

### **SLIDE MC4-1 NOTES**

Welcome to the Making the Connections Technology Integration Modules, designed to help language arts teachers integrate technology into their lesson plans. This is Module Four. As always, there are three components: Slides, Slide Notes, and Handouts (each handout is numbered to coincide with the slide it connects to -- e.g., handout MC4:4:A goes with Slide MC4-4-4). We suggest you print them out and place them in a binder of some sort (e.g., 3-ring binder). As you do so, place the slide on the left-hand facing page and the Slide Notes on the right-hand facing page, so that both can be viewed at the same time. We also suggest that the handouts be laid alongside the binder as you read each module, because we will be referring to them as we go along. When completed, you can return the handouts to their rightful place in the binder.

### **SLIDE MC4-2 NOTES**

As with all of the modules, this fourth module builds on the information from the previous module(s) but also can stand alone as an independent information source. In this module, you will be shown how to use digital cameras. We will also continue our focus on writing, with a particular emphasis on editing.

For our objectives for this module, the participant will gain an understanding of:

1. student-centered planning activities.
2. how screenplays are developed and integrated into lessons.
3. how storyboards are created.
4. how grouping strategies can be applied.
5. the revision component of recursive writing.
6. video and its use in multimedia presentations.
7. digital cameras and their use.

### **SLIDE MC4-3 NOTES**

We will continue to remind you of "SCT&Me," which stands for "Students, Curriculum, Technology, and Me (the teacher -- you)." As we mentioned, all four components of the framework work together as technology is successfully integrated into mini-lessons. The purposes of the framework are to identify the key components of technology integration and to provide a frame of reference as you proceed through each module.

### SLIDE MC4-4 NOTES

As always, we will begin with the students. In the third module, we examined information about student planning. We continue along the same lines in Module Four by providing a number of planning activities designed with students in mind. As before, we acknowledge the work of the San Mateo County Board of Education, which graciously allowed us to use the information from its work.

We have already discussed Design and Idea Boards and Journals and how these tools can help students develop and keep track of their multimedia projects. In **Handout MC4-4:A**, we introduce Content Maps, which give students an opportunity to reflect on what they have learned as they are going through the project and represent their learning in a variety of forms, including text and graphics. If you have used Content Maps successfully in your classroom, take a few moments to jot down your methods and share them with your colleagues on the 4e-zine.

In Module Three, we provided a lesson on Greek Gods and Goddesses. The lesson provided an example of a grading rubric for each activity. In **Handout MC4-4:B**, we provide information on how students can design their own rubric. Establishing a common understanding of the assessment process and allowing students to participate in creating their own assessment standards are important components of project-based learning. Student-created rubrics emphasize student decision-making, collaborative learning, performance-based assessment, and "real world" connections. Students and teachers can use rubrics for planning and assessment throughout the project, and as tools for media literacy. How might your students benefit from creating their own rubrics for activities in which they are engaged?

(continued on next page)

Handout MC4-4:A  
Handout MC4-4:B

### SLIDE MC4-4 NOTES (cont.)

**Handout MC4-4:C** provides information about production teams, which set the stage for student direction. Production teams work together for the duration of a long-term project and provide multiple opportunities for students to collaborate with each other and play active roles in the learning and production process. Consider how the information presented here can be of assistance to your students they plan their projects.

To conclude this section, we provide information pertaining to student-led discussions in **Handout MC4-4:D**. It should be obvious by now that multimedia allows for students to be "in charge" of the process, with teachers serving as facilitators and monitors. Student-led discussions will be an important aspect of group projects. Whether practicing informal collaboration or more formal, real-world-type meetings, students will benefit from taking time early on to develop strategies or guidelines for good student-led discussions. By discussing, developing, and reflecting on student roles, ground rules, and other aspects of group discussions, students can enhance the efficiency of student-led discussions. An established structure for such discussions will also support students' willingness to risk expressing ideas and increase their participation in the process. How can you use the information found on this handout to facilitate effective discussions among your students?

