting for a computer to work with a partner and write a Two Voice poem. Many students ended up really enjoying these, and there were some excellent poems written.

I really used the resources in the school for the unit. They have a terrific poetry section, and the librarian allowed me to take “as many books as I could carry” plus some to use. She was able to pull poetry books for the students to browse and check out one day when I pre-arranged it with her. I also used books in the leveled library. They had a set of six of *The Phoenix* by Paul Fleishman, and it was great to find what I was looking for. I was in contact with the Resource teacher about literacy support related to the unit and it seems to benefit the students. The other interns in the building were also a big help. Many were doing poetry as well, and we were all in contact sharing ideas.

I was fortunate to have an idea for the unit and have the freedom from my CT to really “give it a try”. She really was a great help getting me focused on my objectives, or vision of learning that I had. She was always available for feedback or for questions, and shared many resources to pull ideas from. I was able to try new things, and create a unit from start to finish.

The Unit changed on Day 3. I still had a lot of ideas, and as different things came up I had to change the plan. By week 2, I had tweaked the plans, and after that the unit went as expected. I found that the students were much more excited and interested than I had originally thought they would be. The opportunity for Logic to come in was another piece that I adjusted for. All three fourth grades were able to attend, and I found the experience of watching a performing poet and being able to ask him questions was a huge motivator for the students. Reading their Thank You notes to him, I was very touched by how excited, and interested they were to write to him after he came to the school.

I need to learn more about assessments, informal and formal. I need to know to really know if my students are becoming better readers, and writers, and what I can be doing to monitor and track this progress over the year. I need to know what should and shouldn’t be included in a rubric, and what shouldn’t be factored into a grade.

The post-assessments demonstrated the effectiveness of the instructor to expand their knowledge and enjoyment of poetry. Their responses were much longer and more thoughtful than in the pre-assessments, and I would like to think that it is related to their greater awareness of poetry and the rich language of poetry. I was able to hear what students took away, and saw patterns or similarities that correlated to different poems or lessons.

There were Knowledge and Capacity Objectives for this unit. The language in the Knowledge Objectives included were students to read, discuss, understand, relate to and explore poetry through reading, writing and listening. I included response, analysis and application of forms and styles in the Capacity portion. I also included Attitude Intentions that were related more toward behavioral and participation. Working cooperatively, complete all tasks according to his or her abilities, more of the Attitude goals for this unit.

I had related GLCEs summarized as follows: Reading – increase comprehension, determine context and meaning of analogies and other literary terms, and recall prior knowledge to connect with the written text; Writing – choose range of topic, show personal style and enthusiasm; Listening and Viewing – listen or view and compare a variety of poetry; and Speaking – discuss poetry. I scaled these down from the original list as I felt they were addressed in the unit and related to my objectives.

Sharing a common language, providing and reading examples of topics of interest, and introducing the students to the real world of poetry through relation to music, examples from the Internet and welcoming a guest poet into the school were huge in effective methods used. It was all about knowing your students interests and finding examples that they were going to learn from and enjoy. These were the moments that the students talked about the most and engaged in, when they had a personal connection.

My pre and post assessments show me largely changed attitude towards poetry. All of the poems were reviewed and edited in class by a teacher or peers. Students were constantly receiving feedback. The rubric for the Where I'm From poem provided the guidelines for one of 3 graded assessments for the unit. It worked, and for the most part, it assessed how the students completed the steps and organized the pieces to complete and turn in throughout the writing. I see areas now that need modification, largely separating the behavior from the curricular objectives. Including a simile and a metaphor in the poem was on the rubric, and I thought a lot about that later, that this should have been more of an optional thing to try. However, very few students were not able to do this and most created excellent and appropriate analogies in their writing that really added to their poems.

I often had too much planned for the time. I found that at the end of the Literacy period I often felt rushed. In the future, I would simplify or break up some of the lessons or add longer blocks for Literacy. I thought a great deal about where each student was in the process, who was ready to type or needed something else to do now that they had finished a long time before the rest of the class. Prepare for it all and be mindful of time. Think in advance about what you might need to cut, or something that could be expanded on based on time.

Give Me 5, Eyes Forward-Voices Off, were all phrases that are used, and I relied on to get attention from the class. I tried some new ways of grouping, stacked and random decks of cards, find your pair, pulling sticks at random, or allowing students to choose their groups or partners. Each group would have to share a created list of information. Modeling my CT and how she gets the command were my intentions to maintain a sense of normalcy.

Discussion was a huge part of this unit. Pairs, small groups, and whole class discussion occurred. We would discuss a great deal after reading a poem or pair of poems, sharing what made it unique, what they noticed, how it made them feel, what it reminded them of, etc. The involvement of the students is what truly made this a success. Most were eager to participate and willing to share ideas. They connected with the examples, and found room for creativity in the many forms of poetry.

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| APPENDIX AP: Cassie Project Three Presentation (transcript) |
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- CS I feel that it sort of speaks for itself, so, I think that if everyone kind of goes through it and then if you have questions, or, hum, things you wanna chime in just let me know, so!
- CS (4:20) OK, so, just the opening page has got the introduction and this is what I kinda came up with; my plan was “Meeting the diverse needs and interests of all learners in the classroom through planning and assessment”. This was kinda, the Earth image was like sorta of that image throughout the unit and the on the side, the pictures that I use, I’m not sure if you guys have hear of the “Creative Comments”, it’s a place that you can go and get images off of the internet; it’s a great pace to kinda sent students that, people have given, hum, you the freedom to use them and rework them, so you don’t have to worry about plagiarizing or taking some body elses’ work, so the pictures I use are from them
- S1 What’s it called?
- CS “Creative Comments”, and you can do, like, Google image searches but if you do them through Creative Comments” so you can feel free to use them, you know, use it and use the work.
- S2 Oh, I like that.
- CS Yeah. OK, so, I don’t know, I guess click through? Kinda see? I kinda did, like, day-by-day what we did, and then I show examples of the student work, hum, so this was the pre-assessment. I got the idea from Nicole, kinda of just asking the students to fill out simple things and then these were their responses.
- S3 A bird? Why?
- CS Yeah!
- S3 Did you all see the marshmallows?
- CS So from this, especially with “The things you wanna learn about poetry” I was able to kinda think about like, famous poets, that wasn’t something I was thinking about, but then that made me think that, like, maybe I should introduce some poets to them and then get them familiar with poetry, ah, I’m trying to think, anything. Yah, so I did this on the Friday, prior to the unit start on Monday so I could kinda look over these over the weekend and then, hum,
- CS if you click the next thing, Monday, hum, this was kinda my introduction day, hum, using that “Writers Express”, there’s this question here “I wonder what makes poetry unique”. So I looked at the Writers Express, what do they say about teaching poetry, and they had these five things which I kinda turned into the “5 stars of poetry”. Hum, I was thinking that having that common language was great to discuss and describe poetry. Hum, I used these for different read-alouds, like the “Pleases the Ear” I brought in, like, examples of music that’s poetry and that related to read- alouds through these different pieces. On the first day, I showed you guys last week, but, we had, I worked at the library and she got me kinda pile of all these different books, the hum, also on the pre-assessment, people wrote down topics that interested them so I got, like, “Spots”, and “Nature”, and “Animals” it was kinda of a last minute thought, but I was able to kinda pick books and then give those to students based on their interests. And these are just kinda of examples of what students did, hum, “Noodles are my favorite foodles” and he said “that pleases the ear”, hum “America sky-scrappers tall with many windows” I guess, so it must have been the structure that that student saw that looked different.

- CS OK? So that's, flip to the next, hum, so this is day 2, I, we would have read my "Where I'm From", did we, are we skipping? Oh, oh. Hum, I lost a page. That's OK. All right, so, hum, there was another piece where I took their poems and created this poem of their words; that was kinda of another thing on the introduction day where they saw their words as poems, it was like, hum, it said "Compiled by Ms. Sharp from the word in her class" and then it was, hum, "Poetry, poetry is like a song, I like the way it sounds, it's like a bird, it makes me feel (...)" I was using their words to create a poem.
- S4 (...)
- CS Yeah! And I'll fix this if you guys can see kinda what I did, cause I must have messed up the pages but, hum, so I shared mine and then I took a deck of cards and I had like, two nines, two eights, and I passed them out, and there was a couple of students that I said "here" so I kinda stacked the deck, and sort of pre-planned who they would go with, hum, just based on if they needed the extra-support or, so like on one I had an ace on the top and an ace on the bottom so like I would slip her the ace and then slip the other student I wanted her to go with the ace, so they read the poems, and then created this list here of all the different topic that they thought that were used by authors and "Where I'm from" poems.
- CS So, the next page is a repeat. I'll fix that.
- CS Hum, Day 3 was the pre-write. This page is kinda of a little difficult to read but, hum, I tried to show an example of some student work. I mean, you can kinda make out, like this first one said "What city, state, you know, country" it says "Colorado Springs, Colorado, USA, Solar System, Milky Way", something, she's, she's really into starts and astronomy so was kinda of her thing, and then, hum, just a great way to kinda get your ideas going and it gave them so place to start. And stuck here, there was a few students that really struggled to get started, or, organizing, so, hum, if I saw them sitting and doing nothing I walked around and said "hey, tell me about this..." you know, or "what kinda things do you see around your house" and then they would start sharing and I just kinda picked up the pencil, just to get some ideas down, so that was helpful.
- CS Hum, next page, "similes and metaphors" and this kinda goes along with that "5 stars of poetry" that "It says things in special ways", so this was like my theme for "simile and metaphor", hum, these were two examples, this encyclopedia and sports pages that we had at the school, and I found some examples of "similes and metaphors" to share with them, hum, I mean this is a lesson where some things are acting out, and then they were drawing some just to see that difference and how much it is powerful, took it to language, you know, creates word pictures, you know, or "Pleasing to the Ear", I guess I can say, oh and these in the bottom, in the blue, these are some of the "similes and metaphors" that they used in their room for poems that I saw.
- CS And most students, hum, there was only one that, that really wasn't, really didn't, the "similes and metaphors" I am still working with her, I mean she was really, hum, I mean jokes and things like that, she doesn't really get. So this was a stretch for her. But, hum, other than that, almost every student did include a similes and a metaphors in their "Where I'm from" final poem, and in other poetry that they wrote. So, hum,
- CS Next page, "Logik the Poet" came, hum we invited all the fourth grades to come over and we had a great time, hum, one thing that was really cool is he did, he shared his poetry, like Nick said, he answered all kinds of questions, but then he did this Haiku mini-lesson, that was really cool because that was something that we did not include in our unit, but

then he did it and they really took off with that. So, hum, he would kinda get them started and it was like this, three grades coming together to build a poem with Logik, so. This is an example of one poem they started and then they had three different endings, like possible that they could do.

CS Hum, and then this next page just, it's like, it was the highlight of Logik. Hum, he told the students at the end that if they wrote haiku poems and send them to him he'd make a book out of them. So, my kids were like "Oh, cool" you know "we're gonna write haiku poems to send to Logik". So we went back to the classroom and they were just writing, some students even started to just write other ones. And I was thinking, even if you couldn't have someone come in, just saying I'm gonna make a book out of these, and that's, that is motivator enough just to get them to submit their poems. So, these are three examples that students wrote. Hum, the poems.

S5 Did they send these to Logik yet?

CS Yeah.

S6 Is he gonna?

CS I'll show you in a minute.

S7 I haven't hear back. I haven't seen him. I mean, I gave them to him at the Poetry Slam

CS Yeah, and you had said that he had read them, right?

S7 Yeah he read them. "Cause he hosted the Poetry Slam and actually read some of them up on stage and it kinda (...) "I went into a fourth grade classroom last week and they wrote me a bunch of haikus" and he read some of them out loud, like on the mike when he was out there; people couldn't believe that part (...)

CS Yeah. So that was, that was really cool.

S8 I'm sure they loved it.

CS Hum, so, Day 7, the fourth graders, we have these two bulletin boards and we always kinda come up with something that we all did together and this was, that's that thing, they get this packets each month, and there's all kinds of stuff in them, and this just happened to be in one so I said, (...) let's do it, , so we did this with our classes, so what we did in the morning, for their morning activity, I just said "Mystery Notebooks", which they don't really know what they'll use them for, or what we'll give them, we kinda just say pull this out and do this in it. So they made a list of things they were thankful for and then later that day we kinda took those ideas and then made the thing. So I showed some examples and then we did the things. I so this is the bulletin that they came up with, it was this time thing that was in the teacher bulletin board, so we had this ridiculous (...) that kept falling off every day, so we had to slap them back up there but, hum, there were so really nice poems; the one below is one of my focal students who, ha, she spends a lot of time outside of the classroom, so one piece was really talking to the resource teacher before the unit, letting her know what we were doing, and then finding times that I could send things down with her, to either finish up, or that she could work on a piece so, like on the first day, when I did the "5 Stars", I gave her one of these, and gave some examples of books that fit their interests and reading ability and she, I just said "Can you really talk about heart and mind" and "says things in special ways" or something, and so it was like, they focused on two things, hum, two things, so that was really helpful. And this is what she came up with: "Thank you God for what you've done to me, having to trust you and you're spirit in Heaven", and so it was a really thoughtful that she finished, so...

