GRADES 6 TO 12

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General Education Leadership Network

a MAISA Collaborative

Essential Instructional Practices for Disciplinary Literacy: Beyond "the Core"

This document was developed by the **Disciplinary Literacy Task Force**, a subcommittee of the Michigan Association of Intermediate School Administrators (MAISA) General Education Leadership Network (GELN), which represents Michigan's 56 Intermediate School Districts.









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What is the Purpose of this Document?

This resource supports teachers in important content areas that are often overlooked in traditional literacy efforts, specifically Dance/Movement, Drama/Theatre, Music (Choral and Instrumental), Physical Education/Health, Visual Arts, and World/Heritage Languages. Created by teacher experts and consultants, this document builds on *Essential Instructional Practices in Disciplinary Literacy: Grades 6 to 12* and is designed to evolve as we gain a deeper understanding of how literacy works in various secondary subjects. This document is intended to be used in conjunction with the *Essential School-Wide Practices for Disciplinary Literacy: Grades 6 to 12*. Not all secondary courses are represented in this document; however, the examples can inspire educators to adapt these ideas in their classrooms. The document offers examples, tools, and background knowledge to help educators:

- Teach literacy skills in their discipline
- Advocate for the importance of their courses
- Support district-wide literacy goals
- Apprentice students into the ways experts use literacy to tackle authentic problems

These practices should be viewed as essential components of instruction at the secondary level. While the examples in the tables are helpful, they don't cover everything teachers might do. This document is not a list of instructional standards, nor is it meant to be an evaluation tool or checklist, but rather a resource for planning and implementing teacher professional learning opportunities that promote research-supported teaching practices. Teachers will need time, opportunities to collaborate, and differentiated professional learning to implement these practices.

What is Disciplinary Literacy Instruction?

Disciplinary literacy is about teaching students the specific ways that experts in various fields read, write, think, and communicate. Each discipline—whether it's music, health, math, world language, or art—has its own way of using language and texts. When teachers use disciplinary literacy practices, they help students:

- Understand how professionals in their subject use texts, data, symbols, and language
- Learn subject-specific vocabulary and communication styles
- Tackle real-world problems using authentic tools and methods

Teaching disciplinary literacy involves apprenticing students to become skilled in these habits through explicit instruction, intentional modeling, scaffolded learning, supported practice, and opportunities for authentic problem solving and meaning making. In performance-based subjects, this often happens naturally through "doing the work" of the discipline, like performing, creating, or demonstrating.

Disciplinary literacy instruction helps students learn the content and practices of secondary courses and also helps them develop critical literacy and thinking skills. This includes, but is not limited to, the use and production of a wide range of texts. The role of text is of particular importance in disciplinary literacy and instruction, and in this context, text refers to any kind of encoded information that students are asked to analyze, use, or produce. Texts in these disciplines can sometimes look different and require different literacies for understanding them. For example, musicians read notation, artists read paintings, and students in physical education read a demonstration or playbook. In other words, apprenticing students in disciplinary literacy is really about helping students to become more literate in specific disciplines.

To be "literate" in a context or discipline means students can:

- Consume specialized encoded information (read)
- Construct meaning from that information (think)
- Communicate specialized, encoded meaning (write/speak/perform)

Why is Disciplinary Literacy Important?

Disciplinary literacy instruction should begin in elementary school and continue throughout secondary settings as educators support students in developing identities as scientists, artists, mathematicians, and musicians.

We believe that:

- Effective communication is crucial across academic disciplines, fostering learning. Middle and high school play a pivotal role in shaping positive student attitudes toward discipline-specific communication. Every student is capable of engaging in disciplinary literacy practices.
- Ensuring fair access to ambitious disciplinary literacy instruction is the baseline standard for Michigan's students. Instruction should be inclusive of students' diverse backgrounds and current contexts, talents, and interests, irrespective of location or school.
- Disciplinary literacy is empowering, extending beyond secondary education. Well-versed community members actively contribute to and enhance democratic societies.
- Teaching disciplinary practices, language, and tools requires deliberate, coherent efforts. Educators, regardless of their subject, can enhance their disciplinary literacy instructional practices through high-quality professional learning in a supportive, growth-oriented system.

