

ILC Salem-Keizer Public Schools
 Choose Your Own Adventure
 October 24, 2018

Agenda:

Welcome/Opening

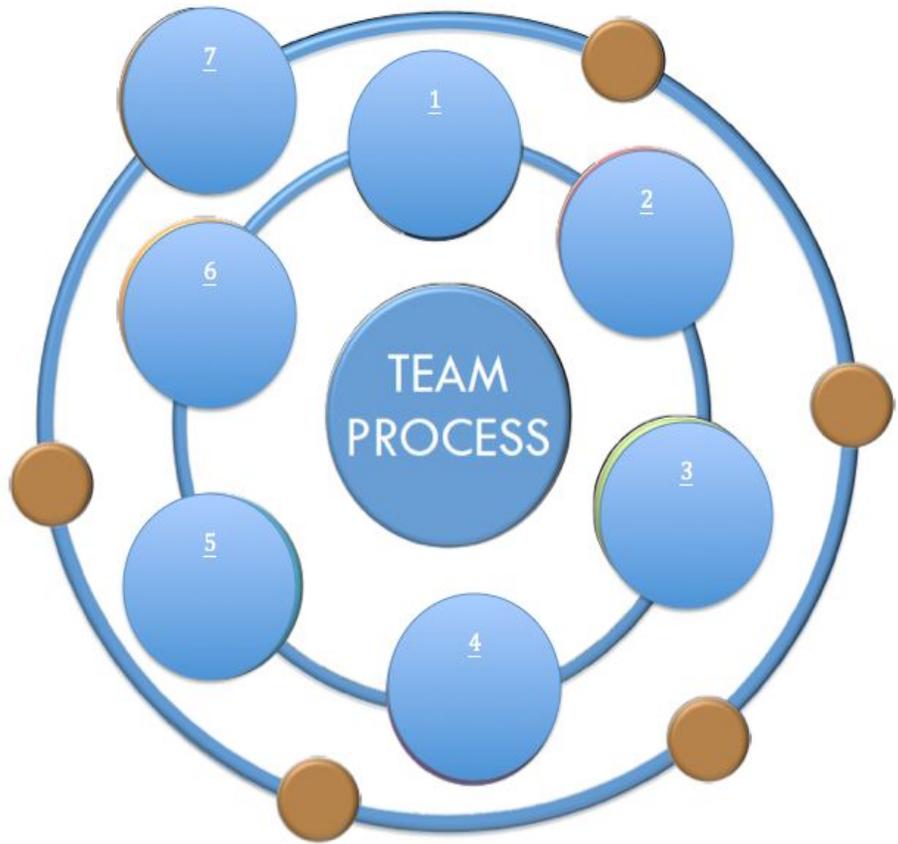
Objectives

Process Overview

Choose Your Adventure

- Creating
Pre-Assessments
- Strategy Selection and
Walkthroughs

Reflection/Closing



Choose your Adventure...

Creating Pre-Assessments	Strategy Selection and Walkthrough
<ul style="list-style-type: none"> ● <u>You will be most successful if: you have given formal feedback on norms, roles and agenda to each team AND you have given feedback on Step 1 and the progress of cycles</u> ● My teams are just giving part of the post-assessment with nothing added for the pre-assessment ● My teams don't know where to go to find pre-req questions for their post assessment ● I want more exposure to understanding learning progressions 	<p><u>Pre-Req: You have attended the Pre-Assessment training last year, and feel ready to walk through classrooms.</u></p>