- CS Hum, Day 8 was just writing time and writing conferences, hum, they had to finish their acrostic poems and then work on the “Where I’m From”, Hum, I did a writing conference where I took them out in the hall and my CT kinda kept the other students on track, and I had them read it aloud, talk about what’s going well, what, you know, areas to work on, so it was great to get to know them, and kinda give them some special time. So the students that were done started with, after this piece, started to use the classroom computers to type, and then other I encouraged to work on their haiku poems to send to Logik. So that was a good kinda, not filler, but to kinda keep those students that were done at that point, going. Hum, the computer lab on Monday, they spent their time, at this point they had finished their drafts and typed, and then I had put together, I have this slip in here, cause I knew there were about 5 students that were done, they were finished, so I had this other task for them to do, which is, I think you can kind of consider as a poem, sort of a form of poetry, possibly, so this was India. This is what one student created. Hum, “Thank you to Logik”. This wasn’t really the friendly letters genre for fourth grade but I thought, what a good opportunity to have, hum, you know, authentic, something to write for, so they all wrote “Thank you to Logik”, I introduced the different pieces, hum, using Writers Express, like what they have, the structure, and then this is, they would write the poem, include the haikus and draw pictures and stuff, and that’s what we sent to him. Again, there were students that when they finished, they had different things that they could keep going with.
- CS Hum, “Two-Voice” poems, hum Nick had said he used some and these are huge so I found two examples on uTube, it was a little tricky to find some, but there were some high school students that were reading, and there was a really good one about America
- S9 I don’t really know what “Two-Voice Poems” are.
- CS It’s that, like
- S10 Go back and forth
- CS In the packet, were, like, this is one. So you, like, either read things at the same time, or like one reads one, and then the other reads another.
- S9 Oh, it’s two voices
- CS Yeah
- S9 OK, got it.
- CS So, these are some examples that we had. Hum, we saw examples on uTube, and then we read some as a class and then I pulled sticks, broke them up and they would, I had all different choices, some that were written as two-voices, and others that they kinda made into two-voices, because the library didn’t have that many.
- CS And then they read, hum, they read them and just really loved it, and then with the extra time some were starting to write two-voice poems. Hum, I really like this one, it is from two of my Korean students that were leaving in the next week or so, but this was their debate on Korean-Michigan. So, that was a nice example.
- S11 (...)
- CS And this was, hum, one of those other things, like I told the kids I would make a book out of the two-voice. So, even though it is not graded, they keep adding to it, hum, they keep writing them.
- CS And then, just wrap-up, post-assessment, I did this same thing but just did “What is one thing you learned about poetry?” and just kinda going through and seeing, you know, kinda that common language: poetry pleases the ear, says things in a few words, it’s like

- they were using some of that language but it was with thoughtfulness and (...) really, really cool. So, that was. Some were still (...) of the pre-assessment.
- S12 (...)
- CS Yeah, and then, last page, tying it all together, hum, really looking at what all students were, accomplished during the unit, what some students kinda went above and beyond, or, you know different things that they were doing, and then a few students that I'm actually seeing continue checking out poetry books and writing poetry. This, this Michigan poem was like, one of those Ah-Ah moments, cause I was slipping through 'cause they do social studies in another classroom, and they have this assessment piece of a Michigan brochure, and this student included this and it wasn't, like, he wasn't asked to do it, but he did that so I was like, that's cool. It shows that carry-over. Jason...so
- PH The top that you can possibly expect them to (...)
- CS Yeah, I didn't expect.
- PH Generalizing onto a different setting is when they take what they've learned and apply it elsewhere.
- CS Yeah, it was like, what a great way to share more information on Michigan. I mean, it just fit! So, so that was my unit!
- S13 Can I (...)?
- CS Yeah, and then, just in here, like I said, the rubric was the real thing, it's like the assessment piece, and this would be something to work on, hum, for next time. I did have sort of behavior and content in the same thing, and would like to sort of separate that a little bit better, like the participation and the content stuff but, hum, but it was definitely a learning experience and things to work on, so....

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| APPENDIX AQ: Cassie Final Interview (transcript) |
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- P Are you all set?
- C I need to look at my blog and make sure I'm doing what you need – wanted me to do.
- P Oh? Yeah?
- C Well, I just need to like (.11) a little pieces cause I kind of just want an idea - then going back to –
- P It looked good.
- C Thanks.
- P I mean, it looked great.
- C Yeah.
- P How do you feel about it?
- C Um, I feel good, I mean, I – the – I really wanted that kind of that – sort of that challenge of writing an article that was more kind of a main option she gave us in different outlets, but I just didn't feel like at this time like I had one thing that I was just really wanted to go with. But then once I kind of started to bring this together, like (.38) assessment was a big thing, like I felt like with the differentiation that – especially cause we're working on it, like I've learned a lot through the process -
- P Um-hm.
- C - I didn't – talking about the assessment, like I don't know if I like in the planning, I necessarily like spelled it out, but like I feel like I just sort of naturally did it, and it kind of came as the unit progressed.
- P So how much different do you think that your teaching was from your planning?
- C Um, it was more just this is my plan and then once I was in the moment it was like, it is my plan but this person isn't getting this or this person needs this extra piece and oh can I use this student, cause I – what I really found a lot is that students were so willing to work with other students, like if they'd be getting a piece they'd like, oh well, I – I can go, you know. It's like, oh, - they saw me working with someone, like oh I can go re-explain that to her, you know, and it was like finding the students that were – and that were geeked about it, you know – like I – I said that like stacking the card deck with I did that pair, that was my focal student, and you know she has ear – we have a sound system in the classroom and she has the ear microphones and I'm think- and this student that I matched her with, at the end of it she came up to me – it was like at the end of the day, she was running out as we're walking outside to the bus and she's like Ms. [***], I really like that – she said when I, you know, get into middle school and high school, I – I'd like to be a tutor. And that was – that was really cool, and she's like, you know we're working well together and I kind of – it was like, she didn't say graphic organizer, but she's like I pulled this sort of, like, (2.10) chart or whatever, she's like, we started doing this and this, you know, we were getting ideas and so -
- P She was a little teacher .
- C - yeah. And it was like great, you know. And they both came back and they were, they had all these ideas, so it was –
- P That's cool.
- C Yeah.
- P So at a guess, you stuck to your plan what? Half the time, 25% of the time? None at all? Did you do everything that you had planned?

- C Um, no, but I did –
- P Did you do the most important parts of your plan?
- C I think so, and I think a different option-opportunities came up that um, kind of overrided what I was thinking or had more value to the students, more applicable, like the thank you notes, the logic, I mean that was just a piece to kind of bring and do it but it was perfect. It was kind of the appropriate thing to do, I mean this – you know, take this time, and that was great. So, that was an opportunity. And so it was just really –
- P Did you discuss those opportunities with somebody, or did you just grab them as they were coming?
- C Um, well, there was a lot of planning with the two of the fourth grades, cause [**] was doing a poetry unit the same time, so we were kind of going back and forth, and then um, you know, sometimes there are some things that like all the fourth grades do together, like that bulletin board, and so that was an opportunity that we all kind of came together and planned this thing and that was just sort of one day the CT said oh, we need to put something up here, and so we were like, okay, we're doing poetry and oh, we got this, and let's do it. And so there was a lot of in the moment.
- P So what I'm hearing you say is that you had a working relationship with other people in your building that helped you tweak or rework your plan.
- C Yeah, and that really came into play with like that resource teacher, like talking to her about like, okay, this is what I'm thinking, like this is what the class is doing, but like how can these two students – what was the best way to make it work for these two students and what really should we – should I stress before they leave to go to you, or something like that. And the librarian was really helpful too, I mean there was different things that she was recommending or different books for students, and um, so that, I mean, definitely a lot of communication with –
- P Do you see this as something that you are going to be able to manage to do all the time?
- C I would –
- P Is the level of planning that you did something you did that you went above and beyond because this was a project for a class or do you see your teaching being like this all the time?
- C Mmm- I think because it was – I knew it was graded and I needed to have certain pieces spelled out, but I mean, even now I'm seeing like in my lesson planning when I'm, you know, new lesson plans, I mean I'm pulling out more ideas and thinking about um – I mean, I'm still thinking about Glicks, and of – I mean my CT is very like, there's a Glick and there's an objective, and this is like sort of this student outcome, and so I'm still constantly having to be showing those, so I think kind of like, it's becoming more natural to do those things, but I'm not having to plan to the extent that I did for this, I think.
- P Yeah. Do you think it's helpful, or it's going to hinder your work -
- C Uh, -
- P the overplanning.
- C Um, it's not –
- P Do you think it frees your work? Or does it restrict your work that you have to go through and extent of planning every piece?
- C I don't think so, I mean I – I'm learning to like listen to the students more like in the moment – I think like – like yesterday I did this lesson on an article for a newspaper and I had all these things kind of ready, like I could pull them if they were needed, but then I

found like okay, they're getting this so we can move on to the next piece. So maybe I am overpreparing a little bit, but I'm prepared and that's what is important to me right now.

P Yeah.

C I mean, I want – I don't want – I want to have –

P If overpreparing is what gives you confidence to be able to manage your classroom, that's what you need to do.

C Yeah, yeah. And that's where I am. I need to –

P Now, when you are overpreparing like you say, I don't think it's overpreparing, but when you are overpreparing, are you overpreparing with a student in mind? Are you overpreparing with an activity in mind? Are you trying to – are you preparing for your three focal students and then the rest of the class?

C Um –

P Or are you focusing on your one student that has a hearing impairment and then complementing the rest of it?

C Um, no, I think I'm starting with what it is that I'm supposed to be teaching and then finding ways to make it work for everybody. Like this is – this is sort of the outline and what I'm thinking and how it could go and then what do I need to do different at these different points for these different students –

P Okay.

C - and that's more –

P So when you think about those different points for different students, how many – what is the percentage of your classroom that you consider a different student?

C Um, well there's maybe a hand – like four or five behavioral, four – three or four maybe that are just in and out of their seat, cannot focus and so really drawing them in and um, noticing when I can kind of bring them back in. Definitely who's in and out of the classroom, I mean that's huge just looking at the block like, oh three or four students are here and there. And so that's –

P So you have three or four that go to the restroom (8.05 – talking over each other)

C And a lot of times – yeah and there's, I mean they're going for different things at different times and so, but what – it's really nice cause in our planning, um, you know the day and the blocks, we've got the specials and switches and stuff, but we have it like, you know, little – little letters like so-and-so's out here, and so it's helpful for my CT and I because when we look it's like, okay let's do our literacy thing, oh well so-and-so is out of the classroom, so let's bump it to the afternoon, so let's kind of do this piece then, and what I'm finding is like it's with – especially with the kids that are out, it's like what is the important stuff that they need to get and what can we maybe not have them try to catch up, because it's just – it's not gonna benefit – yeah, it's not gonna benefit them and it's just – it's gonna be so much more work and really –

P Yeah.

C - not real interesting.

P - streamlined?

C Yeah.

P You learn to get it down to the bare bones. You have to give them the bare bones and then the fluff of it is just –

C And the biggest thing –

P It's like the cupcake. I told you the cupcake, right?

C No, I don't think so.

P So you have a cupcake. The bottom part is the cake part, which is really the important stuff. Because the top part – I mean, you never eat the cupcake without the bottom of it. Just the frosting – but you can eat just the bottom of the cupcake and take all the frosting off. That is the part you cannot do without.

C Yeah, yeah.

P The cake. The frosting is just fluff.

C Yeah, and the sprinkles are just the extra.

P Yeah, yeah.

C Well, the big thing I found, I – I think going into this I was really focusing on those lower students or those students pulled out, but I really found is a lot of time and extra planning, maybe moreso for those students that were producing great work but that were, you know, days ahead of everyone else, and so that was an interesting piece, cause a lot of that sort of like overplanning or over – having extra, like a lot that I wanted to do, I was able to kind of try with a few of them, um, like the wordle was one thing, like we were on computers and I had like it was sort of like this is your task for the day, you know, and they were like geeked about having their own little thing, but it was this extra extension that was related to the unit and was gonna benefit them but it wasn't – not everybody was able to do it, and so that – I mean, that – I was constantly having to think and plan for those students that were done, because they – otherwise they'd be coming up to me every – you know – now what do I do? Now what do I do? And I really wanted to keep them going at the poetry, keep them reading and writing, and –

P Yeah – how many kids do you have that do that?

C Um, there was four or five that were like literally days ahead of everyone else.

P Out of how many?

C Twenty-two.

P Out of twenty-two?

C And they weren't – they weren't the ones that labeled gifted, not one of them.

P. Yeah, yeah.

C And so, that was interesting, because, you know, me going in to what – after talking with the gifted and talented, it was like my focus was, you know, making a different thing for these gifted students, but they weren't the students, you know, and it was these other students that were just – you know –

P So now, so now what are you going to do?

C Well –

P Cause now you are planning for spring, right?

C Yeah. Um –

P I mean, how many – how many categories of kids do you have?

C Oh boy, cause I'm thinking about like a book club or literature circle, different – based on different reading levels and I was doing a thing the other day – they were doing read – um – we did it like – we were reading the Hatchet, and so we read a few chapters together – I was - or a chapter, whatever – I was reading out loud and then I had, I think it was like two chapters for them to read on their own, and just their reading piece, and we've kind of been keeping an eye on like comprehension and different things with their reading, but um, just like how fast – I mean, some kids were 20 pages ahead and there was like a solid group that was – I was just kind of going by, like, how fast they were reading,

which might not be a very good indicator, but it was like, you know, four or five here, four or five here, so there was about five groups, I'd say, at different – at different ranges. Some very low, and then you know, and it was about a group of four or five for each of those.

P So are you going to use that measure that you have in your planning for spring?

C I think, yes, but what I – what I'm not sure about is they did this – this was the piece that the intern did last year, and it was really groups and she really tried to do it based on reading levels but giving them sort of a choice but at the same time like making sure that each person had a book that was at their reading level. You know, you've got all these books, but really when you – you want to make it look like any – you can choose whatever one you want, but realistically what's the best book for these students. So it's kind of that, going back and forth like, you know, if they are at different levels but at the same time those actual pieces maybe their sort of artistic response or different like intelligence-type things that maybe they're not good at reading but they're awesome artists. So it's like do I want to have a mixed group of, you know, like –

P (13.21) depends - (talking over one another)

C yeah, and that's what I really need to be thinking about, you know, do I have –

P - grouping –

C Yeah.