Disciplinary literacy instruction also helps to prepare students for critical media consumption, college-level learning, a range of career trajectories, and overall well-being.

What are the Essential Instructional Practices for Disciplinary Literacy?

The *Essential Instructional Practices for Disciplinary Literacy: Grades 6 to 12* is a document outlining sets of 10 research-supported instructional practices that have been shown to increase student achievement and/or engagement with academic literacies. These practices, if implemented in every secondary content classroom at the unit and course level, can make a measurable positive difference in the literacy development and achievement of secondary students in the state.

When implemented well, these instructional practices will help teachers engage their students with the content and skills outlined by the Michigan academic standards at the secondary level. Thus, they are not in competition with the learning of content, but rather in the service of content learning.

The original Essential Instructional Practices for Disciplinary Literacy document has a general set of 10 practices, summarized below, as well as a unique version for each of the four "core" content areas. This Beyond "the Core" document provides ideas and resources to support the application of the *Essential Instructional Practices for Disciplinary Literacy* in other content areas.

Practice 1 Problem-Based Instruction: Develop and implement interactive units of instruction that frame important problems or questions to provide authentic purposes for students to read and write beyond being assigned or expected to do so (e.g. for their enjoyment/interest, to ask and answer questions about humanity, society, their community and/or individual lives, to address needs in their community or beyond, or to communicate with a specific audience).

Practice 2 Diverse texts and abundant reading opportunities in the school

Practice 3 Intentional and standards-aligned instruction in disciplinary reading practices

Practice 4 Intentional and standards-aligned instruction in disciplinary writing

Practice 5 Higher-order discussion of increasingly complex text across varying participation structures

Practice 6 Opportunities for and instruction in critically viewing, speaking, and listening

Practice 7 Intentional efforts to build vocabulary and conceptual knowledge

Practice 8 Ongoing observation and assessment of students' language and literacy development that informs their education

Practice 9 Community networking to tap into available funds of knowledge in support of developing students' knowledge and identities

Practice 10 Metadiscursive awareness within and across academic and cultural domains

Disciplinary Literacy Beyond the Core Instructional Practices: Examples

The information provided in the following sections has been developed by education professionals from the University of Michigan and Oakland Schools with input from a select group of educators from each content area. These are not comprehensive descriptions of disciplinary literacy instructional practices in such courses, but rather initial sets of ideas about how the *Essential Instructional Practices for Disciplinary Literacy* can be implemented in specific Beyond "the Core" courses. Additionally, we have compiled selected quotes from expert interviews and education research and included them in the appropriate section of this document. We encourage educators to read the interviews and consider how they connect to, extend, or even challenge current thinking about disciplinary literacy. While these quotes don't paint a complete picture, they do illuminate many possible connections and applications. Finally, we offer suggested resources to support educators looking to take up this work.

Dance & Movement



ARTICLES & INTERVIEWS

Frambaugh-Kritzer, Charlotte & Buelow, & Simpson-Steele, J.. (2015). What are disciplinary literacies in dance and drama in the elementary grades? *Journal of Language and Literacy Education*, 36, 61-75.	Vocabulary in creative dance and drama often sounds like everyday language. However, within the context of these disciplines, it takes on unique meanings. For example, newly developed National Core Arts Standards (2014) articulate the expression of body in creative drama to include gesture, facial expression, character stance, and emotional state as expressed through strategies such as pantomime or tableaux (Neelands, 2000). As an element of creative dance, the body includes the combination of parts, shapes, and actions as expressed through movement or stillness. For creative dance and drama teachers, the body is a site associated with the construction of knowledge. Thus, "dance can be a place of inquiry and its generative possibilities for deeper understanding" (Snowber, 2012, p. 54). Dance is especially powerful in posing questions through aesthetics, engaging audiences in dialogue through art (Borstel, 2007). Additionally, dancers who take up inquiry develop their own variations of body motion, time, space, and energy to explore and imagine expressive movement possibilities (Stinson, 1988).
Interview with Dr. Melanie Van Allen, dancer, dance instructor, choreographer, and researcher	"...last year I did a piece called the Van Allen Belts, which is my last name, Van Allen... I researched the Van Allen belts, which are radiation belts that surround the Earth. That's how the astronauts had to figure out how to get to space, going around these Van Allen belts... so I thought, wow, like what if I did a piece about the galaxy and the Van Allen belts and radiation belts and how they move and how the planets move? So I created a piece last year based on a lot of research I did on how the galaxy moves... movement patterns, and I just went from there. I'm not very scientific usually, but that was very scientific for me. So like for instance, you could teach a whole model of the solar system through movement in the classroom. You know, like that's something very tangible through the body that could really be fun and it makes sense. Because I could never remember the order of the planets, never, and then once I started working on this piece, I have it now... because I had to do it through my body. "You can see the body as a text that tells you a lot about a culture. And as far as more aesthetically, that also ties into storytelling through the body... Isadora Duncan, she's considered the godmother of modern dance, she famously said, "If I could tell you what it meant, there would be no point in dancing it." So again, that idea of dance is the thing that you can't say in words. I think that's where you can do a lot of interesting work. It's subversive. You have room to do things that words can't do."