Session #1: Creating Pre-Assessments

Objectives

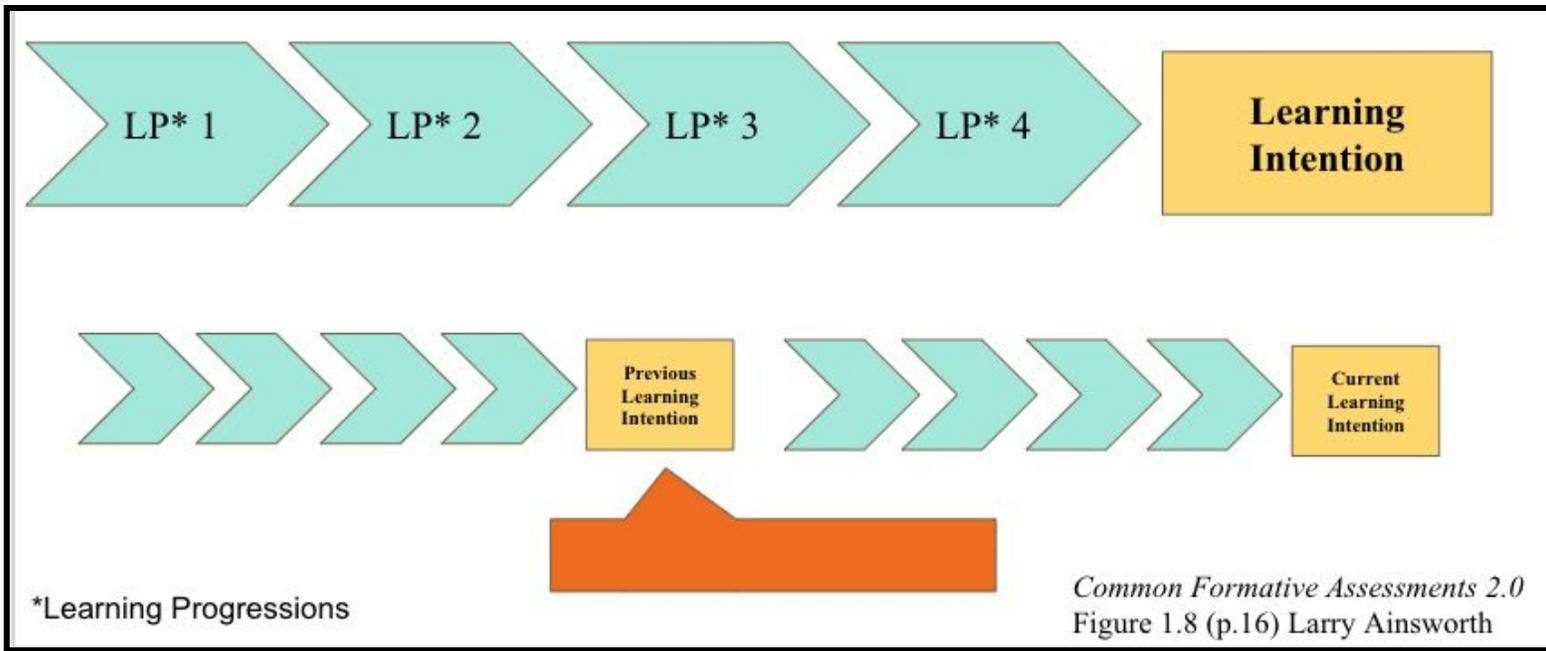
- Address problems of practice associated with pre-assessment
- Connect background knowledge about learning progressions to the design of pre-assessments
- Increase awareness of resources and strategies for developing quality pre-assessments
- Provide an opportunity to ask and answer questions

Agenda:

- Welcome/Objectives
- Mirrored vs. Aligned
- Writing a Pre Assessment
- Guided Practice
- Partner Practice
- Debrief
- Reflection/Closing

Pre/Post Test	
Mirrored	Aligned

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Post test as a guide...	
Be Great!	Be Terrible!

Step 1: Plan and Prepare Instruction

CHOOSE PRIORITY STANDARD(S)

- RL.2 Determine a theme of a story, drama, or poem from details in the text, including (how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic;) summarize the text.
- RL.3 Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).

Mark the standard type/s	Knowledge	RL2 RL3	Reasoning	Performance Skill	Product
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Deconstruct the Standard

List the nouns...	RL.2- theme, story, drama, poem, text, characters, topic RL.3- characters, settings, events, story, drama, details
Define nouns as needed...	Theme- an important belief about life the author trying to tell the reader
List the verbs...	RL.2- determine, respond, reflects, summarize RL.3- compare, contrast, drawing on
Define verb as needed...	Summarize- tell the most important ideas in a text, ignore irrelevant information, and integrate the central ideas in their own words

Identify Learning Targets

Knowledge Targets	Reasoning Targets	Performance Skill Targets	Product Targets
What must students know? What is the underpinning knowledge needed?	How are students using knowledge to solve a problem, make a decision, etc.?	What must students be able to do? How are they using knowledge and reasoning to perform a task?	What are students asked to produce or create?
RL2 I can identify the characters and the challenges they experience in a story or drama (Prereq) I can identify the speaker and topic within a poem (Prereq) RL3 I can define the terms compare and contrast (Pre-Req) I can describe the characters and settings using specific details from the text I can identify similarities of two or more characters or settings in a story or drama I can identify differences of two or more characters or settings in a story or drama	RL2 I can explain how characters in a story or drama respond to challenges I can explain how the speaker in a poem reflects upon a topic RL3 I can compare and contrast two or more characters or settings using specific details from a text		

Name _____ Date _____

READING

Directions: Read the following passage. Use information from the passage to answer the questions that follow.