P So you either have a mugenious groups or heterogeneous groups.

C Um-hm. But also sort of an expert in one thing.

P Yeah. But it all depends on what you want to accomplish.

C Yeah.

P So that should be interesting.

C So – and that's kind of – that's sort of what I'm thinking of during that (13.46) of teaching for like the literacy pieces. And –

P Do you – can you identify one student in your class that you feel that you have left out?

C There's one student that, like her behavior and her like disrespect is really hard for me to get – get past it but she is probably one of the ones that's in the most need of instruction and, um, sort of attention.

P Um-hm.

C But she –

P Is she one of your focal students?

C She is not. Um, but she's just, you know, I, like, we got the chance to meet her mom – her mom didn't show up for conferences or anything like that, and then we kind of met her and the mom is at the point saying I'm done. Like I'm – I don't know what else to do. And the daughter was, you know, heard her saying that. She was in the room. And so it's just – there's the home thing is gone, and so she's coming to school, and I mean, a lot of it is just getting her to be – to know that we care about her and we're supportive of her, but a lot of like, I really have to – I just get so mad at her. I mean, she's just so – sometimes with what she says, some of the things that she says to other students, it's like, that's so cruel, you know. Like what – why would you say that, or why would you do that? And it's just – it's hard for me to separate that sometimes, like I really want to give her the best like teaching that I can, but at the same time, it's like you have to give her a lot of that, I think emotional social stuff too. So maybe I'm worrying too much about the

behavioral and the social and the academic is lost with her, because that's what we're focusing on working and meanwhile she's getting further and further –

P Behind –

C - yeah –

P - academically –

C And so it is her behavior and it is a problem, you know. So, um –

P Is she the one that keeps you up at night?

C Mm – her and then it's another thing with another student, sort of that separation of behavior and academic – just, you know, that kind of you're on somebody all day long about behavior and stuff, and that's what – you know, just seeing their face like at the end of the day, is like they don't wanna – they just kind of brush past you, you know – it's like I don't mean to be on you but you're not doing, you know, you're not getting it or you're not doing it, or you're not – so that's – that's kind of the ones that I feel are getting behind because that –

P Do you feel that classroom management is the most difficult thing for you?

C I think I'm pretty good at it, but I think what's hard for me is when I'm in that moment, really looking and seeing, like yesterday, I was doing a unit – uh, lesson and my field instructor was observing me, and that girl, she was just back turned, you know, in her desk, working on glasses, cleaning, and so my teacher, you know and it was like I hadn't even caught it, and my teacher stuck a sticky note, just like I was, you know, talking and she just and then she wrote her name and put a question mark, and so I'm like, yeah, you know, so then it was like remembering to just constantly be walking around and pulling them back in, and so that's what – that's the piece I think, when students are disengaged or not where they're supposed to be, just kind of – without being distracted – you know, cause I don't want to – what I – what keeps me up, I think, sometimes is how many times did I talk to this person today, and because of like behavior and things like that and you know, gosh I didn't talk to so-and-so, I don't even know if I've talked to them all week, because they're doing what they're supposed to be doing, and the other kids see that, you know. They see that – who's getting the attention, and who's not. So that's a challenge, I mean, really, it's just –

P Yeah, it is a challenge.

C - and then making sure to make that time to go back and connect with those students that are doing the right thing, you know. Cause my CT and I had that conversation, it's like, you know, we've got five that are on our minds and then, but at the same time, everybody needs – everybody can go further and go higher and go, you know, keep going with this, so –

P You always have somebody that sucks the life out of you.

C Yeah.

P And it requires a conscious effort on your part. You have to walk in in the morning having made the decision to make them your last priority. So that you actually have a chance to reach everybody else. Because if you start the day by connecting with them, they'll suck you in.

C And that makes perfect sense, because that – it is, it's the – even before the second bell rings morning routine, and she's already tic-ing me off somehow, and so –

P So you have to go in making the effort to pretend that she's not there –

C Um-hm.

P - and giving yourself to the other ones. Because she knows that she can suck you in, and she will suck you in.

C Um-hm.

P And you can lose an entire class that way. I mean you can lose an entire class just by being sucked in by a few of your students. It doesn't mean that you don't pay attention to them, but it means that you're gonna have to divvy up whatever strength you have amongst everybody.

C Yeah.

P And the circulating. Make it your daily exercise routine. You cannot stand in one place, because if you stand in one place, then everything that is outside of your periphery – until you develop a third eye in the back of your head, and you will – will come. But until you develop the eye in the back of your head, you cannot lose anybody in your periphery. So either you teach from the hallway so that you can see everybody –

C Yeah –

P - or you can't stop.

C Yeah.

P You just can't.

C That was the feedback that, um, the principal, she came in and observed a lesson and that was – she was really liking a lot of things that I was doing, but that was that proximity, and one thing, too, she noticed like I was calling on students kind of right, you know, where I was standing, or kind of in that front, so really, I mean that just constant –

P Yeah.

C - one-on-one.

P Yeah. Because with a lot of students, you'll see that you don't have to call on them to get their attention. All you have to do is just stand behind them.

C Um-hm.

P If you just stand like that.

C Okay.

P It's enough for them to, you know what I mean?

C Yeah, we've been talking a lot about silent cues and stuff in our seminar, like we made a list of different, like, things to do. Would you say just that, I mean, I don't know – a couple - one of the students, we're at a point where, well, he's in a different classroom, but he's like an EI and there's all these different plans and stuff going on with him, but what they have developed now is like they give him - he gives a card, like I need a time out, or you give a card like you need a time out. How – how – when do you go to that step, like, developing that one, and like, should I be – have talking with her like what's going to make it work for you to keep you – you know, what can I do to keep –

P Yeah.

C Okay.

P I don't think that there is anything wrong with kids knowing that we don't know.

C Okay.

P So I don't, personally, I don't think that there would be anything wrong with you going to her and saying, [oh, sorry,]

C Just saying –

P Just saying –

C - I'm noticing that things aren't working, and -

P I don't know what else to do with you –

C Yeah.

P I just don't know what else to do. Why don't you tell me what it is that you need from me. It can backfire, don't get me wrong. She can just say, you know, oh you can – I can go outside for a half and hour every day.

C Yeah.

P But maybe you will be the out that she needs to be able to tell me how she feels, you know what I mean?

C Yeah.

P Or just the touching the shoulder thing. Just standing – instead of making the front of the class your place, make her desk your place. Teach class from there so that you can just – you know what I mean?

C Yeah.

P It doesn't take much. Try giving her a job. I mean, there's a variety of ways that you can do this.

C Okay.

P But if she's the one that keeps you awake, she's the one that you need to figure out what to do now. Before you do anything else, you need to figure out what to do.

C Okay.

P Because she's gonna, you know, she will always be at the forefront of your worries.

C Um-hm.

P And before she can dominate your planning, you need to dominate. You need to figure out what it is that you want out of everybody else. There's always going to be one – there will be one every year for you.

C Um-hm.

P Sorry.

C Yeah.

P And you'll be lucky if there's only one.

C Yeah, that's what I was thinking...(23.58)

P Are you enjoying yourself, though?

C Yeah, I am. I really am.

P You still like this?

C Yeah. Yes I do. Yeah, there's some days where – I think what's the hardest thing is like, I mean, I know, you know, everyone says like I don't try to get sucked into that, oh you're not gonna have a life, and stuff, but literally like, I'd like to be like exercising more and walking my dog more, but I just, there's not enough hours in the day, you know, and just really, it's like – things like that are getting pushed back that I need to make time for, you know. So it's just very time management, like using my time to the best, like, and I'm very much like I found in the last couple of weeks, like lists, and this is today, this is what I have to do today, and this is what I'll need to focus on for tomorrow, and not how much time am I spending in my head worrying about what –

P Let's go outside. (pause) Yeah, so making time for yourself –

C Yes.

P - and making time to have a life.

C A lot of the – like, the extra stress is just like, when I do have to type up that lesson because my field instructor is coming in and needs that, you know, formal lesson plan, or

– and it's just, what I'm – like the more and more I sub, like when my teacher's gone, it's like just that sort of sense of relief, cause I feel like a lot of times it's like, I'm being watched but I'm not, like it's not – it's not necessarily like a team, you know what I mean? Like it's like I'm just watched and getting critiqued but I don't really get feedback and so I'm just pleasing – I feel like I'm pleasing- trying to please other people kind of thing, and when like I need my focus to be on the students more. You know? So that's – that's something too.

P So when she's not in the classroom you sub for her?

C Um-hm. Now, yeah.

P How often have you done that?

C Um, I do it again tomorrow. I think it's two half days and three full days, or two full days so far.

P And do you know when that's coming?

C Um-hm.

P So it's not –

C And even just like – I just feel like I come to school much more relaxed, and, like I subbed one Friday, you know, and I was lay teaching, and I – but I didn't have to stress that night about, you know, working out every little thing, I mean I had more of a loose outline of how the day and how the lesson would go? And it worked, you know. And so it's just –

P And it probably worked better.

C Yeah. And what – another thing, too, is just what I've learned in the unit is, you know, I always thought sort of that, you know, controlled chaos, or kind of – but I feel I've – I do need a little bit more –

P Control?

C Yeah, yeah. I definitely – you know, I need more control, and I think just setting that this is what you do, this is what you do after kind of thing, like these are the steps, really that after piece, that next, once you're finished with this –

P What you do?

C Yeah.

P Yeah.

C Just because that takes a lot of time, students coming up and, you know, then – or having to stop, you know, while they're in a mid-piece when I could just be presenting it, maybe from the beginning.

P Do you make a plan on the board –

C Um-hm.

P - so they always know what's coming up?

C Um-hm.

P They always know what comes next?

C Yes.

P Now it's just a question of training them to go to the next piece.

C Well, the thing is though, it's Social Studies for an hour, it's Science for an hour, it's not what we're doing within the Science, so it's – it's not – it's not necessarily they'd know what to do next.

P Yeah.

- C I mean, they know recess is next, but they don't know after I finish this observation I should do this piece of Science, so – we talked about one thing, to like my CT had said she's done before like a wise time, and having like different options available and you could change it on the days to like, after you finish, you know, check what, like you could use your time wisely or something like that, like for them to kind of naturally start okay, I can read a book –
- P Manage (3.10) –
- C - or I could finish up this -
- P Homework.
- C Yeah, yeah. So that might be something to – especially – and those are the students that are a kind of a little bit higher up, so making them use their time, you know, teaching them to kind of use their time better.
- P Yeah. How is that one boy that, uh, the one that was all over the place?
- C He –
- P [**] Pakistani? Yeah.
- C Yeah, Indian. He, um, it's, um, kind of about the same as it was, the mom came back – she was gone for six months or something, and so I think when you had been in there she had been back for about a month and it was kind of coming back to, oh my gosh, the kids have gone wild and there is no routine. And so I think she's been really working at home about establishing a routine and organization and kind of giving him tips and reinforcing what we're trying to help him with that organization, and a routine, but still –
- P Is it working?
- C He – for himself, but there's one other student that is sort of shown up in the last couple of weeks as sort of a – every time you look he is out of his seat gone, and he is now going to other students and he's becoming a problem for that student that you saw. And so it's, um, you know the one – he can – he can be there, but then he's – people are starting to come to him and where it's working for him, but then they're coming – and then he's losing it again. So, you know, if –
- P You might just have to rearrange the groups that you have, the sitting arrangements.
- C Um-hm.
- P That might be something you might want to consider for after Christmas. Do they pick who they sit with?
- C No.
- P Who made those sitting arrangements? You or your CT?
- C Well, she made one at the beginning of the year, kind of, you know, showed it to the head of my (5.21) as a good match, um, and then kind of as we've gone along moved people according. You know, this isn't working, let's switch here. And a lot of, you know, sometimes it's I'm short and the person in front of me is very tall, so you know, it's things like, you know, being able to see and like hear, but then it's also the behavioral and who's matching. Like we had that one I said that really behavior, she threatened a student, said that – a new student – I'm gonna get you and my mom's gonna get you and so the dad came in, it was a day I was subbing and the dad came in and said who is this child and I want her, you know, where it she, and you know I want this solved – she needs a consequence, and so it was this huge thing. And so that piece and then that boy that we were talking about, he was kind of included because he had told the real behavior one what the girl said and it just blew up. And so that was a thing – cause now it was like,

this girl can't be by that girl and that boy and so that kind of had to dictate too, because just proximity, it's like, you know, you've got dad worried about the safety, I mean it really was nice to see him very like straightforward with it, but at the same time like maybe it wasn't – it got blown out of – you know, a little bit, like it – but, you know. New student come to the school, they don't, you know, they don't really know what –

P What's going on.

C Yeah, so if someone says, you know, I'm gonna get you, I'm gonna tell my family, and – we're gonna get you. Like I would probably go home crying, too, you know, afraid too. I mean it was natural –

P Yeah, she's a bully.

C Yeah. Yeah. So –

P I'm surprised. Stuff is coming out of Okemos schools, man. I'm just –

C I'm going to be really –

P Do you think that it's your obligation to educate everybody that walks in to your classroom?

C Educate everybody?

P Um-hm.

C You mean like the parents –

P No, students.

C Students.

P Do you think that you have an equal responsibility for everybody? Yeah?

C I've never thought about that question, but –

P Why don't you think about it?

C I think – I would say, yeah, like first reaction yes, but the same time, like there are some students that need more than other students –

P Um-hm – like – okay –

C Like emotionally and academically –

P More than what you can give? Different than what you can give?

