

Webcasts for Educators
Student Achievement Division

Viewer's Guide

**Planning for Authentic,
Integrated Learning**

Multi-media resource for professional learning

reach every student





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On this DVD you will find a Print and Video Resources folder which contains WMV files, Organizers and this Viewer's Guide (PDF)

To order the multi-media package

Planning for Authentic, Integrated Learning

Contact ServiceOntario

416-326-5300 or 1-800-668-9938

<http://www.publications.serviceontario.ca/ecom>

The video segments and related resources are also accessible online at <http://curriculum.org/content/webcasts>

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Overview

Inspired education is about the sorts of classroom experiences and lessons that we remember throughout our lives, and that motivate us to want to learn more.

Cummins, 2006

This resource follows an integrated learning cycle from its planning stages through to the final assessments. Co-planned by the classroom and resource teachers for students in a Grade 6 classroom, it combines Social Studies, The Arts and Language in a cross-discipline inquiry.

Throughout the learning cycle, students engage in and enjoy both cross-strand and cross-discipline learning experiences that buoy their learning as they move toward telling their personal stories and exploring their impact on the fabric of Canadian identity. Their experiences include:

- “Jump On – Jump Off” excursions (tangible experiences that build schema and support students’ inquiry into their personal stories)
- lessons with guest teachers who guide poetry, drama, and media learning
- sessions on developing effective questioning and interview skills (including a learning moment in which students discover that “maps” are more than just *maps*)

Tasks and inquiries of depth that begin in one curriculum area often, by their very nature, extend into other areas. In *Planning for Authentic, Integrated Learning*, teachers work to shape the conditions for inquiry that foster critical thinking and awareness, enabling students to assess information and ask questions about their world and themselves.

From Viewing to Action

Think Big and Think Real World

Throughout the video segments, teachers employ a backward design planning approach with an emphasis on students' needs and interests. They focus on significant ideas – on what Wiggins and McTighe would term “*worthy* of understanding” and “*requiring* of understanding.”

Planning for Assessment

What is evidence of understanding? In a backward design planning approach, learning is often made visible through projects and performance tasks. The teachers frame a culminating task, but view student choice of medium as key to success; they enable and encourage students to present their learning in ways that connect back to themselves and to their audience in meaningful and positive ways.

The teachers weave ongoing formative assessment into the learning cycle to guide instruction and goal setting. They encourage students to use their own personal field guides to record observations and thinking in the moment, reflections, questions and wonderings.

Inspired Instruction

Through a consideration of themes, topics, processes and skills, the teachers select the learning contexts that trigger student interests and meet their instructional needs. By framing learning experiences across different and varied contexts, teachers avoid compartmentalization and help students become fluid thinkers who can “connect the dots” across language strands and curriculum areas.

Key Ideas

- *As you view this resource, record the key ideas that come to mind.*
- *Which key ideas provoked thinking that might result in changing your practice?*

You may wish to use the following organizer to record your thinking:

Organizer # 1 - Key Ideas

<i>Video Clip</i>	<i>Key Ideas</i>	<i>Possible Action</i>

Also available in the print folder of this DVD.

VIDEO SEGMENTS

Think Big and Think Real World

Getting Started

(9:24)

Data gleaned from a school-wide student survey set the stage for this cross-curricular learning cycle in which teachers collaboratively explore connections across the Social Studies, The Arts and Language curricula. Keeping learning outcomes for each curriculum in mind, they look for common concepts and ideas before zeroing in on specific expectations that blend, link and complement one another.

After viewing the video, you may wish to look for links and related content across the curriculum using some of the following approaches: *Look for patterns and points of convergence.*

- *Pull out key words to find common focus.*
- *Identify common concepts, big curriculum ideas and processes.*

Planning for Inquiry

(7:09)

The teachers discuss ways to frame a guiding question that will “umbrella” the cycle of learning and meaningfully link the curriculum to issues and experiences valued by students.

What elements should a guiding question have that will best support student thinking? Considerations may include:

- *Is it rooted in students’ questions and/or interests or co-constructed with students?*
- *Does it engage students in expressing opinions and ideas and considering alternative perspectives?*

- Does it emphasize issues/relationships of power, important personal and/or societal stories, social justice issues or value issues?
- Can it provide an authentic and purposeful context for the learning of curriculum expectations?