Christie's Sacrifice

"Christie's Sacrifice" is a story narrated by Anna, a girl recovering from cancer. As a part of Anna's treatment, she has lost her hair. Read about how her best friend, Christie, supports Anna through the obstacles she faces.

From behind the chair, I watch Christie's face in the mirror, and I'm trying not to cry. Amazingly, Christie seems perfectly calm. "Are you sure about this?" I ask. "You can change your mind, and I'll totally understand. No matter what, I'm proud of you." But Christie shakes her head and says firmly, "I'm ready." I hold my breath and close my eyes while the blades turn toward her neck. And then it's all over.

Now you're probably wondering why I'm telling you such a scary story. Maybe I better give you a little background. First, you should know that Christie and I are not in a nightmare. We're just in a barbershop. Second, you should know that Christie is a very committed person. When she makes up her mind to do something, she never backs down, even after thinking about the consequences. And in my opinion, there are major consequences to chopping off all of your hair.

Third, I've been really sick the last few years. I'll spare you the details because you don't need to know all the awful things that cancer does to your body. But let's just say that being a kid with cancer is not fun. This time, though, I think I've beaten it for good. I feel like my old self again. Except for one small detail: my hair. After what I've been through, having no hair shouldn't seem like a hardship. But give me a break. It's kind of hard to ignore. I'm lucky to have some cool hats and a good wig, but I still feel different from everyone else.

Which brings me to the fourth and final piece of background information you need to understand this story. Christie has the most wonderful hair I have ever seen. Horses and supermodels might come close, but not quite. Unlike the rest of humankind, Christie has never had a bad hair day. So why are we in a barbershop? Why is her beautiful braid no longer hanging down her back but lying in a plastic bag? Because this haircut is Christie's way of showing me that I'm not alone. Her neck is bare and white, but her smile is huge as her eyes meet mine in the barbershop mirror. "Now we can grow our hair out together!" she says. Later, all that beautiful hair will be donated to help underprivileged children who suffer from hair loss but cannot afford to buy a wig. Right now, though, Christie and I don't feel like we've lost a thing.

READING (CONT.)

RL.2 (characters respond to challenges)

1. How does Christie respond to the narrator, Anna, having cancer? Be sure to use examples and evidence from the text.

2. How does the narrator, Anna, respond to Christie's plan?

- a. She is angry because Christie has beautiful hair.
- b. She is nervous for Christie but grateful to have such a good friend.
- c. She is glad that Christie decided not to cut her hair.
- d. She is excited and a little jealous that Christie is cutting her hair.

RL.3 Compare/contrast characters, settings, or events

3. Pick two characters, settings, or events from the text and explain how they are similar **and** different. Include specific details from the text. You may use a graphic organizer to organize your thinking.

READING

Directions: Read the following excerpt from Ken Mochizuki's book *Passage to Freedom*. Use information from the passage to answer the questions that follow.

Passage to Freedom by Ken Mochizuki

"Passage to Freedom" is a story narrated by a young, Japanese boy living in Lithuania with his family during World War II. In this passage, the boy's father is asked to help Jewish people escape from Nazi soldiers to safety and freedom.

In 1940, my father was a diplomat, representing the country of Japan. Our family lived in a small town in the small country called Lithuania. There was my father and mother, my Auntie Setsuko, my younger brother Chiaki, and my three-month old baby brother, Haruki. My father worked in his office downstairs.

Then early one morning in late July, my life changed forever.

My mother and Auntie Setsuko woke Chiaki and me up, telling us to get dressed quickly. My father ran upstairs from his office.

"There are a lot of people outside," my mother said. "We don't know what is going to happen."

"What do they want?" I asked my mother.

"They have come to ask for your father's help," she replied. "Unless we help, they may be killed or taken away by some bad men."

Some of the children held on tightly to the hands of their fathers, some clung to their mothers. One little girl sat on the ground, crying.

I felt like crying, too. "Father," I said, "please help them."

My father stood quietly next to me, but I knew he saw the children. Then some of the men in the crowd began climbing over the fence. Borislav and Gudje, two young men who worked for my father, tried to keep the crowd calm.