Handout MC4-4:C  
Handout MC4-4:D

## SLIDE MC4-5 NOTES

This slide transitions us to the Curriculum component of SCT&Me and re-introduces segments of the lesson plans and mini-lessons that will be presented. In our last module we presented lesson plans designed by teachers in San Antonio, and more specifically, teachers in Northside Independent School District.

Here we present adapted lesson plans (see **Handout MC4-5:A**) that appear of 4-empowerment's web site. These lessons were designed to help teachers promote screenplay writing by their students. Before you think, "These lessons aren't for me," we ask you to think back to Copy-Paste. Is it possible to include a screenwriting segment in your existing lesson plans? Think about having your students create a short screenplay about a scene in the literary work you are studying. Or perhaps you can examine the author of a poem and create a short screenplay about the author as she or he set pen to paper to write the poem. Or perhaps . . . well, you get the idea -- be creative here. Feel free to share your students' work with your colleagues. Later, we'll show how you can create simulated web pages. Perhaps the students' screenplays can be included in this effort.

Recall that 4-empowerment is sponsoring a screenwriting contest. As you embed a screenwriting lesson into your lesson plan, identify students who may have interest in expanding their screenplay for contest submission.

We also provide what we think is an interesting depiction of how Storyboards are created (see **Handout MC4-5:B**). After examining the handout, consider how your students can use the information presented in the handout to craft a storyboard of their own. One challenge might be to identify professionals in your area with expertise on this topic. You may want to start with your theater department, if there is one. Is there a teacher in your school who has experience designing and using

Handout MC4-5:A  
Handout MC4-5:B

### SLIDE MC4-6 NOTES

In Module One, we discussed grouping formats and presented various grouping strategies. As you know, grouping allows students to work together cooperatively and generate a product. We once again broach this topic by presenting information about group size and the functions of various group members. Take a moment to look over **Handout MC4-6:A**. As you look over the material, have a listing of your class roster available.

Now consider the lesson found in **Handout MC4-5:A**. We want you to divide your class roster into groups of four or five. How might the information on the handout assist you as you organize your groups? What role will each student fill during the lesson? Use that information to complete **Handout MC4-6:B**. Write your students' names in the first column. Place a check in the group to which they are assigned, and assign roles based on the requirements of the lesson. What factors influenced your decisions?

Handout MC4-6:A  
Handout MC4-5:A  
Handout MC4-6:B

### SLIDE MC4-7 NOTES

Let us return now to the topic of writing instruction. In the previous module, we presented information provided in the professional development guide *An Introduction to Writing Instruction for Secondary Students* (University of Texas Center for Reading and Language Arts, 2003). As you recall, students in Texas secondary schools are expected to:

- write in a variety of forms for various audiences and purposes;
- select and use recursive writing processes for self-initiated and assigned writing;
- compose original texts, applying the conventions of written language to communicate clearly;
- apply standard grammar and usage to communicate clearly and effectively in writing;
- use writing as a tool for learning and research;
- evaluate their writing and the writings of others; and
- interact with writers inside and outside the classroom in ways that reflect the practical uses of writing.

The "recursive" process involves five stages of writing: Prewriting, Drafting, Revising, Editing, and Publishing. In this module, we are going to focus on the Revising recursive stage of writing. Later modules will cover the remaining two stages.

(continued on next page)

### SLIDE MC4-7 NOTES (cont.)

Here is one of our favorite quotes about recursive writing.

“Tell any group of teachers in a workshop that revision is the key to good writing and you’ll generally see hearty nods of agreement. The trouble is, so much energy has been spent on pre-writing and drafting before we ever get there. Revision is like the last stop on a long, long vacation. Everybody is tired and really wants to get on home, even if it means missing a few things” (Spandel & Stiggins, 1990, p. 106).