Goals for Learning

(4:31)

When learning is integrated or cross-curricular, learning goals may emphasize concepts that span across strands and/or subject areas. Focusing on the connections and relationships among these concepts will help link specific knowledge and skills from various curriculum areas. Long-term goals describe the broad or main “destination spots” for the learning journey; learning goals for individual lessons or subtasks (or a series of lessons) signal and mark the stops, starts and detours along the learning journey.

In this learning cycle, teachers will take an “on route” approach to the development and sharing of learning goals with students. Share your thinking regarding the following statement:

Sharing learning goals and success criteria at the outset of learning may not be possible (or desirable) for inquiry and problem-solving activities.

Adapted from *Assessment for Learning Video Series (Viewing Guide)*

Planning for Assessment

Beginning with the End: Culminating Tasks

(9:33)

In a backward design planning model, learning is often made visible through projects and performance tasks that reflect the student’s identity in a positive light. In this segment, the teachers shape beginning ideas for a culminating task that calls on students to communicate the results of their inquiry into their own stories and how these stories contribute to the fabric that is Canadian identity.

You may wish to use the following questions about culminating tasks to reflect on your own practice:

- *Does the task call on students to demonstrate learning relative to the targeted expectations?*
- *Is the task respectfully challenging and robust, providing opportunity for students to engage in thinking, communication and application?*
- *How will the culminating task(s) help to guide the formation of connected learning experiences throughout the cycle?*

In the video, teachers view student choice of medium as key to success – they want students to present their learning in ways that meaningfully connect to themselves and their audience. As you reflect on your own practice, consider:

- *Will students view the task(s) as purposeful and genuinely connected to the world and their own interests?*
- *Having identified their audience and purpose, do students have input and/or some choice to determine the appropriate form or forms to convey learning?*

What Makes For Success? How do I Know? (8:27)

In this segment, teachers and students begin to co-construct the criteria for the culminating task. Because criteria can only be viewed as “success criteria” when they are fully understood by individual students, teachers draw on understandings and criteria developed in earlier lessons and experiences.

Teaching tips are contained within this segment and are supported by examples from the classroom. You may wish to record the aspects that resonate with your own experience along with any questions you have.

Organizer #2 – Authentic, Integrated Learning Tip Sheet

<i>TIPS</i>	<i>VIEWING NOTES</i>	<i>CONNECTIONS TO PRACTICE</i>
Intentionally designed experiences and tasks make criteria visible and help to build learning momentum.		
Be flexible. Listen to students, building in their ideas and ways of describing learning.		
Embed authentic and ongoing opportunities for students to use the language of assessment.		
Include peer feedback – student-to-student conversations about learning.		
Self-assessment enables students not only to describe their learning, but to own it.		

Also available in the print folder of this DVD.

Field Guides: Notebooks with a View

(11:22)

In this segment, the teachers expand on the idea of a journal and introduce students to the concept of a “field guide” – a place in which observations and thinking in the moment reside with the reflections, questions and wonderings that emerge as a result. As learners jot notes and store drawings, photos and maps, they come to view the field guide as a valued record of their learning journey.

Teachers see field guides as an important tool to foster student metacognition and an invaluable opportunity to observe growth over time.

- *What do you believe makes the field guide engaging for students?*
- *What might they look like for different grade levels?*
- *Discuss the value of field guides as part of an assessment strategy.*

Presentations and Conversations

(11:00)

In the first part of this segment, students share their culminating tasks with peers. Assessment is centred on how effectively students have used the *elements* of a text form to best show the perspectives that emerged from their inquiry into their family stories, and how these stories have contributed to the tapestry that is Canadian identity.

The teacher takes one additional opportunity to probe student understandings and the links between prior knowledge and new learning – especially important for students who find presentation difficult and/or for those “students of mystery.”

- *If you were providing feedback to students featured in this segment, what would that feedback be?*
- *How do they use the elements of their selected text forms to convey perspective?*
- *How are text forms intertwined within presentations and to what effect?*

Something I'd Like to Say

(4:53)

Students have the “last word,” sharing thoughts about their learning and its impact on their life views, their families/stories and their place in the broader world.

- *Reflect on what students share in light of the goals of this learning cycle.*

Planning For Inspired Instruction

Teachers must simultaneously overplan – making sure they have a variety of resources and activities to accommodate students' interests – and underplan – remaining flexible, allowing student learning and questions to emerge and guide instruction.