My father walked outside. Peering through the curtains, I saw him standing on the steps. Borislav translated what my father said: He asked the crowd to choose five people to come inside and talk.

I couldn't help but stare out the window and watch the crowd, while downstairs, for two hours, my father listened to frightening stories. These people were refugees—people who ran away from their homes because if they stayed, they would be killed. They were Jews from Poland, escaping from the Nazi soldiers who had taken over their country.

The five men had heard my father could give them visas—official written permission to travel through another country. The hundreds of Jewish refugees outside hoped to travel east through the Soviet Union and end up in Japan. Once in Japan, they could go to another country. Was it

true? the men asked. Could my father issue these visas? If he did not, the Nazis would soon catch up with them.

My father answered that he could issue a few, but not hundreds. To do that, he would have to ask permission from his government in Japan.

Finally, the answer came from the Japanese government. It was “no.” My father could not issue that many visas to Japan. For the next two days, he thought about what to do.

“I cannot help these people yet,” he calmly told me. “But when the time comes, I will help them all that I can.”

The next morning, he brought the family together and asked what he should do. This was the first time he ever asked all of us to help him with anything.

My mother and Auntie Setsuko had already made up their minds. They said we have to think about the people outside before we thought about ourselves. And that is what my parents had always told me—that I must think as if I were in someone else’s place. If I were one of those children out there, what would I want someone to do for me?

I said to my father, “If we don’t help them, won’t they die?”

With the entire family in agreement, I could tell a huge weight was lifted off my father’s shoulders. His voice was firm as he told us, “I will start helping these people.”

RL.2 (determine theme; summarize text)

4. Which sentence best states the theme of *Passage to Freedom*?

- a. When deciding how to help others, it is important to think about yourself in their situation.
- b. If people are trying to escape, you should not help them if it puts you in danger.
- c. Many people needed help to get visas to leave the country.
- d. Sometimes people leave their family behind in order to help themselves and their situations.
- e. Families should always agree when making decisions on how to help others.

5. On your own paper, summarize the text *Passage to Freedom*.

Do your teams have . . .

- Projection Maps?
- Unit Maps?
- Post-Assessments?

Where is your school at now?

Other Notes:

Session #2: Strategy Selection to Walkthroughs

Objectives:

- Review **effective** teaching **strategies** in order to support data teams.
- Understanding the link between prioritize **student need** and **strategy selection**
- Connect high impact strategies to **walkthrough observations**

Agenda:

- Strategy Instruction
- Team Feud
- Transition back to whole group

Brainstorm:



Strategy	Matching to Student Need		Look Fors	
	Examples	Non Examples	What would I <i>see</i> ?	What would I <i>hear</i> ?
Observation Charts				
Graphic Organizers				
Nonlinguistic Representations				
Color Coding				
Examples/Non Examples				
Input Chart				
Co-Op Strip Paragraph				

Prompts

- “Tell me about the prioritized need.”
- “What have you already tried?”
- “Have you consulted your CIA notebook?”
- “Is there a strategy that you are considering, but are not 100% confident teaching?” (*Recommend Mentor Modeling*)
- “How will X strategy address your need/standard?”
- “Will the strategy you are picking modify the instructional plan?”

School Debrief

- What information do we want to bring back to our school?
- How should your instructional mentor spend the time tomorrow?
- What are possible next steps?
- What questions remain?