We have spent time in the last two modules focusing on the writing process. We have done so because we feel that technology is a tool that is best used when it is one of many tools in the toolbox. So we are including some tidbits about a few other tools that are in our toolbox. We invite you to share strategies you have found to be successful in your work with students, and the challenges you have faced in helping them to become better writers. Up to this point, we have discussed pre-writing and drafting; the focus now shifts to revising the draft. It is always helpful to remember that some students see the draft as the final product and do not share our enthusiasm for the revision stage. Those of us who remember submitting drafts to college or university professors would do well to also remember our feelings when the drafts were returned to us for revision.

By the time struggling writers arrive at the revision stage, they are often tired of writing and are ready to “recopy ” and turn in their papers. They are too exhausted to imagine continuing the task, even if more work would lead to significant improvement. If you’ve ever remodeled your house, you were probably dissatisfied with it. You also probably had a vision of your house’s possibilities. Effective teachers help students both feel dissatisfaction and gain vision with regard to writing so that they will be motivated to continue to “remodel” their work.

For students who struggle with writing, handle their dissatisfaction with sensitivity to their past difficulty with this task. Target a few areas at a time to prevent overwhelming students with numerous revisions.

(continued on next page)

### SLIDE MC4-7 NOTES (cont.)

Struggling writers' failure to continue to "remodel" often stems from their lack of skill in revision, and even from an inability to recognize the need for revision. Effective and struggling writers approach revision very differently.

Effective writers:

- focus on the organization of the text as a whole;
- evaluate the text in terms of their writing goals;
- undertake substantial revision to improve the text; and
- check their grammar, syntax, spelling, and word choice.

On the other hand, struggling writers:

- can't identify what would improve their writing;
- often fail to recognize errors and lapses in meaning;
- lack strategies and skills for solving the problems they can identify; and
- make revisions that do not improve the quality of the text.

However, you can provide struggling writers with a set of specific steps that they can use to revise successfully.

39

The first step in revision is locating problems in the text. Students should not attempt to tackle their writing as a whole to locate these problems. Instead, it will be easier for them to consider the text section by section, and then sentence by sentence, to find areas of difficulty.

Students can think about content during the planning phase using the following questions:

- What do I know about this topic?
- What do I need to know about this topic?
- How can I learn what I need to know?

(continued on next page)

### SLIDE MC4-7 NOTES (cont.)

The recommended steps for the section-by-section part of this process are in **Handout MC4-7:A**. There are four basic options during revision: Writers can add to, delete from, make substitutions in, and rearrange their material. Adding information is generally the easiest revision technique for struggling writers and will usually improve their writing, because most writers fail to give enough information. Help your students write to accomplish their goals by emphasizing revising for purpose, audience, content, and form. **Handout MC4-7:B** outlines questions that students can ask when revising. **Handout MC4-7:C** contains ideas for lessons that will help students improve the quality of sentences used in their writing.

40

When teaching students to revise, it is important to introduce the revision process in segments, allowing students opportunities to practice skills incrementally. For example, first practice peer conferencing, focusing on “purpose” and then on both “purpose” and “audience.” As students become more successful with pieces of the revision process, they build on their skills until they can revise their entire product for purpose, audience, form, and content. **Handout MC4-7:B** can be used in class as a checklist to assist students in this process.

This slide displays an example of a color-coding revision strategy for expansion. To begin the color-coding process, the teacher or peer editor chooses and highlights one or two sentences for the writer to expand. The writer then works to incorporate more complex form and content into those sentences.

If the writer cannot expand on his or her own, then the teacher can demonstrate. For example, the teacher can provide a list of adjectives and ask the student to add at least one “describing word” per sentence. On the slide, the First Draft is an example of “bare bones ” writing and the Working Draft shows the paragraph after the first and fourth sentences were expanded. The writer can ask at least two questions regarding each sentence to find ways to expand them. For examples of ways to use expansion across multiple drafts, refer to **Handout MC4-7:D**.

(continued on next page)

Handout MC4-7:A  
Handout MC4-7:B  
Handout MC4-7:C  
Handout MC4-7:D

### SLIDE MC4-7 NOTES (cont.)

Consider the following additional ideas on revision strategies and color-coding.