Barton & Smith, 2000

Planning For Inspired Instruction

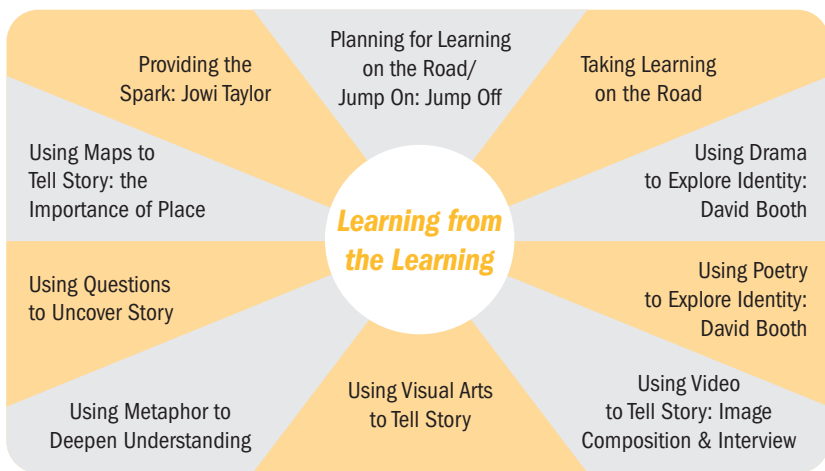
(4:32)

This segment sets the stage for a series of segments that explore the planning of this particular inquiry cycle. Viewers are given insights into the thinking of the teachers as they plan for student learning within the cycle while acknowledging that social and interactive learning requires responsiveness and flexibility.

- *Why do you think Barton and Smith suggest that teachers must both “overplan” and “underplan” student learning for inquiry learning?*
- *In your experience, what are some of the challenges when planning for an integrated cycle of learning?*

The following two-part organizer may be helpful to record notes and reflections on what you have learned about the elements of lesson design and your experiences over the course of the learning cycle.

Organizer # 3 – Planning for Authentic, Integrated Learning at Glance



Do the learning opportunities ...

- (W) ...help the students know **where** the unit is going and **what** is expected?
...help the teacher know **where** the students are coming from (prior knowledge, interests)?
- (H) ...**hook** all students and **hold** their interest?
- (E) ...**equip** students, help them **experience** the key ideas and **explore** the issues?
- (R) ...provide opportunities to **rethink** and **revise** their understandings and work?
- (E) ...allow students to **evaluate** (assess, monitor, reflect on) their work and its implications?

Are the learning opportunities...

- (T) ...**tailored** (personalized) to the different needs, interests and abilities of learners?
- (O) ...**organized** to maximize initial and sustained engagement as well as effective learning?

Adapted from *Principles of Backward Design*
Tasmanian Department of Education

Providing the Spark: Jowi Taylor

(4:52)

I was inspired to create the Six String Nation project because I had the sense that Canadian History was perceived as boring. In the absence of real and compelling shared narratives in the educational and cultural space in Canada, a disappointingly large number of Canadians were content to accept clichés and stereotypes of ourselves as a kind of de facto substitute for a genuine sense of cultural identity.

Jowi Taylor

<http://www.sixstringnation.com/>

Teachers reflect on the power of Jowi Taylor's Six String Nation project and its significance to Canadian identity and storytelling. They arrange to have Jowi present to their students in order to provide the spark for their integrated learning cycle. He describes the genesis of his project, the work involved and the end result – the six string guitar “Voyageur.”

- *What impact do you think a “spark” plays in engaging students over the course of a learning cycle?*
- *In your experience, what is needed to turn a “spark” into a flame?*

Planning for Learning on the Road/Jump On – Jump Off

(5:35)

In this clip, teachers intentionally plan local excursions that will enable students to engage in learning that moves beyond the text book and into authentic experiences that build schema and support their own personal-story inquiries.

- *What role have excursions played within your own practice or experience?*
- *Drawing on examples from the segment and your own experience, discuss characteristics of an effective excursion.*

Taking Learning on the Road (16:01)

Armed with cameras, field guides and questions, students set off to gather information first-hand from a variety of community sources and locations, including City Hall, a local cemetery and the streets of Old Aurora. Along the way, they develop insights into the city's past. Back in the classroom, students collaborate on how to interpret and make sense of the information they have gathered.

Which of the following behaviours do you observe as students engage in the exploration phase of the inquiry process?

- *gathering information first-hand in a range of ways and from a variety of sources*
- *connecting current thinking to previous knowledge*
- *clarifying and extending questions*
- *talking about observations and thinking to generate more questions*
- *recording information and keeping work samples*

The teachers note that they have been careful not to provide students with too much information in advance of the excursions.