C Yes. Sometimes more than what I am able to give, definitely. Um, so I mean, things like setting up like tutors or mentors, I mean, can be another piece for them

P Um-hm, but in addition to you or in replacement of you?

C In addition to me.

P In addition to you?

C Um-hm. I mean, I don't feel like I'm giving the same to all my students at this point, but I mean, I want them all to learn from me, you know, all –

P So if you have a student with a disability in your classroom would you see that you were equally as responsible for teaching them as all the other students in your class? Cause I mean you do that with your – with your one student that has a very obvious hearing impairment -

C Um-hm, yes. Yeah.

P I've seen you work with her. I mean you spend a great deal of work and a great deal of time planning for her.

C Um-hm. So is that like a good thing or a bad thing? Cause –

P You tell me.

C Well, what's, you know, like the definition of fair is what's the best for every student kind of thing, like what every student needs, so, I feel like some need more than others,

so I would say then yes, sometimes other people need – need me more than others, so, I mean, yeah, I guess that could be –

P Do you think you have a pretty good grasp on who in your building can help you with your students?

C I think so.

P So this one student that has behavior difficulties, who all is involved?

C Um the other two fourth grade – we had the, um, the counselors now. He – the principal, the secretary –

P So everybody pretty much is –

C - the resource – yeah, the reading teacher, reading specialist –

P Um-hm. So pretty much everybody –

C - the gym teacher –

P - has something to do with –

C Yeah.

P Yeah. You think that maybe it's too many people?

C I mean –

P Did you have like a –

C She's having the same problems in every

P - a student meeting or something?

C No, we haven't had like a team meeting on her or anything. Um, yeah, and I haven't heard about one, but there is – I don't know, maybe that would be better, because it's like everybody is trying to deal with her in their own way –

P Um-hm.

C - and I think what the counselor was trying to do, he put up like this behavioral plan and I think that was supposed to be like everyone working together, but I don't know how that really will work. I mean, I think it needs to be a little bit more modified for her, but, um –

P Maybe that's something that you need to look into, actually having a team effort –

C Um-hm.

P - into figuring out what to do with this one kid.

C Yeah. Because she's a problem in music, she's a problem in – in everything, so if there's one specific thing that – everyone was on the same page on.

P I mean, it would be my guess that you would have to have one behavior plan for everybody, and everybody be on the same page.

C For all the adults? Yeah.

P Right. Yeah, usually the adults have to have the control over that kind of stuff.

C I thought you meant like a behavioral plan for all the students - the same behavior.

P Have her with one behavior plan, that everybody knows about. So – well, I don't think – I'm not ready to let you go.

C Okay.

P I don't think I'll be able to do any more observations –

C Okay.

P - but here's what I would like to do. I would like to have uh, like Skype half an hour a week or something like that, that we could just schedule it, and we could always talk about your teaching for that week –

C Okay.

P What do you think?

C Sure.

P And I can send you stuff –

C Okay.

P I mean, we wouldn't necessarily have to meet in person and wouldn't have to come up and observe unless there is, you know, a major event that you really need help with or something like that?

C Okay.

P Um, I just would like to see where this goes. I mean, cause you are at a critical time right now. You have a pretty good handle on your kids, you feel pretty comfortable in your classroom and now you're gonna have to do lead teaching, you know. And it's a make or break kind of thing. But you have a ton of information on your students –

C Um-hm.

P - it's just a question of putting all those pieces together. I would like to see how you do that.

C Okay. Do you want me to –

P Is that okay with you?

C Yeah, and I – I guess it's like I can really ask you, like am I doing a good job like with meeting the needs of all the students, but like I just – I'm not hearing it from anywhere else, so like, are there specific things that I can be doing –

P I think that you know exactly what it is that you need to do –

C Okay.

P - actually.

C Okay.

P I think that you are very, um, aware of the students that are the difficulty in your class, I mean because your difficulties do not come from an academic perspective.

C Um-hm.

P You know your stuff, you know how to give it.

C Okay.

P You know how to teach it. Your difficulties are in managing your space –

C Okay.

P - and making sure that the kids are not in each other's faces.

C Okay.

P But that's fourth grade. I mean, they're just – it's a really difficult age.

C Okay. So it's sort of that my control piece and my setting the mood or –

P Yeah.

C - setting the okay, setting the –

P Yeah, it's setting the mood – it's setting the expectations.

C Okay.

P If you set up rules for your classroom and if you set up expectations for your classroom, you have to stick to it.

C Okay.

P If you tell them, I am going to give you three warnings and at the fourth time you're going to the office, by golly you better stick with it.

C Okay.

P Because if you don't, they'll know.

C Okay.

P And then that is the – they're always looking for the one piece that you're weak in and that's where they're going to dig. So if you set up expectations for your classroom and you tell them I'll give you three warnings and at the fourth time I'm calling home, you better call home.

C Okay.

P Because then chances are that then the next time, it won't get to the three warnings.

C Okay.

P I would make that one student that irritates the hell out of you – I would make her your – I would seat her close enough to you so that you never lose track of her –

C Okay.

P - but don't make her the focal point of your lesson. You have to switch things around on her. You have to make her uncomfortable. You know what I mean?

C Um-hm.

P Don't waste your energy on her, but find a way of managing her that doesn't cause you to spend the energy. And one way of doing that is by having her sitting next to you.

C Okay.

P Or let her sit where she's at and you move to her.

C Okay.

P You have to keep them on their toes. And if you spend the majority of your time with one student, then you lose track of the rest of them.

C Um-hm.

P It's the developing with –

C (16.15) things kind of start bubbling up around –

P Yeah, yeah. Cause they'll know what your limit is and they'll push your limit.

C Okay.

P But if you keep concentrating on that one person – so for example, the day that I was there, and that I observed you, you spent a large amount of time with your student that has a hearing impairment.

C Um-hm.

P And while I think that you do need to spend a lot of time with the students that need you, you also need to measure that up against the rest of your students.

C Yeah, okay.

P So maybe it's not the more time, it's the different time.

C Okay.

P Sometimes it's just buddying them up with somebody else. Maybe she's just sitting with the wrong crowd, because if she was sitting with somebody that wouldn't give a rip about what she has to say then she wouldn't have an audience.

C Okay.

P I don't know – just something to think about.

C Yeah. Okay.

P And if you want me to come up and observe again, if you think that your CT is not giving you what you need or, you know, if you're embarking on a unit that you're really –

C I almost feel like we're both at the same point with a few students, and so it's not –

P Helpful?

C Yeah, it's like I can't really – sometimes look to her for the answer because she's struggling with the same thing that I'm struggling with. Maybe that's kind of the point that we're at. So it's helpful to get another perspective on it, though, you know, to –

P Can you ask your field instructor for help?

C Yeah.

P Have you –

C Um, he's made comments kind of seeing me, how I, like that day that, you know when she wrote her name, my CT and I kind of just – I did, I walked over to her, stood by her and then kind of when the atten – you know, they kind of went off, I just kind of talked down and you know, said, you know, said what I needed to say and then she kind of put her stuff away and kept going, and he did say, you know, nice job, kind of –

P Yeah.

C - getting her back, but maybe if I can ask him more specifically and – cause what I'm finding is that he's coming but he doesn't – like he's saying – like he's saying I'm doing a very good job, and maybe if I – but it's like he can't really find things to – suggestions, so maybe if I give him some, like these are some areas that I would really like you to look at, and those are the things that I need to hear about.

P Here's a person that I have a difficult time with – or here's a piece of a unit that I am not quite sure how it's going to go –

C Okay.

P I need you to concentrate on that.

C Okay.

P The other thing is, when you are – let me know when you are teaching without your CT being in the building.

C Okay.

P When you are subbing. Because I think that having the two people in the building in the classroom also makes a difference.

C Yeah, cause I feel like a lot of times I have to like check with her about before I do stuff, and I have – I feel like in the last like couple of months – cause, um, the intern from last year came in and I asked her like kind of – when did you, like when did you give out your first like, like we have the tickets, it's like green tickets if you're doing the right thing, yellow tickets on a warning, red ticket call home. We've never given a red ticket. But I was just – it was at point like early in the semester, a few people had, you know, gotten the yellow ticket, which maybe that needs to be more consistent, but she said like maybe like, she kind of gave the impression that maybe I need to, I needed to make that transition from – to the teacher, you know, and be that – show that consistency.

P Yeah. Yeah.

C And so, but a lot of times it's like, when the situation comes up and I don't know what the school policy is or I don't know what – so I just feel like there's a lot –

P It's your classroom.

C - times – yeah –

P It's your classroom.

C Even when she's there? I mean, even when she's there?

P If you're teaching –

C Yeah.

P If you're teaching –

C Okay.

P - it's your classroom.

C Okay. Okay.

P And you'll see that the first time you give a red card, all hell is going to break loose.

C Okay.

P Cause everybody else is gonna know.

C Okay.

P And then you're not messing around any more.

C Okay.

P And if you do it on a Friday, and make a big deal out of it, have them go home and think about it, that they can't just mess around with you any more.

C Okay.

P That – you're up here.

C Okay.

P Just make it dramatic. I mean, what is a teacher? You are very much acting for them –

C Um-hm.

P - and you are acting – you are showing them the ways in which you expect them to behave towards you. If you keep giving warnings but not acting on the warnings, then what's the point of the warning? You know?

C Um-hm.

P Now if you warn them and then you actually follow through on that, what is she gonna do? Take it back? If your CT does not agree with you, if you give a red card to somebody, because you really feel strongly about it, and your CT disagrees, what is she gonna do? Take it back? No. She wouldn't do that.

C Yeah.

P What's the worst that's gonna happen? It's that she's gonna tell you afterwards that she didn't agree with you? So what?

C Yeah. Okay.

P Is she gonna flunk you because you gave a red card to somebody when you felt really strongly about it?

C Okay. Okay.

P You know what I mean?

C Yeah.

P Go for it.

C Okay. I'll wear my red shirt tomorrow, and – (21.57)

P Tomorrow's the day. But there have to be clear expectations. You know what I mean?

C Um-hm.

P I mean, if you go to the same girl and you tell – you give her the same direction 350,000 times, then after while she is not listening, and you don't have your heart in it.

C Um-hm.

P But if you tell her twice to put her stuff away and at the third time you tell her if I have to tell you again I'm giving you a red card, she's gonna push you.

C Um-hm.

P So if you tell her that, you better be ready.

C Okay.

P So then she's gonna see whether or not you're gonna do it.

C Okay.

P Good luck with that.

C Would you recommend switching focal students for like next semester?

P I don't know, are you getting anything out of them?

C Um, at this point I think I could – do some other ones.

P I – yeah –

C I'd like to.

P Cause what I find is that um, the focal students you have at the beginning are never the ones that you're gonna end up with.

C Um-hm. Okay.

P Usually what you think are issues and big concerns end up resolving themselves.

C Um-hm.

P And your focal students really come up once you actually know your student.

C Um-hm. Okay. (23.23) like attention I had to give before like with the student with the hearing impairment and stuff, maybe now it's like some of those things are coming more naturally and I can kind of focus, like you're saying focus on –

P Focus on the students that actually you need to focus on.

C Like the boy and the girl –

P Yeah. The boy and the girl, I would focus on those two, and there was another one –

C Another boy?

P Another boy.

C Did he have a cast on, do you remember?

P Yes, he did.

C Okay. That's – yeah, we had a meeting with his parents last night, so that would be a good – good one, cause with him, that was the one where I'm – it's -

P He's sneaky –

C Yes, and –

P My God –

C He got in trouble – you know, just some different things that have been going on, and you know, the testing, and the medical, you know, the ADD, ADHD, discussion – you know, not discussion, but –

P Does he take meds?

C Um, no, he was tested and they said no, not even close, but everyone else said yes, yes, yes, so then we had a meeting last night and you know, maybe a second opinion is a place, but – I mean, that's something I would kind of like it, because that's an area I'm not really familiar with –

P Um-hm.

C - and what else – I would like to learn what else besides medication, what can I do –

P Yeah –

C - what can we do to make it work for him, cause I just don't like the idea of a kid being on, you know, I mean if that's what – that what it has to be, but that's –

P But maybe it's not.

C But, yeah, what I was thinking with him, like what I'm having a hard time with – if it is like a body, you know, chemical – I need to learn more about it – but if it is like separating the – like I'm getting mad at him and I'm – am I mad at him because he's choosing or he's – body is – doing that -

P Unable to control it?

C Yeah. And he's getting hit really hard, but we need to figure out if he's choosing to behave that way or if it's just he doesn't want to be doing what he's doing, but it's just his – you know –

P Yeah.

C - it's happening and he's –

P See that was not at all what I saw when I was there.

C Okay.

P Not from him.

C Okay. Cause he's – it's changed. It's –

P Yeah?

C Yeah. But –

P Cause what I saw when I was there – with him what I saw was that he shouldn't have been sitting where he was –

C Um-hm.

P - because the other two boys that he was sitting with them were just sucking him into the misbehavior – um –

C Okay.

P Um- and he thinks he's funny.

C Um-hm.

P There's nothing worse than a kid that thinks he's funny.

C Okay.

P Cause when they're silly, and everybody else is laughing, they're gonna keep to being silly even though they know that they shouldn't be silly.

C Okay.

P Now you're little Indian boy, he was, I mean – that boy needs meds.

C That boy needs – cause he's all over the place –

P He's the one that cannot control it.

C Okay.

P He's the one that his body – because even when he was sitting down and even when he was working, his body was moving.

C Okay.

P There was never a time when he was – when his body was at complete rest. And if you watch him, even when he is sitting down and working, the foot tapping and the looking here and looking there, I mean, he can't help it.

C Are there things that I can do to help that or, I mean –

P If he realizes what he is doing, yes.