Practice 1: Problem-based instruction

Develop and implement interactive problem-based units of instruction that frame authentic problems to help establish purposes for students to read, write, and communicate beyond being assigned or expected to do so (e.g. for their enjoyment/interest, to ask and answer abstract and authentic questions about their community and individual lives, to address needs in their community or beyond, and to communicate with a specific audience).

Examples of disciplinary problems/questions teachers might use to frame instruction:

- How do I use my body and movement to communicate feelings and/or tell a story?
- What can dance teach us about culture?
- How has dance changed/evolved over the years?
- What factors influence how we express ourselves artistically?
- What does it mean to be a dancer?
- What do power and identity have to do with dance?
- What forms of dance tend to be seen as "better" or more valued, and why?
- What is creativity, and why is it important?
- What would the world look like if there were no artistic expression?

Practice 2: Diverse texts and abundant reading opportunities in the school

Examples of discipline-aligned texts/representations teachers might curate, adapt, or create for students:

- Body
- Dance map
- Review/critique
- Diagram
- Photograph
- Video
- Print texts – background, context, story, biographies
- Newspapers, advertisements, posters
- Self-care, injury prevention guides, etc.
- Musical score
- Song lyrics

Practice 3: Intentional and standards-aligned instruction in disciplinary reading practices

Examples of purposes for reading / viewing / listening disciplinary texts:

- To be inspired
- To be entertained
- To plan/enact a performance
- To gain cultural/historical context
- To critique/evaluate
- To self-assess
- To learn about a performance, piece, or choreographer
- Explore connections to other art forms or subject areas
- Learning about self-care and injury prevention

Examples of how students might engage with disciplinary texts through purposeful reading, writing, discourse, and multimodal activities aligned to inquiry:

- Connections to other works
- Compare and contrast dance works
- Explore and differentiate types of dance (ballet, modern/contemporary, hip hop, etc.)
- Develop/enhance dance vocabulary

Practice 4: Intentional and standards-aligned instruction in disciplinary writing

Examples of discipline-aligned writing products:

- Dance maps
- Explanations
- Performance descriptions/previews
- Programs/program notes
- Funding requests/proposals
- PR materials
- Choreography notation
- Journaling and reflective writing

Examples of discipline-aligned purposes for writing:

- Planning
- Choreography
- Explanation/description
- Event promotion
- Reflection
- Goal setting

Practice 5: Higher-order discussion of increasingly complex text across varying participation structures

Examples of structures for discussion that are grounded in disciplinary texts, encourage multiple perspectives, and develop disciplinary thinking:

- Collaborative analysis of videos of performance
- Side coaching
- Group review of dance map
- Model and scaffold the language of critique and interpretation used in the dance field during student discussions
- Problem-Solution Roundtable on dance injuries and prevention

Practice 6: Opportunities for and instruction in critically viewing, speaking, and listening

Examples of speaking and listening opportunities that are embedded in authentic disciplinary purposes and practices:

- Critiques
- Explanation and interpretation
- Coaching
- Choreography
- Seeking support
- Introducing works of dance
- Talking about the art of dance
- Advocacy

Practice 7: Intentional efforts to build vocabulary and conceptual knowledge

Examples of discipline-specific vocabulary and language structures students might build through explicit instruction and applied practice:

- Techniques, movements
- Types or genres of dance
- Cultural connections to dance vocab (French words for ballet; US slang for hip hop)
- Basic through advanced dance vocabulary

Practice 8: Ongoing observation and assessment of students' language and literacy development that informs their education

Examples of discipline-aligned assessment practices to monitor and support students' disciplinary literacy development:

- Performance assessments... literally
- Conferencing, self-reflection, and peer feedback supported by rubrics
- Festivals

Practice 9: Community networking to tap into available funds of knowledge in support of developing students' knowledge and identities

Examples of community networks and resources:

- Local performers and spaces
- Local traditions, cultural practices
- Telling local stories
- Inclusion of local dance studios
- Families

Practice 10: Metadiscursive awareness within and across academic and cultural domains

Examples of practices that encourage metadiscursive awareness:

- Discussion of choreography choices and how they shape storytelling
- Analysis of different multimedia texts and how they might contribute to or take away from a performance
- Dance as discourse and text
- Power, identity, and value issues associated with different forms of dance and their discourse (e.g., ballet vs. breaking)
- What responsibilities do dancers have to their consumers?
- How important is the music choice to the development of (a) dance?

Suggested Resources

MAEIA

Dance Connections

Introduction to Literacy in Dance

How to Teach Literacy in Your Dance Classroom

Keys to Developing dance Literacy

National Arts Standards: Dance, Media Arts, Music, Theater, & Visual Arts

The Effectiveness of Problem-Based Instruction

Building Background Knowledge Through Reading: Rethinking Text Sets

Language Field Guides

What is Feedback From Peers?

What are Learning Progressions?

What is Self-Assessment?

SCAN QR CODE FOR LINKS



Drama/Theater

Practice 1: Problem-based instruction

Develop and implement interactive problem-based units of instruction that frame authentic problems to help establish purposes for students to read, write, and communicate beyond being assigned or expected to do so (e.g. for their enjoyment/interest, to ask and answer abstract and authentic questions about their community and individual lives, to address needs in their community or beyond, and to communicate with a specific audience).

Examples of disciplinary problems/questions teachers might use to frame instruction:

- How do I use my body and movement to communicate feelings and/or tell a story?
- How do I bring a character to life?
- What do drama and theater contribute to culture?
- How can acting be used to educate?
- How can acting help people through difficult times?
- How does set and lighting design contribute to the overall production?
- What is creativity, and why is it important?
- What would the world look like if there were no dramatic expression?

Practice 2: Diverse texts and abundant reading opportunities in the school

Examples of discipline-aligned texts/representations teachers might curate, adapt, or create for students:

- Body
- Stage map/diagram
- Review/critique
- Script
- Treatment
- Photographs
- Video
- Print texts – background, context, story

Practice 3: Intentional and standards-aligned instruction in disciplinary reading practices

Examples of purposes for reading / viewing / listening disciplinary texts:

- To be inspired
- To learn lines
- To explore a character and make decisions about how to enact
- To learn about a playwright
- To plan/enact a performance
- To gain cultural/historical context
- To critique/evaluate
- To self-assess
- To study a play for its intrinsic value

Examples of how students might engage with disciplinary texts through purposeful reading, writing, discourse, and multimodal activities aligned to inquiry:

- Critique
- Rehearse/repeat
- Read out loud in different ways
- Readers Theatre

Practice 4: Intentional and standards-aligned instruction in disciplinary writing

Examples of discipline-aligned purposes for writing:

- Creating a new work
- Adapting an existing work
- Educate audiences
- Critique
- Planning
- Explanation/description
- Event promotion

Examples of discipline-aligned writing products:

- Stage maps
- Stage directions
- Scripts
- Explanations
- Performance descriptions/previews
- Programs
- Funding requests/proposals
- PR materials
- Program notes

Practice 5: Higher-order discussion of increasingly complex text across varying participation structures