Possible Walkthrough Tool

Strategy: Observation Charts	
What I would see:	What I would hear:
<ul style="list-style-type: none"> <input type="checkbox"/> Content matching standard/prioritized need <input type="checkbox"/> Students in groups/partner at the posters <input type="checkbox"/> Students writing on the posters (In their color) <input type="checkbox"/> Teacher: <ul style="list-style-type: none"> Listening to students Asking guiding questions Possibly taking anecdotal notes <input type="checkbox"/> Interesting/Intriguing pictures or text <input type="checkbox"/> No more than 5 pictures on a poster 	<ul style="list-style-type: none"> <input type="checkbox"/> Kids talking, staying on topic <input type="checkbox"/> Asking questions <input type="checkbox"/> Making connections to background knowledge
Strategy: Graphic Organizers	
What I would see:	What I would hear:
<ul style="list-style-type: none"> <input type="checkbox"/> Content matching standard/prioritized need <input type="checkbox"/> Organizer is right for the content being presented <input type="checkbox"/> Evidence of gradual release <input type="checkbox"/> Students information from graphic organizer in writing <input type="checkbox"/> Color coding on graphic organizer <input type="checkbox"/> Possible sentence frames to match organizer content/language 	<ul style="list-style-type: none"> <input type="checkbox"/> Students using language from graphic organizer to discuss learning <input type="checkbox"/> Teachers referencing organizer language <input type="checkbox"/> Students using sentence frames tied to organizer
Strategy: Nonlinguistic Representation	
What I would see:	What I would hear:
<ul style="list-style-type: none"> <input type="checkbox"/> Teacher modeling using sketches, color coding, movement, and graphics to organize content and thinking. <input type="checkbox"/> Room is full of pictures, charts, sketches, etc. <input type="checkbox"/> Students are engaged in creating images or bringing learning to life 	<ul style="list-style-type: none"> <input type="checkbox"/> Students explaining their thinking. <input type="checkbox"/> Teachers using guiding questions to help students to expand their representations <input type="checkbox"/> Student's sharing
Strategy: Color Coding	
What I would see:	What I would hear:
<ul style="list-style-type: none"> <input type="checkbox"/> Content matches standard/Prioritized need. NOT colorful to be cute, colorful to serve a purpose <input type="checkbox"/> Color serves as a graphic organizer <input type="checkbox"/> Linked information is color coded the same <input type="checkbox"/> Color serves as a scaffold <input type="checkbox"/> Coding is consistent (ie. Red is always conclusion) 	<ul style="list-style-type: none"> <input type="checkbox"/> Teachers/Students able to reference the color as a scaffold <input type="checkbox"/> Students able to describe WHY content is color coded the way it is

Strategy: Examples and Non-Examples	
What I would see:	What I would hear:
<ul style="list-style-type: none"> <input type="checkbox"/> Content matches standard/Prioritized need. <input type="checkbox"/> Examples allow students to generate expectations/rules <input type="checkbox"/> Sets of examples, multiple <input type="checkbox"/> Sets of non-examples, multiple <input type="checkbox"/> Students doing the heavy lifting on this, NOT the teacher defining the example/Non example 	<ul style="list-style-type: none"> <input type="checkbox"/> Students negotiating for meaning-questioning, <input type="checkbox"/> Adding examples and details
Strategy: Input Charts	
What I would see:	What I would hear:
<ul style="list-style-type: none"> <input type="checkbox"/> Content matches standard/Prioritized need. <input type="checkbox"/> Color Coding <input type="checkbox"/> Color drawn over pencil <input type="checkbox"/> Students up close while teacher creates it, NOT at their desks <input type="checkbox"/> A visual that aids in comprehension <input type="checkbox"/> Remains on the wall <input type="checkbox"/> Possible sticky notes to show evidence of reviewing the chart with students 	<ul style="list-style-type: none"> <input type="checkbox"/> Students turning and talking intermittently <input type="checkbox"/> Teacher talking through chunks of learning while drawing/writing <input type="checkbox"/> Possible - students adding to the chart with words/Sketches
Strategy: Cooperative Strip Paragraph	
What I would see:	What I would hear:
<ul style="list-style-type: none"> <input type="checkbox"/> Content matches standard/Prioritized need <input type="checkbox"/> Students working in teams to generate sentences in their team's colored pen <input type="checkbox"/> Sentences placed in a pocket chart <input type="checkbox"/> Students up close to help revise and edit the paragraph. <i>(But not for too long)</i> <input type="checkbox"/> Teacher using a black pen to make corrections at the suggestion of the students 	<ul style="list-style-type: none"> <input type="checkbox"/> Students generating ideas with team and partner <input type="checkbox"/> Students making suggestions to the group while revising <input type="checkbox"/> Students identifying spelling and punctuation errors <input type="checkbox"/> Teacher using guiding questions to facilitate discussion

FEEDBACK PAGE

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Reflection/Feedback

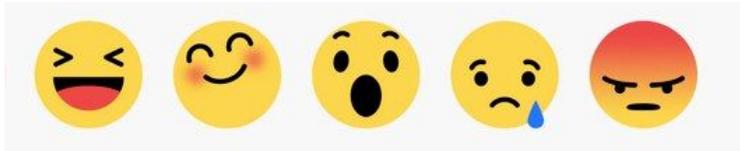
Which session did you attend?

- Pre-Assessment Writing (with Missi, Andrea & Rosemary)
- Strategy Selection (with Ali & Meagan)

One thing I want to remember:

One question I still have:

After today, I feel



because...