C If he realizes?

P Yes. If he has an understanding that his body is doing stuff that he can't control, yeah. Because there are kids that, I mean, they'll use a checklist, they'll use a squishy ball, they'll, you know, um, there are kids that will sit on a – like a whoopee cushion, with the little spikes that won't let them actually be comfortable –

C Oh –

P So every time you move, the ball just makes you lose your balance so you really have to concentrate on holding your body together –

C Okay.

P I mean, there's things that you can do –

C Okay.

P - and medication is not the only answer, but it takes you, the music teacher, the PE teacher, the school counselor, the parent, everybody doing the same thing at the same time.

C Okay.

P So – and you have to figure out who it is that he's sitting with and what kind of stimuli is he, you know –

C Okay.

P - there's a lot of stuff. And with him, you have the problem that his mom was gone for six months.

C Um-hm.

P Which is not helpful.

C Yeah. And now she's back and she's just –

P Um-hm.

C Yeah.

P Do you know, um, have you talked to your resource room person about him?

C He – no, cause she doesn't see him. He was off the cut this year when they made budget cuts so he's not going there any more to her.

P So he was a special ed student and he was –

C I believe so –

P - dismissed from special ed?

C I know he's doing, um, I know he does like a book club with a reading specialist, but I'd have to doublecheck.

P You need to find out.

C Okay.

P That is the one kid that you need to find – you need to go dig –

C Okay.

P - into the records.

C Okay.

P And you need to go find out exactly what – what's been going on there.

C Okay.

P Because – okay, having a kid with ADHD is pretty bad. Having a kid with ADHD on meds that then goes off the meds –

C Um-hm?

P - or on a routine that then goes off the routine –

C Um-hm.

P - that's twice as bad.

C Okay.

P So you need to find out his progression through his school life –

C Okay.

P - what has been tried, what has been done –

C Okay.

P - and what has worked and what has failed. Because you guys don't need to reinvent the wheel with this kid, you're in fourth grade. Things have been done previously – you need to find out what that was.

C So, I mean like CA60's and then past teachers? Talking to them?

P Yeah. Yeah.

C Okay.

P You'll be surprised where you can get information –

C All right.

P - the people you can get information from. So your three focal – your three new focal students, the first thing that I would do would be CA60's.

C Okay.

P Find out who their teachers were last year, and just go in and chit-chat.

C Okay.

P You don't have to make an appointment or, you know what I mean?

C Um-hm.

P Just go in and try to find out –

C Okay.

P - and tell them that you're having a hard time.

C Right.

P There's nothing wrong with that – you're a brand new teacher. I mean, they'd be surprised if you weren't having a hard time.

C Okay.

P And then let me know.

C Okay.

P Do you want me to send you some stuff on ADD and ADHD?

C Yes, please.

P Yeah?

C Yeah. And there is – there's another girl too that, um, her mom is taking her – she's kind of, maybe like my CT was explaining, maybe not ADHD but ADD. And sort of that distinction.

P Um-hm

C And what, kind of what we saw with her is just sort of, you know, this is what we're seeing, this is what mom's seeing, this is now it's affecting her learning –

P Um-hm.

C - and um, her mom came in yesterday actually, to talk, just – like saying – she writes the thing in her planner, she has it all there, but then it's just she either can't remember what it is that she wrote down or that she's just not – and like a motivation thing, and lots of different pieces, so the mom is kind of going with the ADD thing, so it'd be interesting to kind of really learn that distinction.

P Um-hm. It's very easy. ADHD is all over the place, physically.

C Um-hm.

P - physically all over the place.

C Okay.

P Their body is what they cannot control.

C And is it a chemical?

P It is a chemical imbalance – and actually there is some research that says that it's genetic. That -

C Cause I've heard that like red dye –

P - it can be genetic –

C - and like food, like Red Dye No. 40 –

P No, no. I don't do that.

C Okay.

P I mean – it's the same thing with autism, you know, there's a lot of people –

C Okay.

P - that thinks that autism comes from vaccines – there's no medical documentation for that. We know what it looks like. We don't necessarily know what it comes from –

C Okay.

P - but we know what it looks like.

C Okay. And it is chemical?

P And it is chemical –

C Okay.

P - it is a chemical imbalance. ADD, they're spaced out.

C Um-hm, yeah.

P They're sitting in the same place, they can be looking at you and have not a clue of what you just said.

C Um-hm.

P Because their mind has been elsewhere.

C Okay.

P Very, very difficult to diagnose in girls – ADD.

C Mm.

P Very difficult to diagnose in girls.

C So I read – like, I mean an emotional thing might come into play because they're not feeling good about themselves because they're not really understanding what's going on?

P Absolutely, absolutely.

C Okay. So if it was, sort of, not – I wouldn't like say, like depression but just sort of like a lack of motivation –

P Uh-huh.

C - and stuff is maybe her way of –

P Um-hm. And it's usually compounded with a lot of other things, so you – you very frequently see children that have a learning disability in um, reading, and ADD combined. Because their ADD has impacted their early learning of reading –

C Um-hm.

P - and now they're so far into the hole because they see themselves so far behind from everybody else that that motivation to actually start learning again and trying to keep up with everybody, and then there's this big competition, you know, because you're falling so far behind from everybody in your class. So you usually have a combination of both.

C Okay.

P ADD is very difficult to diagnose in girls because girls are usually quiet, and don't really get into a whole lot of trouble –

C Um-hm.

P - so you really don't catch it unless they really, really have failing grades –

C Yeah.

P - or unless they're actually coming up to you and saying I don't remember that.

C Okay.

P Or what was it the teacher said, or –

C Do they ever have both?

P No.

C Okay. So one or –

P It's one or the other.

C Okay. And is ADD a med- chemical?

P It's the same thing as ADHD, the only difference is that you don't have the hyperactivity.

C Okay.

P So your brain is going a mile away. You just don't see it reflected in your body.

C Okay. And that would be more of a withdrawn –

P Could be.

C Could be? Okay.

P Yeah. It's everywhere.

C And is that kid a more common – I mean, do they see or they're just more aware of it?

P Both.

C Okay.

P Both things. I also think, personally, I think it's cultural, but there isn't a whole lot of research on that, so don't quote me on that. Do you want to send me your stuff or do you want to give it to me –

C Actually I printed this out –

P You did?

C Yeah, that's what I thought you asked for – I thought you said print it –

P If it's printed out, I'll take it.

C First piece, um, that writing module we did on, um, I think it was sort of students with disabilities and writing.

P Yeah, yeah, yeah. Before I even –

C (35.12)

P Before I even started.

C Internship context, going through the resources –

P Okay.

C - setting it up. Um, student writing interviews, the first one I did um, this is an ELL student that –

P Cool.

C - um, he's leaving – it's like, kind of sad, it's like you get this big bond, with, especially the (35.29) students that we have and then they leave, either in-

P They leave to go where?

C They go back – like their parents are either here for a semester at MSU, like this is sort of this large population, something to do with a certain, like um, like an apartment complex, and all these different people come for either teaching or taking courses at MSU, and so the either come in December or they leave in December and there's this big changeover, so we're –

P Really?

C - losing two of our students in our class – all the other fourth grades are losing – you know, it's sort of like school-wide –

P Really?

C - we're losing a bunch of students and then we get a bunch that are very new –

P In January?

C Yeah, so it'll be interesting next semester kind of this new influx of students –

P Oh, you're gonna have a field day.

C Yeah. But I'm – I mean, it'll be interesting.

P It will be challenging.

C Four of these kids will be Science, and I'll be – have a lot more of the three – all three in Science.

P All three fourth grades?

C Yeah.

P So all three fourth grades are going to rotate through you for Science?

C Um-hm.

P I have to come and see this.

C That's what's happening now. But, I mean, first – you know what I'm doing, cause, yeah, cause we have Science in our room, so they – they have to figure out how we're gonna do the Science and Social Studies units -

P Um-hm.

C - you know, cause we're – what our teachers see is that we're the lead teacher, we are in our classroom, but at the same time we need to make sure that we all get the opportunity to teach and plan the Social Studies –

P Yeah, and the Science.

C Yeah, and I'm fine – I mean, I've been doing Science all along, but for the other two, I mean, they haven't seen Science really, so –

P Cool.

C Yeah.

P This should be interesting.

C We plan three lesson plans and lot of (37.03) that I use, and then um, (37.06), I don't know if you want one of this as well –

P I do. And I also want your – this is the website, right?

C Yeah.

P I thought it was so cool.

C Thank you.

P I need to look through it.

C Okay.

P I totally want to look through it.

C There is some like kind of computer glitch going on that pages are doubling up and stuff, with that scrap blog, but this is my website, too, that – I haven't done – I took a technology course last semester, um, haven't done too much adding stuff and –

P You do a lot.

C Well that was just from last year, so I need to, like that's my Christmas project to kind of revamp it and –

P Um-hm. Your Christmas project should be to rest –

C Yeah.

P - and reconnect –

C Yeah.

P - with friends and family.

C Okay. Okay.

P You need to put it away.

C Okay.

P And re-energize.

C All right.

P Even teachers take a Christmas vacation.

C Okay. My Christmas present to myself.

P You're going home?

C Yes.

P Very cool.

C Yep. Mom and dad – gonna go see them.

P How are things with the boyfriend?

C Um, he – today is his last day of college and tomorrow is the real world and he doesn't have a job or –

P He is graduating?

C Yeah, this is his second degree. He did a History and now earned a Political Science Construction Management, and his dad is an electrician, you know, an electrical contractor, had always worked with him and now dad doesn't have work and so –

P He doesn't have work.

C No. And so it's just – our relationship is at a point that I have ambition and I have things to do that I need to do, and he needs to figure where and what he wants to do too, and I – I wouldn't say like a shut-down, but kind of just like you need to – I can't tell you what I – what you need to do and I can't get you a job – I can't make a – you know, so it'll be interesting. But – I've known this point would come, so –

P Um-hm.

C - it's just – what's the next step.

P You need to do what you need to do.

C Yeah. So I'm just – go home and rest and have a good holiday –

P Yeah. A new day will come.

C Yeah.

P You'll have a job next year.

C Yeah.

P I have no question about that.

C All right.

P I have no question whatsoever. Yeah. I mean, you have the confident that it's the most important part of this, when you walk into a classroom you're not scared –

C Yeah.

P - witless about what's gonna happen.

C Okay.

P I was terrified on my first day. Yeah. But it's fun. It gets better.

C Yeah.

P You develop a third eye by – in the back of your head –

C Um-hm.

P Piece of cake. Cause then you can see everything and everybody.

C Yeah.

P All right. Okay? Give me the goodies. I'm excited about this . This is gonna be my Christmas vacation.

C Um, yeah. Yeah. Learned a lot. This is what it was.

P Are you excited about next semester?

C Yeah, I just – I really wish they would kind of – I just think like the hardest thing is going to be just that what are they looking for, so what can – what do we want to get accomplished kind of thing. Like I said about the – you know, like I want to make sure that I'm teaching Social Studies – you know, it's like I want to make sure that I'm getting the full experience in that. Cause I know like last year, they like sort of lied about it and like didn't really do what they were supposed to do, and like didn't teach the whole – like – I mean not lie, but they planned a unit that –

P Short-changed –

C - yeah, and the told me you know, or they said later, you know with all the CTs, like they wished they would have, sort of fought a little bit more to make sure they had that time, so –

P This is your money, your time.

C Yeah.

P You need to make sure that they understand that.

C Okay.

P Sometimes I wonder how MSU has made it to the number one in the rankings of the Teacher Education program. We're very good. You're getting a very good education, but it could be much better. And I think that one of the pieces that is missing there is that students are not sufficiently involved.

C Students –

P Students like you -

C Um-hm.

P - are not talking loud enough.

C Mmm.

P Not letting everybody know what it is that you need and that you want –

C Okay.

P I mean, no one in their right mind ...

| |
|-------------------------------------|
| APPENDIX AR: Cassie Final Unit Plan |
|-------------------------------------|

Genre Study: Poetry
Where I'm From
fourth Grade Literacy Unit

Led by: Cassie
Guided by [REDACTED]

Your Name: Cassie Grade Level: Grade 4 Date: October 26 -November 13, 2009 CT:
[REDACTED] School: [REDACTED] Elementary

Overall lesson topic/title: A genre study of poetry with a Where I'm From theme.

Unit Goal: For students to broaden their exposure and enjoyment of poetry. To read and discuss the meaning and uniqueness of poetry. To complete the steps of the writing process to write a Where I'm From poem, and to sample other forms of poetry.

Grade Level Content Expectations:

Language Arts/ English - Students will...

READING

Metacognition

R.MT.04.01 self-monitor comprehension when reading or listening to text by automatically applying and discussing the strategies used by mature readers to increase comprehension including: predicting, constructing mental images, visually representing ideas in text, questioning, rereading or listening again if uncertain about meaning, inferring, summarizing, and engaging in interpretive discussions.

Vocabulary

R.WS.04.07 in context determine the meaning of words and phrases including similes, metaphors, content vocabulary, and literary terms using strategies and resources including context clues, semantic feature analysis, and a thesaurus.

Comprehension

R.CM.04.01 connect personal knowledge, experiences, and understanding of the world to themes and perspectives in text through oral and written responses.

WRITING

Writing Genre

W.GN.04.02 write poetry based on reading a wide variety of grade- appropriate poetry.

Personal Style

W.PS.04.01 exhibit personal style and voice to enhance the written message.

Writing Attitude

W.AT.04.01 be enthusiastic about writing and learning to write.

LISTENING & VIEWING

Response

L.RE.04.01 listen to or view knowledgeably and discuss a variety of genre and compare their responses to those of their peers.