- Use teacher conferencing with the struggling student to discuss and model expansion for the existing draft.
- Highlight a few sentences that need expansion. With only a small amount of text highlighted, the student can focus more clearly and with less frustration than if asked to deal with the entire passage.
- Choose a specific color for each revision type (for example, yellow for expansion: adding more complex content or form; and red for elaboration: clarifying ideas that are presented).
- Teach one revision type at a time (for example, expansion, elaboration). Selecting only one revision reduces frustration for the struggling student.
- Use peer questioning to guide the writer toward expansion. Before using peer questioning, students should be familiar with effective techniques for expanding their writing and ways to provide feedback.
- Use a graphic organizer for each sentence if needed. Place the sentence in the center and add at least two additional pieces of information.
- Many students prefer to use a computer for revision. With a computer, many revisions can be made quickly and easily, provided that students possess basic word-processing skills.

The following tips may help you integrate revision instruction into your classroom:

- Empower students and improve their motivation. If students feel ownership of their writing, they will be more inclined to work to improve it. Allow them to make their own choices during revision.
- Encourage additions. Most students' writing is underdeveloped.
- Facilitate peer conferencing and consultation.
- Pose questions related to purpose, audience, content, and form.

(continued on next page)

### SLIDE MC4-7 NOTES (cont.)

Conferencing is an important revision tool. Through a variety of groupings, struggling writers can receive the support they need to eventually revise independently. Students can have a conference with the teacher, a peer, or a small group. Ask participants to describe the strengths and weaknesses of each type of conferencing. Record their answers on a piece of chart paper.

The revision conference has six steps.

1. The partner listens and praises.
2. The writer and partner reread and evaluate.
3. The writer records questions, comments, and suggestions.
4. The writer asks the partner questions about Step 3.
5. The partner discusses questions, comments, and suggestions with the writer.
6. The writer revises.

You can also use **Handout MC-7:E** as a guide for students..

Teaching how to conduct a revision conference will pay off in the long run by making students more independent. You should also teach students to give specific praise, to ask helpful questions, to make constructive comments, and to give suggestions.

- Modeling is extremely important in teaching conferencing. To demonstrate, you can:
  - prepare a monologue in which you play the roles of both the writer and the peer;
  - ask for a volunteer from the class to help model conferencing;
  - enlist the help of another teacher or an aide; and
  - tape-record a good conference.
- While you are conferencing, other students can be engaged in reading, writing, or peer conferencing.

Handout MC4-7:E

## SLIDE MC4-8 NOTES

In Module One, we noted that each module would contain information about a particular media category. This module's focus will be on video. Although all media make a significant impact on a presentation, here is something special about moving pictures. We can recall being at workshops watching a PowerPoint presentation about integrating technology into lesson plans. The speaker was effective and the PowerPoint slides were well put together (with just enough graphics to make it interesting and various fonts and styles to add eye-catching effects). But the clincher was when the speaker showed a film clip of a teacher (embedded into the PowerPoint presentation) talking about how her students reacted to the lessons. Just the presence of video within the presentation, not as an adjunct but as a part of the presentation, made a lasting impression. As an aside, when we attend conferences, we pay attention to "neat things" the speaker does so that we can "borrow" an effective presentation style or effect. The inclusion of video was one thing we came away with from this presentation.

That said, we call your attention to **Handout MC4-8:A**. Here you will find considerable information that we hope you will find interesting and informative. Specifically, information pertains to:

- procedures for digitizing video
- constraints on the file size of digital videos
- digital video formats
- rights acquisitions for digital video files
- video resources on the Internet
- video resources on CD-ROM
- video guidelines

As you look over the information, consider how video segments can enhance your lessons and add a sense of "here and now" to the topics being studied. Also, consider how this information connects to (or "interfaces with" -- another technology jargon gem) information found in other modules.

Handout MC4-8:A

### SLIDE MC4-8 NOTES (cont.)

Continuing our focus on video, we offer **Handout MC4-8:B**, which provides advice on conducting video interviews. As you may recall from Module One, we often provide reading comprehension strategies before reading, during reading, and after reading. Similarly, this handout provides interviewing strategies before the interview, during the interview, and after the interview.