Examples of structures for discussion that are grounded in disciplinary texts, encourage multiple perspectives, and develop disciplinary thinking:

- Collaborative analysis of videos of performance
- Side coaching
- Group review of the stage map and set
- Taking notes from the director

Practice 6: Opportunities for and instruction in critically viewing, speaking, and listening

Examples of speaking and listening opportunities that are embedded in authentic disciplinary purposes and practices:

- Performance!
- Critiques
- Explanation and interpretation
- Seeking support
- Talking about the art of theater
- Advocacy
- Auditions

Practice 7: Intentional efforts to build vocabulary and conceptual knowledge

Examples of discipline-specific vocabulary and language structures students might build through explicit instruction and applied practice:

- Techniques, movements
- Stage and performance vocab
- Script vocab

Practice 8: Ongoing observation and assessment of students' language and literacy development that informs their education

Examples of discipline-aligned assessment practices to monitor and support students' disciplinary literacy development:

- Performance assessments... literally
- Conferencing, self-reflection, and peer feedback supported by rubrics

Practice 9: Community networking to tap into available funds of knowledge in support of developing students' knowledge and identities

Examples of community networks and resources:

- Local performers and spaces
- Local traditions, cultural practices
- Telling local stories

Practice 10: Metadiscursive awareness within and across academic and cultural domains

Examples of practices that encourage metadiscursive awareness:

- Discussion of the author's craft and word choice
- Discussion of historical language in a play, particularly anachronistic language.
- Is acting an art?

Suggested Resources

Building Background Knowledge Through Reading: Rethinking Text Sets

Figure 1 A Picture of Disciplinary Literacy Lent.pdf

Language Field Guides

MAEIA

Michigan Merit Curriculum: Visual Arts, Music, Dance, and Theatre

National Arts Standards: Dance, Media Arts, Music, Theater, & Visual Arts

Strategies From the Dramatic Arts Can Enhance K-12 Students' Engagement | Edutopia

Theatre Connections

The Effectiveness of Problem-Based Instruction

United Nations Sustainable Development Goals

What is Feedback From Peers?

What is Self-Assessment?

What are Learning Progressions?

SCAN QR CODE FOR LINKS

Music - Choral & Instrumental



ARTICLES & INTERVIEWS

Dunbar, L., & Cooper, S. (2020). Speaking the Same Language: How the Kodály Method Promotes Disciplinary Literacy. *General Music Today, 34*(1), 14–20.	"Teaching students to be literate in music includes reading and writing symbolic notation, reading a music score, interpreting conducting gestures, and listening to sound (Moxley et al., 2012). Listening to sound and determining the rhythms and pitches occurring, followed by writing, is commonly known as dictation in the music field. Clay (2001) has defined the reading process as "a message-getting, problem-solving activity" (p. 1), in which students search for and receive verbal and perception information, take the information to make decisions, monitor and verify the decisions, and respond."
Interview with Dr. Vicki Bigelow, vocalist, music educator, and UM School of Education program evaluator	"... there's a certain literacy that I've developed over the years. I can read music and so I understand what the notes mean that I see in front of me. I can interpret that music and also the vocabulary that goes with that, like andante or something like that, which means walking or walking speed. I immediately know what that means and what the composer wants me to do when I see those words, but also the notes. And I will see a tempo, how fast I should go, and respond. So there are those kinds of literacies involved. "Then if it's vocal music, there's the literacy of text that I have to understand ... all of the historical or other pieces involved in that composition. There's a piece that would give you an example of that. It's called Gretchen am Spinnrad, which means Gretchen at the spinning wheel in German. And it's related to the story of Faust. And Gretchen is sitting at a spinning wheel and she's singing about how her heart is full of pain and all this. And then she sees Faust at the window and there's her feelings about that. But the interesting thing about that piece is that you have a spinning wheel sound going on in the piano. So all of these elements come together in the music and lyrics, and those types of things that I would have to know about as I'm trying to interpret."

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Research Base

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Practice 1: Problem-based instruction

Develop and implement interactive problem-based units of instruction that frame authentic musical problems to help establish purposes for students to read, write, and communicate beyond being assigned or expected to do so (e.g. for their enjoyment/interest, to ask and answer abstract and authentic questions about their community and individual lives, to address needs in their community or beyond, and to communicate with a specific audience).