SPEAKING

Discourse

S.DS.04.02 discuss narratives (e.g./ fantasy, myths, legends, adventures, poetry), conveying the story grammar (e.g., various character roles, plot, story level theme) and emphasizing facial expressions, hand gestures, and body language.

Objectives:

Knowledge Objective

6. Each student will become familiar through discussion and exposure, the “5 Stars of Poetry”, the characteristics that make poetry unique.
7. Each student will find similarities, common threads, and make text-to-self connections while reading and listening to examples of poetry.
8. Each student will read poetry, discuss and evaluate the author’s purpose and theme.
9. Each student will understand that poetry can be written from any topic in an organized structure or a free form as determined by the author.
10. Each student will become more familiar, and continue to engage in the routine of completing pre-writes, drafts and revisions as components of the process of writing.

Capacity Objective

7. Each student will read and recognize the “5 Stars of Poetry”, or characteristics that makes poetry unique. and use these to analyze poetry when reading, and applying to in their writing.
8. Each student will read and respond to what they notice the author describing and conveying with their choice of words as a pair, and as an individual.
9. Each student will respond to poetry through art and movement.

Attitude Intentions

6. Each student will read and seek poetry that they are interested in with enthusiasm.
7. Each student will listen to others and participate in sharing ideas and responses to discussions and readings of poetry in a whole class format.
8. Each student will work cooperatively in pairs and groups to read, discuss and respond to poetry.
9. Each student will complete all tasks according to his or her abilities

Materials & supplies needed:

- 5 Stars of Poetry- Modeled after Writer’s Express What is poetry?
- 1. Poetry looks different. (Lines, stanzas, not much space on the page, long/ short, etc.)
- 2. Poetry pleases the ear. (Arrangement of words, music, rhythm, rhyme)
- 3. Poetry says a lot in a few words. (Create great Word Pictures, a few words can put a great picture in your mind)
- 4. Poetry says things in special ways. (Comparisons: similes, metaphors, hyperbole)
- 5. Poetry speaks to the heart and to the mind. (Think and feel, express feelings)
- 50 + Star die cuts
- 2 copies of TE 402 Where I’m From Collection

- 6 copies of 4 Research pieces
- 30 Graphic Organizers
- Examples of Poetry

Choral Reading

Have many options of Two Voice poems, and then others that could be adapted or read with two voices:

Joyful Noise- Paul Fleishman

(6 copies) The Phoenix- Paul Fleishman

Math Talk- Theoni Pappas

Flicker Flash- Joan Bransfield Graham

Outside the Lines: Poetry at Play- Brad Burg

Read Alouds

#5 Poetry speaks to the heart and mind.

Sledding, by Wendy Elizabeth Johnson from Days like This Simon James, 1999 Candlewick Press (ISBN: 0-7636-0812-2)

Blue Night, by Alta, Norway, 2001 from Come and Play, Children of Our World Having Fun. 2008 Bloomsbury U.S.A. (ISBN: 978-1-59990-245-6)

#4 Poetry says things in special ways.

*Examples of Similes and Metaphors

Insectlopedia: Poems and Paintings- Douglas Florian

Sports Pages- Arnold Adoff

#2 Poetry pleases the ear

*The relationship of music and poetry

America the Beautiful- Katherine Lee Bates

Hip Hop Speaks to Children: a celebration of poetry with a beat- Nikki Giovanni

#3 Poetry says a lot in a few words.

*Haiku mini lesson with Logic

Cricket never does: a collection of Haiku and Tanka- Myra Cohn Livingston

Yum! Mmmm! Que rico!: America's sproutings- Pat Mora

| Monday 10-26 | Tuesday 10-27 | Wednesday 10-28 | Thursday 10-29 | Friday 10-30 |
|--|--|--|----------------|--------------|
| <p>2:30-3:25 Objective(s) KO 1, CO1, AO1</p> <p>Introduction to Poetry! For the next three weeks, we will be reading, and writing and responding to poetry in many ways. is poetry? (Built from pre-assessment)</p> <p>Discuss 5 Pieces of Poetry, what makes poetry unique?</p> <p>Listen to reading (re-reading) of my Where I'm From poem</p> <p>Apply 5 Pieces to analyze my poem</p> <p>Explore poetry and find one example of one of the 5 Pieces of Poetry.</p> <p>Summarize lesson and let them know what we will be doing in the unit tomorrow.</p> | <p>2:35-3:25 Objectives(s) KO 3, CO 2, AO1, 2</p> <p>Introduction to lesson</p> <p>Recall Where I'm From</p> <p>Give purpose and plan for the day. Read with a partner and create a list of topics included.</p> <p>Discuss and record to share with the class. Give example lines.</p> <p>Listen to pairs reading to the class. and continue to add to the list.</p> <p>Review list, and connect to purpose of lesson: to analyze and find topics used in Where I'm From poems.</p> | <p>1:20-2:10 Objective(s) KO 5, CO 4, AO 4</p> <p>Recall Monday and Tuesday...</p> <p>Starting to write our own!</p> <p>Model my thinking and process of completing a pre-write.</p> <p>Check in with several focus students, and then walk around and monitor at times, and others times sit at the round table to be available for questions or help in getting out an idea.</p> | | |

Table 25 - Cassie Final Unit Plan Overview

Table 25 (Cont'd)

| | | | | |
|---|--|---|--|--|
| | Tomorrow we will have the opportunity to begin writing our own Where I'm From poems. | | | |
| Monday 11-2 | Tuesday 11-3 | Wednesday 11-4 | Thursday 11-5 | Friday 11-6 |
| <p>Objectives: KO 3, 4, AO 1, CO 3, AO 4</p> <p>During Library 1:15-1:45 Check out Poetry book(s) in library *Have pre-selected stack and Mrs. Buscetta will lay out for students to preview as they enter.</p> <p>2:30-3:25 Simile/ Metaphor Mini Lesson Read examples in books Discuss similes and metaphors and give examples. Act out similes and draw metaphors.</p> <p>Finish up Graphic Organizer.</p> | No School | <p>Objectives: AO 2, KO 2, 3, 4</p> <p>1:00-1:50 Logic the Poet Performance and Haiku Mini Lesson</p> <p>1:50-2:10 Students return to the classroom and work on Haikus or free form</p> | <p>Objectives: AO 4, KO 4</p> <p>10:35- 10:55 Introduce Acrostic Poems Show examples and explain the project.</p> <p>Creating Acrostic poems for THANKS (Adapted from their November packets, project for all fourth graders for hallway display)</p> <p>Create draft, then handwrite on final copy pre-made THANKS.</p> <p>Students will mat their poems, and then decorate a paper turkey and add a boarder if they wish to the mat.</p> | <p>Objectives: AO 4, KO 5</p> <p>10:30 -11:00 Finish Acrostic poems Work on draft 1 of Where I'm from Poems.</p> <p>1:15- 2:20 Writing Time: Students working on Draft 1 Students sign up on whiteboard for Writing Conference with me, after they finish their Draft 1. –check in –go through rubric for final poem -student reads poem adding ideas that we discuss and making notes for corrections, words to look up -how did they do with Similes and Metaphors in the dictionary</p> |

Table 25 - Cassie Final Unit Plan Overview

Table 25 (Cont'd)

| | | | | |
|---|--|--|--|--|
| <p>Find ideas that you could turn in to a simile or metaphor. Develop and insert in Draft 1.</p> <p>Read</p> <p>Walk around to tables and check in with all students to gauge where they are in their stages.</p> | | | | <p>- How is poetry going for you?</p> <p>Some students will begin to type using the classroom computers. Some students may continue working on their Haiku poems to send to Logic for the book he had told them he would make of their poetry.</p> <p>2:35-3:15 Continue workshop</p> <p>-Draft</p> <p>-Writing Conferences</p> <p>-Typing</p> <p>-Haiku Poems if finished with draft and waiting for computer</p> <p>***Work on collage</p> <p>***Introduce cover collage project</p> |
|---|--|--|--|--|

Table 25 - Cassie Final Unit Plan Overview

Table 25 (Cont'd)

| | | | | |
|---|--|--|----------------|---|
| | | | | <p>Students choose a color of cardstock to be used for a cover for a poetry book that we will make from their poems throughout the year.</p> <p>Magazines, and other pictures will be available to cut and paste to create their cover.</p> |
| Monday 11-9 | Tuesday 11-10 | Wednesday 11-11 | Thursday 11-12 | Friday 11-13 |
| <p>1:45-2:30 Computers</p> <p>Time for all students to begin/finish typing Final Draft.</p> <p>For those students that are finished have slip of paper with this task: Wordle: Word Cloud Choose a topic: object, feeling, person or place. Open Microsoft Word and create a list of 15-25 words that describe or relate to your topic.</p> | <p>11:35-12:05</p> <p>Introduce Friendly Letter</p> <p>When? Why?</p> <p>Share examples in picture books from library (Dear Mrs. LaRue). Identify/ Discuss:</p> <p>Heading- Date/ Address</p> <p>Salutation- Dear Name, Body- Thoughts and ideas</p> | <p>Objectives: KO 4, 5, AO 3, 4</p> <p>1:00-2:10 Two Voice Poems</p> <p>Share two examples from You Tube of Two Voice poem (Paul Fleishman Water Striders and man and women sharing a poem called Moving to America). Share background information on Paul Fleishman, and put page of Joyful</p> | | <p>*Complete Post Assessment as part of the morning routine as students are completed with their spelling.</p> <p>11:15-12:05 Thank you- Graded Assessment</p> <p>Pass out slip with person to thank-right? (Most thanking parents for classroom donations, coming to the Halloween party, bringing MEAP snacks etc.) 4</p> |

Table 25 - Cassie Final Unit Plan Overview

Table 25 (Cont'd)

| | | | |
|---|--|--|--|
| <p>Save the Word document. Open Internet Explorer and go to Wordle.net. Click on Create on the upper left hand side. Copy the text from Microsoft Word and paste in the Wordle text box. Click on Go. Click on Randomize on the bottom-center of the Wordle until you have found one you like. You may print one Wordle today in lab.</p> | <p>Closing-Sincerely, Signature 1:15-2:20 Read an example I wrote to the class. Groups look at other examples in picture books and create list of different Salutations and Closings Students will write a friendly letter (social note) Thank You to Logic. Model format and spacing for students to complete. Students will complete a rough draft in their Mystery Notebooks. Have someone read it over and then complete the final draft. When finished students, they can add their</p> | <p>Noise on the documents camera. Walk through how these poems are read, practice one with the class. Split class into the two parts and read Book Lice. Pull sticks for pairs and have students pick one of the books of Two Voice poems. The pairs will choose a poem, practice reading and then share with the class. 2:45-3:15 Finish pair readings of Two Voice poems and then back to the Workshop choices 1. Turn in rubric and all remaining parts of the Where I'm From poem. 2. Continue typing if some have not finished.</p> | <p>students did not have donations from their parents so I had made a list of others that we needed to thank. Show model Hand out rubric -Write draft in Mystery Notebook -Have someone check it -Complete final copy and turn in rubric 12:50-1:30 Finish Letters and Address Envelopes Model Envelopes and have students practice in their notebooks first, and then complete the final in pen. 1:30 Mr. Sturk-Soo Locks Demonstration 2:20-2:35 Recess 2:35-3:15 FINISH Typing and turn in Where I'm From</p> |
|---|--|--|--|

Table 25 - Cassie Final Unit Plan Overview

Table 25 (Cont'd)

| | | | | |
|--|---|--|--|--|
| | Haiku poems at the bottom or on the back of the letter and decorate as they wish. | <p>3. Finish and turn in your Letters to Logic.</p> <p>4. Finish writing your three Haikus to turn in for the chance to be in Logic's book.</p> <p>5. Finish your Where I'm From collage.</p> <p>6. Work with a partner to write a Two Voice Poem.</p> | | <p>Collage/ Drawing</p> <p>Two Voice with a partner</p> <p>3:15</p> <p>Pairs that wrote a Two Voice poem can share with the class.</p> |
| | <p>-Students that finish early will be encouraged to work on three Haikus to add to the letter.</p> <p>-Those that need to finish typing can use the computer</p> <p>-Students can work on their collage if time.</p> | | | |

Table 25 - Cassie Final Unit Plan Overview

Assessment

The unit plan included both formative and summative forms of assessment. The students completed a written pre and post assessment that help to form an understanding of what each student thinks of poetry, and what they want to learn/ learned during the unit. I conducted writing conferences with each student to offer a time for each to read and discuss their first draft and get a feel of how they are doing with writing demonstrating those traits of what makes

poetry unique, also their understanding of similes and metaphors in terms of crafting language in different ways, and finally their overall enjoyment of poetry and feelings of accomplishment in the unit. These were completed at the halfway point of the unit. The form of summative assessment that I used related to the rubric created for the where I'm From Poem.

The poetry pre-assessment gave me great insight into what my students knew and felt in terms of poetry. I took the responses to what they wanted to learn to account in the unit. For examples some learning about poets, and learning how to write poetry, and what types of poetry are there were addressed. The following questions consisted of the pre-assessment. The students completed this on the Friday prior to the unit introduction on Monday. I included some of the responses from my students below.

Poetry is like { a good thing, a song, a story, a song that rhymes, rhyming, a bird, chocolate marshmallows, telling what is around you in a simple form of writing, }

Poetry makes me feel { good. I like poetry a lot, but it's not my favorite thing in the world happy sometimes, sad, sometimes curious, nervous, funny, cool, better, thinky, }

Poetry is about { fun, rhyming, being able to read something short and pretty, things you like, everything it can't be wrong or right, whatever you talk about, just for fun and expressing you feelings, everything, nature }

What is one thing that you would like to learn about poetry? { How to write poetry, how long can a poem be, what kind of poetry is there, what the famous poetry writer, about memorizing }

The rubric that I used is inserted below. I went over this with the class around the draft 1 stage, and again individually with the students during their conference to check for understanding and answer any questions that they had. As the students receive letter grades based on points, I wanted to create some piece that could be used as a grade. The rubric outlined a set of given points for many of the activities or pieces in the unit, pulling them all together as one. For example these items were included: participation with a partner during the readings, participation in the writing conference, peer editing of their work, following directions using Microsoft Word for formatting their poems, and finally spelling.