- *Share your thinking on giving students the “interpretive space” they need to pursue their own questions and avenues of interest.*

Using Drama to Explore Identity: David Booth (5:15)

Gestures, movement, sound, and images are symbol systems for forms of thinking and communication that allow children, as students, to formulate ideas and express observations and understandings. Because the arts offer various ways of knowing and different forms of communication, they provide students with relevant options for developing and representing their understanding.

The Ontario Curriculum, Grades 1 –8, The Arts

Using tableau, students work together in small groups to uncover, portray and present the identity of the “mystery person” contained in the lines of a short poem.

- *What do you see as the benefits of using a tableau strategy?*
- *What challenges might an educator face when experimenting with drama?*
- *What strategies did Dr. Booth use to ensure a successful drama experience?*

Using Poetry to Explore Identity: David Booth (3:32)

Using a page from a historical novel written in free verse, students search for voice, meaning and identity. The groups discuss and form an interpretation developed from each other’s ideas.

- *The teacher expresses her initial belief that the selected text would prove too difficult for her students. What are the challenges of finding the balance between activities that are too difficult and those that call on students to stretch their thinking?*

Using Video to Tell Story

Image Composition (4:07)

Interview (4:55)

In these segments, students work with a “guest expert” who provides scaffolding for those who are thinking of telling their story using video. Techniques of camera position, image composition and point of view are discussed and practised.

- *Even though not all students will be using video as part of their presentations, what benefits might there be to having all students learn about camera techniques, image composition and points of view?*
- *What comparisons to other text forms (e.g., print, visual) can be made? How might such comparisons support critical literacy across text forms?*

Using Visual Arts to Tell Story

(4:27)

Students are introduced to the thinking and work of aboriginal artist Roy Vickers. They explore the Four Directions or “ways of knowing” that Roy Vickers uses when creating his art. Although introduced through the visual arts, the four directions serve as a reflective tool for students to frame the planning and design of their culminating task, regardless of their chosen mode of expression.

- *How do different “ways of knowing” or experiencing learning impact understanding?*

Using Metaphor to Deepen Understanding

(2:02)

In this “minds on” activity, students investigate the power of metaphor (including the use of symbols) as a means to deepen their understanding of identity and of their personal stories.

- *In the Planning for Assessment (Presentations and Conversations), one student presents his story using a sculpture of a tree. View the segment and then comment on how this lesson on metaphor might have supported his work. Discuss how his presentation might support or deepen other students’ understanding of the use of metaphor.*

Using Questions to Uncover Story

(8:05)

In this segment, students explore the importance of asking both “thick” and “thin” questions. In preparation for conducting their own interviews, students take on the role of journalists and practise their questioning skills with their guest, Jowi Taylor. They learn about the importance of creating the conditions through questioning that allow the person being interviewed to tell his or her story.

- *What resonated with you as you viewed this segment on questioning?*
- *What impact do you believe a teacher’s ability to frame “thick” questions has on students’ ability to question?*

Using Maps to Tell Story: The Importance of Place

(10:27)

Students review different ways they have used maps. They are introduced to a Geographic Information System (GIS) and explore how the GIS can be used as a canvas to collate thoughts, feelings, pictures and video and as a potential way to express and present their stories.

- *Technology has been evident in a number of learning opportunities throughout the learning cycle. Talk about your successes and challenges in incorporating technology into the teaching and learning you do with students.*
- *In what ways does technology support cross-curricular learning and inquiry?*

Resources and Related Reading

Barton, K.C. & Smith, L.A. (September 2000). Themes or motifs? Aiming for coherence through interdisciplinary outlines. *The Reading Teacher*, 54(1), 54 – 63.

Cummins, J. (2006). Multiliteracies pedagogy and the role of identity texts. In Leithwood, K., McAdie, P., Bascia, N., Rodrigue, A. (Eds). *Teaching for deep understanding: What every educator should know*. (pp. 85–93). Thousand Oaks, CA: Corwin Press.

Wiggins, G. P., & McTighe, J. (2005). *Understanding by design*. Alexandria: VA: Association for Supervision and Curriculum Development.