Finally, we discuss sound qualities that are required while making videos. More specifically, we discuss in **Handout MC4-8:C** the several types of microphones that you can use to gather sound while conducting interviews or using video for any purpose where sound is required. Which one you use depends on your purposes. You may not have access to all of these microphones, but there may be resources available to your school or district (e.g., your Education Service Center) wherein a variety of mikes are available.

Handout MC4-8:B  
Handout MC4-8:C

## SLIDE MC4-9 NOTES

In this section, we provide information about different technology tools. Module Four will focus on digital cameras. We were able to track down some interesting digital camera information on the Internet. We are most appreciative to Keith Lightbody for letting us copy some of his material at <<http://members.ozemail.com.au/~cumulus/digcam.htm>> (see **Handout MC4-9:A**). If you like the material, visit his web page and download additional information -- there is a lot of great information to be found. We would ask that you pay particular attention to the author's comments about educational uses, and some troubleshooting tips he provides. Remember that all cameras operate a bit differently, but most of this information is pretty generic and should be of use. Happy reading!

**Handout MC4-9:B** provides information on the three basic camera shots: wide shots, medium shots, and close-up shots. The next three handouts deal with camera angles (see **Handout MC4-9:C**), camera movement (see **Handout MC4-9:D**), and tripod use (see **Handout MC4-9:E**). How might the information in these handouts benefit your students as they conduct interviews or gather information using video or snapshots?

We conclude this section with information on basic lighting (see **Handout MC4-9:F**) and how you compose and frame your shots (see **Handout MC4-9:G**). After reading the information, take your digital camera out of its case and take pictures using the information found in these handouts. Feel free to share your pictures and comments on the 4e-zine.

Handout MC4-9:A  
Handout MC4-9:B  
Handout MC4-9:C  
Handout MC4-9:D  
Handout MC4-9:E  
Handout MC4-9:F  
Handout MC4-9:G

### SLIDE MC4-10 NOTES

Okay, it is time once again to remind you that the final "piece of the puzzle" is "Me" -- or you, actually, the language arts teacher. As we have said over and over, the student is the focal point of the instruction, and the curriculum and technology are tools to help meet his or her academic needs, but it is the teacher puts it all together. Here we once again share a particular web site with you that we have found to be helpful in our struggle to learn technology. For this module, we have selected

<http://www.drscavanaugh.org/digitalcamera/>

This site tells you all you need to know, and some information you don't need to know, about using digital cameras.

Some of the information may be a bit obscure, but if you are creative (and we know you are), you can "take the information and run with it." Do so at your leisure. What we found interesting was the "short video" that can be created using digital cameras. These may be only 15 to 60 seconds in length, but if students are embedding the videos into PowerPoint, you do not want segments much longer than that anyway.

While we're on the topic of digital cameras, here's another site we like:

<http://www.geocities.com/Athens/Olympus/7123/camera.html>

This web page contains an incredible amount of information that we think you will find helpful. There are a lot of links, so be prepared to hunker down and spend some time surfing the Net.

Again, we hope that these two sites will help continue to stimulate your interest in your further technology integration development.

(continued on next page)

### **SLIDE MC4-10 NOTES (cont.)**

This concludes the first module. Let us take a moment to re-examine the objectives we set forth in the beginning of this module.

The participant will gain an understanding of:

1. student-centered planning activities.
2. how screenplays are developed and integrated into lessons.
3. how storyboards are created.
4. how grouping strategies can be applied.
5. the revision component of recursive writing.
6. video and its use in multimedia presentations.
7. digital cameras and their use.

How many of these objectives do you feel were met? How many were not? Why? Feel free to share with us your ideas concerning how the module could be improved.

Finally, we have noted several times in the module our desire that you share information with us and your colleagues using the 4e-zine. We'd like to take this opportunity to once again remind you to do so. See you next time, and don't forget to **INTEGRATE TECHNOLOGY INTO YOUR LESSON PLANS!!!**