Looking back, I would separate the behavior from the content, possibly removing the point value for working cooperatively, but writing feedback on how the student participated with a peer and during class discussions and workshop at large. Also I would modify how I chose to assess the use of similes and metaphors. I discussed this with my CT and we both decided that because of the focus on these during the unit, they should be included on the rubric. I had reservations afterward, especially after analyzing the situation with my focal student MS. Overall I thought that this may cause students to force these into their poems, and I thought that some, particularly MS were still not at a point of understanding to apply in their writing. However only around five students did not include both a simile and metaphor in their poems, and the majority were very relevant to their topics and added to the piece. For MS, I crossed this piece out on MS's rubric and wrote "We'll keep working on these ☺" and took her score out of 26. I thought later that one option would have been to have "Include a simile or metaphor", or simply remove it from the rubric and assess their understanding of these at a different time or in a different way such as having students write a simile or metaphor and include an accompanying

illustration. All students scored above 20 on the rubric. Most points were removed for spelling mistakes. I allowed one mistake but wrote the word spelled and then corrected on the rubric, but took one half of a point off for each mistake after that. Also many lost their graphic organizers, or did not have students edit their work and therefore lost points for the process.

Name: _____

Rubric for Where I'm From Poem

Due Date: Monday, November 9

Requirements for Pre-Write and Draft #1:

- Work cooperatively with a partner to read and discuss a Where I'm From poem 2 pts. _____
- Turn in completed pre-write/ graphic organizer 4 pts. _____
- Participate in a writing conference with Ms. Sharp 3 pts. _____

Signed: _____ _/ _/ _

- Turn in draft #1 with revisions 3 pts. _____

Requirement for Final Draft:

- Includes a title and the poet's name (centered, typed in size 16 font or larger) 3 pts. _____
- Poem is typed using the font of your choice in size 14 font. 2 pts. _____
- Poem has at least 3 stanzas. 3 pts. _____
- Poet has one simile and one metaphor included in their poem. 4 pts. _____
- All words are spelled correctly. 3 pts. _____
- Poet has two peers review final draft before you print. 2 pts. _____

1. _____ 2. _____

- Turn this rubric in with the Final Draft 1 pts. _____

Total Score: (/30 pts) _____

The students completed a post assessment with the same questions as the pre assessment. Many recognized the questions, but rather than recalling their original ideas, gave responses that illustrated their new understanding and opinions of poetry. After analyzing the pre assessments it was evident that many of the students started to use much more descriptive and elaborate language in their responses. It seemed as though the language of poetry is sticking with the students, and the overall feeling is of enjoyment and interest in reading, writing and responding to poetry. I noticed that a few students even articulated some of the "5 Stars of Poetry" in their

final responses. I saw, “says a lot in a few words”, and “poetry pleases the ear” which were two of the phrases that we discussed and used as a language in which to discuss and analyze poetry during the unit.

Poetry is like { a song that speaks to my soul, expression when you read it, happy, sad, nice, pretty, love, or even just good, a language to make a song without a tune, awesome!, a short sentence that makes you feel a lot, a voice that speaks loud and clear, goodness to my heart }

Poetry makes me feel { happy and sad sometimes, very warm, comforting and like something that speaks to me deep down, thinky, like something about it is reminding my memories, relaxed, good, wonderful, fun, calm, great }

Poetry is about { fun, rhyming, being able to read something short and pretty, things you like, everything it can’t be wrong or right, whatever you talk about, just for fun and expressing you feelings, everything, nature }

What is one thing that you learned about poetry? { You can write poetry about anything, poetry pleases the ear, it fun, there are many kinds of poetry, that it speaks to people deep down, that you can choose what to write about, you have to practice, there are no right words, poetry is not a story it’s more like a song, it helps you learn, how to write poetry, says a lot in a few words, you have to be yourself, 2 voices, and it’s easier to read a poem in a quiet area, to speak aloud, it can be fun! }

Differentiation

MS and AK

Share Unit Plan with Mrs. M (Resource Teacher)

*Pull out schedule; plan things to send/ specifics to work on when they leave, and be prepared to include them in the lesson or activities when they return. This was done on the introduction day to poetry. I selected poetry books that fit the reading level and areas of interest for MS and AK including poetry about animals, children and nature. I had discussed the “5 Stars of Poetry” and asked that Mrs. M focus on “Poetry pleases the ear, and Poetry speaks to the heart and mind” as the two topics to discuss and look for in the selected books. MS went to another specialist until the end of the day, but AK came back excited to share the poems he was reading, and completed the task of using a star piece of paper to record an example of one of the stars in a poem they had read.

MS and AK also completed their Acrostic poems with Mrs. M. In this poem MS showed excellent skills in writing voice, and vocabulary in her poems. Her THANKS poem was very thoughtful, connecting it to God, and including the words, spirit, heaven, and loving angels. I was very pleased to have AK and MS complete the same steps and lesson as the class ever though they were out of the room, with a great amount of individual attention and feedback.

MS

I will scribe for her as needed. She can often verbalize her thoughts and it works well for her to have someone record.

As she is very literal in her thinking and she is working on understanding jokes and analogies, I will work with her individually (and also in the resource room) on similes and metaphors. She will not be penalized for not including a simile and metaphor in her final Where I'm From poem as this is an area where she is still developing.

During the partner lessons where the students are working in pairs I will pre-select her partner. For example during the reading of a Where I'm From poem with a partner, the students were divided into pairs randomly by each getting a playing card and having to find their number match. MS sits in one corner of the room, so I place one 2 on the top and gave it to her, and then stuck the other two on the bottom and handed it to AS, a student that is very strong academically and shows a lot of patience and kindness with her peers. The two went into the hall, and AS and MS were able to have a very successful time reading the poem and creating a list of what they liked, and the topics that were included the poem, such as family, vacations, etc. AS later shared that she wanted to tutor kids one day so she really liked working with MS.

MS read one of the Two Voice poems with her classmates LB. The two girls went into the hall to practice the poem in a quiet space. There were many tongue twisters, "slithering, and slathering" for example, and MS read the poem many times and really focused on the sounds in the words. The two were giggling and having a great time, and did an excellent job reading in front of the class. MS stayed right with the line timing and expression, and did very well with the words after reading and practicing with her partner many times

HH

May require a scribe if he struggles getting started. I have found that if I take a few minutes to sit with him and record his initial ideas that can help to start the writing flow for him.

Artifacts from the Unit

Pre-Assessment

Name _____

Poetry is like

Poetry makes me feel

Poetry is about

What is one thing that you would like to learn about poetry?

Post-Assessment

Name _____

Poetry is like

Poetry makes me feel

Poetry is about

What is one thing that you learned about poetry?

Graphic Organizer

Name: _____

Where I'm From

Please write down three to five ideas for each of the following questions:

1. What town, city, state, or country are you from?
2. What are the names of some relatives important to you? (mom/ dad/ brothers / sisters/ grandparents, etc.)
3. What are some memorable foods and dishes that were served at family gatherings?
4. What items were found around the home or yard?
5. What are the most important events that have impacted your life?
6. What are some places that are important or special to you?
7. What sayings or phrases do often say or hear from your family?
8. What are some of your favorite things, activities, hobbies, etc.?
9. What are some special traditions that you have with your family?

Add topics of your choice from our class created list below.

10.

11.

12.

Adapted by Ms. [REDACTED] from Dr. [REDACTED], [REDACTED] State University, Fall 2009

Lesson Plans from the Unit
Introduction to Poetry
Lesson 1

Your Name: Cassie Grade Level: Grade 4 Date: October 26, 2009

CT: [REDACTED] School: [REDACTED] Elementary School

Overall lesson topic/title: Introduction to Poetry

Time: 2:30-3:25

Grade Level Content Expectation(s):

**READING
Metacognition**

R.MT.04.01 self-monitor comprehension when reading or listening to text by automatically applying and discussing the strategies used by mature readers to increase comprehension including: predicting, constructing mental images, visually representing ideas in text, questioning, rereading or listening again if uncertain about meaning, inferring, summarizing, and engaging in interpretive discussions.

Vocabulary

R.WS.04.07 in context determine the meaning of words and phrases including similes, metaphors, content vocabulary, and literary terms using strategies and resources including context clues, semantic feature analysis, and a thesaurus.

Objectives:

Knowledge Objective

11. Each student will become familiar through discussion and exposure, the “5 Pieces of Poetry”, the characteristics that make poetry unique.

Capacity Objective

10. Each student will read and recognize the “5 Pieces of Poetry”, or characteristics that makes poetry unique, and use these to analyze poetry when reading, and applying to in their writing.

Attitude Objective

10. Each student will read and seek poetry that they are interested in with enthusiasm.

Materials & supplies needed:

Notebook document

20-30 poetry books from library

30 die cut stars

| Procedures and approximate time allocated for each event | Academic, Social and Linguistic Support during each event |
|--|--|
| <p>BEFORE READING:</p> <p>Please get out your yellow Writing notebooks and a pencil, we are going to begin a new project.</p> <p>Intro slide on Smartboard...(Drum roll playing)</p> <p>Ladies and gentlemen, please welcome our next genre...</p> <p>Introducing Poetry!</p> <p>For the next three weeks, we will be reading, and writing and responding to poetry in many ways.</p> <p>Thank you for completing the poetry forms on Friday. I read them all over the weekend and it gave me a good idea of what you know and like about poetry and some things that you want to learn about poetry.</p> | <p>MS and AK will be out of the room from 2:30-3:00. I will have contacted Mrs. MQ about what they will be missing, and ask her to talk with the two about poetry.</p> <p>What is unique about poetry?</p> <p>What do they like about poetry.</p> <p>Can start to discuss 5 Pieces of Poetry (focus on one or two to start).</p> |

Table 26 – Cassie Lesson 1

Table 26 (Cont'd)

| | |
|---|---|
| <p>Change Slide to Poem of the student's responses: Ask the students to read the poem silently. Read the poem. Ask for volunteer to read. Any reactions, thoughts? I want you to see that poetry can be written about anything you can imagine... Poetry is a unique form of writing that allows the author to really put a creative spin on their ideas. (5 minutes)</p> <p>TRANSITION: Change slide to 5 Stars of Poetry Open your notebooks to a new page, and write 5 Stars of Poetry on the top line. (Modeled after Writer's Express: What is Poetry?)</p> <ul style="list-style-type: none"> ○ Poetry looks different. (Lines, stanzas, not much space on the page, long/ short, etc.) ○ Poetry pleases the ear. (Arrangement of words, music, rhythm, rhyme) ○ Poetry says a lot in a few words. (create great Word Pictures, a few words can put a great picture in your mind) ○ Poetry says things in special ways. (Comparisons: similes, metaphors, hyperbole) ○ Poetry speaks to the heart and to the mind. (Think and feel, express feelings) <p>Ask students to describe what these might mean. Get a few responses, and give example to start if students are stuck. Please record these in your notebook. (Model on whiteboard, listing 1-5 and the pieces) (10 minutes)</p> <p>TRANSITION I write poetry when I have something to say that needs a special sound or structure. I wanted to share with you all a poem that I wrote for a class project last year at MSU. We got to share them as a class, and then our teacher made a book for us all to keep of the poems. It is called Where I'm From</p> | <p>(Introduced in the lesson, will give copy of these to Mrs. MQ before the lesson) Read some poetry together and discuss. "Picture in their heads" and the feelings/ thoughts that they get from the poem.</p> <p>I will have MS and AK choose 2-3 books each before they leave to take along with them.</p> |
|---|---|

Table 26 – Cassie Lesson 1

Table 26 (Cont'd)

| | |
|--|---|
| <p>Change slide to my Where I'm From</p> <p>Read my WIF poem</p> <p>Ask for volunteer to read it.</p> <p>What do you notice?</p> <p>What questions would you like to ask the author?</p> <p>Encourage students to ask me questions about my poem.</p> <p>What makes this poetry?</p> <p>Review 5 Pieces of Poetry (Look to whiteboard list, and their notebooks for 5 pieces)</p> <ul style="list-style-type: none"> ○ Looks different. -What looks different about my piece? ○ Speaks to heart and mind –Can you find an example of a line that speaks to your heart or mind? How does it make you feel? What does it make you think of? ○ Says a lot in a few words –Any examples in this piece? ○ Says things in special ways- Word pictures? ○ Poetry pleases the ear- any interesting arrangements of words? <p>(10-15 minutes)</p> <p>TRANSITION</p> <p>I brought in a lot of examples of poetry books for you to explore. I want you all to take some time to read some of the poems, and look through the books. I would like you to find an example of one the 5 Stars of Poetry and record it on one of these stars.</p> <p>For example, if you found the simile: “His eyes were black as night” that puts a great word picture in your mind, write: Says things in specials ways, and the line(s) below: His eyes were black as night. On the back write the name of the book, and the poem you were referring to. (Model / write on board.</p> <p>This star will be your ticket out the door today, so make sure to use this time to start checking out the books, Any questions? Have passer outers help pass out the stacks of books to table groups, and a star to each student.</p> <p>Happy reading...</p> | <p>I will make a copy of the 5 Pieces of Poetry for MS and AK to go in their writing folders.</p> |
|--|---|

Table 26 – Cassie Lesson 1

Table 26 (Cont'd)

| | |
|--|---|
| <p>(15-20 minutes) BRINGING CLOSURE: So today we discussed what makes poetry unique. We talked about the 5 Stars of Poetry, and analyzed my Where I'm From poem. Tomorrow we are going to spend some time reading the poems from my classmates.</p> <p>Please stack the books, and would (call one person from each table group) take the put the books over on the round table.</p> <p>You can put you notebook away. Please get out your planners.</p> | <p>AK back to the classroom 3:00-3:30 MS to Book Club. Will contact Mrs. H to see if MS can read poetry with someone during her time in Book Club and discuss the "picture in her head" that she gets from the poems. Walk around and monitor all students, stand near groups that are not on task to encourage them to focus and read. MS will be in the classroom tomorrow when we read these poems. As I walk around, I will make sure to meet with her pair to make sure she understands the context, as she was out when the class analyzed mine</p> |
| <p>Post-Assessment: Review examples students located on puzzle pieces. Take note of what were common "pieces" used, to know which others to focus more on in the unit.</p> | <p>Academic, Social, and Linguistic Support during assessment MS and AK will have discussed the 5 Pieces in Mrs. MQ's class, and AK will get a review when he comes back to the classroom. AK will be able to locate an example, but I will not have MS do that piece, of the lesson. I feel that her time would be better spent talking to someone about the poem, rather than spend her time copying the line.</p> |

Table 26 – Cassie Lesson 1

Reading and Analyzing Where I'm From Poems
Lesson 2

Your Name: Cassie Grade Level: Grade 4 Date: October 27, 2009

CT: [REDACTED] **School:** [REDACTED] Elementary School **Time:** 2:35-3:25

Overall lesson topic/title: Reading and Analyzing Where I'm From Poems

Grade Level Content Expectation(s):

READING

Vocabulary

R.WS.04.07 in context determine the meaning of words and phrases including similes, metaphors, content vocabulary, and literary terms using strategies and resources including context clues, semantic feature analysis, and a thesaurus.