Ontario Ministry of Education Resources

The Ontario Curriculum, Grades 1–8: The Arts, 2009 (revised)

The Ontario Curriculum, Grades 1–8: Language, 2006 (revised)

The Ontario Curriculum: Social Studies, Grades 1-6; History and Geography Grades, 7–8, 2004 (revised)

A Guide to Effective Literacy Instruction, Grades 4-6, Vol. 7 Media Literacy

Assessment for Learning Video Series

<http://www.edugains.ca/newsite/aer2/index.html>

Capacity Building Series

Getting Started with Student Inquiry (2011)

Integrated Learning in the Classroom (2010)

Non-Fiction Writing for Junior Student (2008)

Student Identity and Engagement in the Elementary School (2011)

What Works? Research into Practice

Integrated Curriculum (by Dr. Susan M. Drake & Joanne Reid) (2010)

Technical Instructions

How to Access the Print and Video Resources

To access the Print and Video Resources folder in Windows, insert the DVD into the DVD drive of your computer and:

1. Click on the Start menu.
2. Select My Computer.
3. Right-click the mouse on the DVD icon titled PLANNING_FOR_AUTHENTIC_DVD to open a drop-down options list.
4. From the drop-down list, select and click on the Open option.
5. Double-click on the folder titled Print and Video Resources to access the files. Ignore the folders titled Audio_TS and Video_TS.
6. Select the resources you wish to use directly from this folder, OR Copy onto the Desktop and open files from the Desktop.

Alternatively, when the DVD is inserted and the options box opens:

1. Select the option Open Folder to View Files.
2. Click on the Print and Video Resources folder.
3. Select the files you wish to use directly from this folder, OR Copy the files onto the Desktop and open them from the Desktop.

To access the Print and Video Resources folder in Mac OS X, insert the DVD into the DVD drive of your computer and:

1. Exit from the DVD player (which typically opens automatically when a DVD is inserted in the drive).
2. Double-click on the DVD icon titled PLANNING_FOR_AUTHENTIC_DVD.
3. Select the files you wish to use directly from this folder, OR Copy the files onto the Desktop and open them from the Desktop.

How to Save the Video Files to Your Computer

The video files can all be copied and saved to your computer using either of the following methods for copying and pasting files.

Method 1

1. Right-click on the file and choose the Copy option.
2. Right-click within any computer folder into which you would like to save the file, and choose the Paste option.

Method 2

1. Left-click the mouse on the file you want to save, so that the file is highlighted.
2. Simultaneously press the Ctrl and C keys (or, for Macintosh users, the Command and C keys) to copy the file.
3. Left-click within any computer folder in which you would like to save the file, and simultaneously press the Ctrl and V keys (or, for Macintosh users, the Command and V keys) to paste the file there.

For Macintosh users, the Command key is the one with the following symbol: 

NOTE: If you want to insert video files into a PowerPoint presentation, you must save these video files in the same folder that contains your PowerPoint file. If you save a PowerPoint presentation to another location (e.g., a memory stick, CD-ROM, etc.), you must also save the video files in the same location in order for the video to play. So, if you transfer the presentation to another computer, you must also transfer the video files with it, or else the video will not link to the PowerPoint presentation.

How to Insert Video Clips (WMV files) into a PowerPoint Presentation

On this DVD, you will find WMV versions of all segments of the webcast. To insert a clip into a PowerPoint presentation, follow the directions below:

1. Open your PowerPoint program.
2. Create a new PowerPoint presentation OR open an existing PowerPoint presentation, and within it, open the slide on which you would like to add the video.

3. Insert the webcast DVD into the DVD drive of your computer.

4. If a new window opens asking how you would like to view the files on the disk, choose the option Open Folder to View Files; OR

If a new window does not open, open the My Computer window from the Start menu. In the My Computer window, double-click on the icon that is shaped like a disk, which will likely be labelled D: or E:.

5. Save the video segment that you want to insert in a PowerPoint into the same folder that contains your PowerPoint presentation.

NOTE: Video files that have been saved to your computer can be cropped and edited into smaller segments using Movie Maker (free on PCs) or iMovie (free on Macintosh).

6. Open the PowerPoint slide on which you would like to insert the video, and click on the Insert menu in the PowerPoint menu bar.
7. From the Insert menu, select Movies and Sounds, and click on the Movie from File option.
8. A window opens, prompting you to select the video file that you would like to add. Find and select the video file that you saved in step 5.
9. Once you have chosen the video file you need, another window opens and asks whether you want your movie to play either automatically when you enter the slide, or only when it is clicked. Choose your preference. (You will notice that the starting image of your movie is not displayed on the slide.)

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