Comprehension

R.CM.04.01 connect personal knowledge, experiences, and understanding of the world to themes and perspectives in text through oral and written responses.

LISTENING & VIEWING

Response

L.RE.04.01 listen to or view knowledgeably and discuss a variety of genre and compare their responses to those of their peers.

Develop Goals/Objectives that are specific to your interpretive discussion:

Knowledge Objective

4. Each student will read poetry, discuss and understand the author's purpose and theme.

Capacity Objective

3. Each student will read and respond to what they notice the author describing and conveying with their choice of words as a pair, and as an individual.

Attitude Objective

11. Each student will listen to others and participate in sharing ideas and responses to discussions and readings of poetry in a whole class format.
12. Each student will work cooperatively in pairs and groups to read, discuss and respond to poetry.

Materials & supplies needed:

- 2 copies of TE 402 Where We're From poetry document
- Blank page on Notebook document to record ideas/ themes of Where I'm From poems
- Deck of Cards, use half of the deck to create pair of each card

| <i>Procedures and approximate time allocated for each event BEFORE READING:</i> | <i>Academic, Social and Linguistic Support during each event</i> |
|---|--|
| <p><i>Please get out your Mystery Notebooks and a pencil. Yesterday, we introduced the new genre: Poetry. We talked about the 5 stars of Poetry, those different ideas that makes poetry unique. I read you my Where I'm From poem and asked me questions. Today you are going to get to start reading some Where I'm From poems. We are going to read one as a class, and then you are going to be working with a partner to discuss what you liked about the poem, and what types of details that the author included. We'll start as a class with this one:</i></p> <p>TRANSITION: Read to self: Where I'm From by Susan (), Spring 2009 course pack) I will read to the class Ask for volunteer. <i>What do you notice?</i> <i>What do you like about this poem?</i> <i>What are some of the topics that the author includes?</i> Record these on the Notebook page to start the list. (5-10 minutes)</p> <p>TRANSITION <i>You are now going to be reading some of the poems from my classmates at MSU. You are going to be reading with a partner Here's how this is going to work. I am going to give you each a card. When I tell you to go, I want you to quietly and calmly find the person with the same card as you and find a seat. For example, if you have a 2, you will need to find the other person with a 2 in the class. When I see you two waiting patiently, I will come around and give each of you each a copy of the poem. I want you to read the poem together. You can do this in a variety of ways. You can read it first to yourself and then with your partner, you can take turns reading it to each other, or read it together. You may be matched up with someone you have never worked with before and that's ok. I expect each one of you to be respectful and work with your partner. Please use a library voice. You can read loud enough so that you hear one another, but it needs to be quiet so that everyone can enjoy the poems. After you have read it two or three times,</i></p> | <p><i>I will stack the deck with a match on the top and bottom. (Ex. 2 on top and 2 on bottom) I am going to deal the first card to MS and the bottom card to AS.</i></p> <p><i>As I hand MS her card, I will give her the microphone that goes with her sound amplification system to give to AS. AS has been working with MS, and is familiar with the sound amplification device. She can read the poem to/ with MS and remind her of the questions and what they are looking for. MS seems to be enjoying time spent with AS and this will</i></p> |

Table 27 – Cassie Lesson 2

Table 27 (Cont'd)

| | |
|--|--|
| <p><i>discuss what you like about it, and then create a list of some of the topics included. You will need to take your yellow notebook and a pencil with you.</i> <i>Does anyone have any questions?</i></p> <p>Pass out the cards. <i>You may now quietly and calmly find your partner.</i> Give a set of poems to the groups sitting and waiting patiently first. *EXTRA COPIES ARE AVAILABLE IF STUDENTS ARE “DONE” with the first poem. READ ANOTHER and DISCUSS (15-20 minutes) TRANSITION: <i>May I have 5? You have about three minutes to wrap up your discussions. Be prepared to share what you liked about the poem, and the topics the writer included with the class.</i> <i>Ok, let’s start with some of the things you liked about the poems. What did the author do to make you enjoy the poem?</i> Listen to examples; ask some to read a line or two to share with the class to support. <i>Ok, how about topics that you found included in the poem.</i> Add to class list. Review list as a class <i>Is there anything else you would add to this list that could be included in a Where I’m From poem?</i> <i>Great job today. You worked very well in your pairs and this list that you all created is outstanding.</i> <i>We will begin to write our own Where I’m From poems tomorrow, so start to think about which topics interest you and what you would want to include in your poem.</i> (10-15 minutes) TRANSITION (Depending on time) need to wrap up by 3:20 <i>Are there any groups that would like to read their poem to the class?</i> <i>Have pairs read and class respond until 3:20.</i> <i>Please head back to your seats and get out your planners.</i></p> | <p><i>ensure that she is included and engaged in the task.</i></p> <p><i>Do a scan of how the class paired up, keep an eye on those that may have trouble working together. May need to remind of expectations.</i></p> <p><i>Walk around and remind groups going off task of the questions to address. Listen to their discussions, and support the understanding of what the author is saying to determine the topic category.</i></p> |
|--|--|

Table 27 – Cassie Lesson 2

Table 27 (Cont'd)

| | |
|---|--|
| <p>Post-Assessment: <i>Today I am looking for a class created list of topics that could be included in the Where I'm From poems. I will be observing how students handle the formation of random groups and working with different people in the classroom.</i></p> | <p>Academic, Social, and Linguistic Support during assessment There are some students that really struggle with working together, so I may need to step in to get them to work together. I will make sure to offer a great deal of specific positive feedback to those who are often off task or disruptive to others, that were working well today with their partner.</p> |
|---|--|

Table 26 – Cassie Lesson 2

Completing a Where I'm From Pre-write Lesson 3

*Your Name: Cassie Grade Level: Grade 4 Date: October 27, 2009 CT: Denise
 School: **Woods** Elementary School Time: 1:20-2:10
 Overall lesson topic/title: Completing a Where I'm From Pre-write*

Grade Level Content Expectation(s):

READING

Vocabulary

R.WS.04.07 in context determine the meaning of words and phrases including similes, metaphors, content vocabulary, and literary terms using strategies and resources including context clues, semantic feature analysis, and a thesaurus.

Comprehension

R.CM.04.01 connect personal knowledge, experiences, and understanding of the world to themes and perspectives in text through oral and written responses.

LISTENING & VIEWING

Response

L.RE.04.01 listen to or view knowledgeably and discuss a variety of genre and compare their responses to those of their peers.

Develop Goals/Objectives that are specific to your interpretive discussion:

Knowledge Objective

5. Each student will become more familiar, and continue to engage in the routine of completing pre-writes, drafts and revisions as components of the process of writing.

Capacity Objective

4. Each student will use given tools or successful self-strategies to organize thoughts in writing.

Attitude Objective

5. Each student will complete all tasks according to his or her abilities.

Materials & supplies needed:

25 copies of *Graphic Organizer*

(Adapted by Ms. [REDACTED], modeled after Dr. [REDACTED], [REDACTED] State University, Fall 2009)

Teacher copy on document camera

| <i>Procedures and approximate time allocated for each event</i> BEFORE LESSON | <i>Academic, Social and Linguistic Support</i> |
|---|---|
| <p><i>On Monday we discussed the 5 Pieces of Poetry, and you all had the opportunity to analyze one of my poems and ask me questions.</i></p> <p><i>Can anyone recall one of the 5 Pieces?</i> <i>Anyone else?</i> <i>Show list of 5 Pieces on document camera and review.</i> <i>Yesterday we read Where I'm From poems, and made a list of the topics that authors have included when writing their own Where I'm From pieces.</i> <i>Review class list.</i> <i>Can you guess where we are going today? We get to start the process of creating one of our own.</i></p> <p>TRANSITION <i>I have an sheet for you all to complete to organize your ideas before you start writing., I want to walk through the process with you and show you how I am thinking as I go about completing the form. I may need your help coming up with ideas, so stay with me. (Think aloud connections and thoughts, may skip some and come back to them if I get stuck)</i></p> <p>Model process. Read a few of the questions, and write down examples and ideas. Flip to the back and select a few from the class list. <i>I would like you to choose some additional topics from our list to have between 10-15 different options to include. When you write your poem, you won't include all of this information, but it is a great thing to do as a writer, to brainstorm a lot of different options. Who knows when you might be inspired to add something new to the poem, or use it to create a whole other form of poetry.</i></p> <p>Model process. Read a few of the questions, and write down examples and ideas. (15 minutes)</p> | <p><i>The use of the document camera and Smartboard, will be valuable to offer a verbal and visual review. Offering an additional manner of presenting will help to keep students engaged with the modeling and pre-write process Thinking aloud and modeling this process will benefit all students, and minimize confusion when students begin to complete one on their own.</i> <i>It will aid MS, who may have difficulty understanding the directions or expectations without seeing them performed and discussed.</i> <i>HH can see that I can write a few words or basic picture to start, which should relieve some anxiety about writing long passages. SM will have a way to organize his thoughts early in the process, so when he goes to create the first draft his thoughts will be less likely to get scattered.</i></p> |

Table 28 – Cassie Lesson 3

Table 28 (Cont'd)

| | |
|--|---|
| <p>TRANSITION <i>You have until Gym to work on this. I would suggest reading through the questions and starting with the ones that you can immediately think of examples for, or ones that are interesting to you. Make sure to check the board to add some of our ideas from class that you could include as well. Remember you need to have 3-5 ideas for at least 10 questions.</i></p> <p><i>I was wondering, how many people have trouble focusing when they write if others are taking? Raise your hand. Look around. I would like to ask you to really focus on working quietly. I have a really hard time focusing on my thoughts if others are moving around and talking, and obviously many of your classmates feel the same way.</i></p> <p><i>If you need to get up and get a drink, or go to the bathroom feel free.</i></p> <p>Ask paper passer outers to hand out an organizer to all students.</p> <p><i>Students that are stuck.</i> Encourage them to start with one word, short phrase, bulleted ideas. They can also include a simple picture to reinforce or act as their idea to begin. I would then encourage them to <i>Keep going...develop this part....Expand on your ideas.</i></p> <p><i>Students that say they are done.</i> I would really like to see at least 10 ideas with 3-5 examples for each before they are done. If they have this completed, I would encourage them to expand on their thoughts and try to work with their ideas to create images in the mind through their words. <i>Keep going...develop this part....Expand on your ideas!(30 minutes)</i></p> <p>TRANSITION You have about 5 minutes before we line up for gym. Finish up your thoughts. Group 3, 1, etc. please bring your organizer to me and line p for Gym.</p> | <p><i>Check in with MS to see if she is able to get started. Does she need/ Would she benefit from a scribe recording while she shares ideas? (Mrs. [REDACTED] or I could do this)</i></p> <p><i>Check in with HH to see if he is able to get started. Try suggestions to the left, first and give him time to try to get started. Make small steps, write down 2 or 3 ideas before you put your pencil down. If he is not participating after 5 minutes, ask if he would verbally respond and I could scribe for him? (Mrs. Nelson or I could do this)</i></p> |
|--|---|

Table 28 – Cassie Lesson 3

Table 28 (Cont'd)

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| | <i>This may be a long time for many of the students to stay on task, if I find them start to fidget and squirm, I would have them get up do a few stretches, call tables for drinks and get back to thinking and recording.</i> |
| <p>Post-Assessment:</p> <p><i>This is a portion of the formative assessment, giving me an idea of where students are, in terms of being willing and able to make connections with topics that could be included in a Where I'm From poem. I would include this effort, and use of time in the participation portion of the unit.</i></p> | <p>Academic, Social, and Linguistic Support during assessment</p> <p>I will have several days to review these, and make plans or groups with similar "problems/ successes " ideas for the direction they could go, or short mini-lessons that the class would benefit from.</p> |

Table 28 – Cassie Lesson 3 (Cont'd)

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