The Teacher:

- engages students in authentic investigations about music and performance in their communities and world, and supports them in using critical thinking and analysis to conduct those investigations;
- engages students in generating and asking questions about musical concepts, practice, composition, or aspects of performance such as style, articulation or technique;
- engages students in disciplinary thinking by observing, listening, analyzing, interpreting, creating, revising, and justifying artistic decisions;
- engages students in asking questions about challenges they identify in performance, composition, or analysis, and supports them in identifying and experimenting with strategies on how they might address them;
- engages students in considering how elements of music, as well as compositional and theory techniques communicate mood, meaning, or story in both performed and student-created works;
- aids students in relating, associating and communicating their emotions, feelings, or lived experiences to their music making;
- engages students in making, explaining, and justifying artistic decisions using musical evidence and appropriate vocabulary;
- engages students in analyzing the impact of performance choices (tempo, dynamics, articulation, style, instrumentation, etc.) on the mood, story, or message they are hoping to convey;
- engages students in analytical reflection to identify areas of strength or growth in their own performance or compositions, those of the ensemble, or those of another individual or group;
- engages students in analysis of lyrics, form, or compositional technique to ascertain why a composer or performer made the choices they did, and how those choices impact a performance;
- helps students make sense of music from different time periods, cultures, and regions, and encourages respectful discussion around diverse perspectives in music-making;
- helps students understand the features of different genres/styles of music from different time periods and cultures and how they fit into the larger picture of the world in a certain time and/or place;
- helps students understand the features of different musical forms and styles (concerto vs sonata; jazz vs. country);
- aids students in seeing themes from lyrics and/or musical pieces in their everyday lives and identities;
- creates opportunities for students to see themselves as performers, composers, and musicians in their everyday lives by engaging in real-world musical experiences (e.g. composer showcase or performances within or outside the school community);
- provides regular opportunities for students to make meaningful choices in repertoire, interpretation, rehearsal strategies, programming, listening examples, composition and improvisation, and presentation of their musical work;
- offers regular opportunities for students to collaborate with peers in creating, analyzing or presenting their music and displaying their knowledge;
- provides explicit instruction in techniques and concepts for students to apply to current and future music making;
- provides scaffolded support to students as needed to assist them in developing their musical proficiencies, removing supports over time to generate more independence; and
- differentiates instructional processes and product expectations based on frequent, formative, growth-oriented feedback that affirms high expectations and support for all students.

Practice 1: Problem-based instruction (cont.)

Examples of disciplinary problems/questions teachers might use to frame instruction:

- How do/can I use music to communicate feelings and/or tell a story?
- How do direction and collaboration contribute to a performance?
- How do individual musicians/singers contribute to a piece or performance?
- To what extent does/should the background of a piece (cultural context, composer, etc.) inform a performance?
- Who is music for, and how does the consideration of the audience shape my playing/singing?
- Why do we sing and play?
- Does practice really make perfect?
- How can I improve and develop my technique?
- What can music teach us about history and/or culture?
- How can people express themselves through music or song?
- What would the world look/sound like if there were no music?
- Why do retail businesses play background music?
- What is creativity, and why is it important?
- What would the world look like if there were no artistic expression?

Instructional example: In a music classroom, many aspects of rehearsal and development of artistry are addressed through problem- based instruction. Teachers may:

- ask students to reflect on what they hear as they perform in order to identify areas of strength, as well as potential areas for growth, and suggest strategies to improve performance.
- verbally guide students through identifying problems or questions in their music making rather than telling them what the problems are or what questions they should be asking.
- guide students to engage with previously taught strategies for addressing problems or questions that they may encounter in their music making.
- ask students to lead these inquiries.
- have students work through problem identification and solving in small groups.

Music as Time and Place

Music is an expressive art form that often takes the characteristics of the time and place it was created. It can reflect cultural values, priorities, and identities. You have been asked to compose music or select music for a motion picture with a particular setting.

- **Questions:** Describe the scene or setting of the motion picture that you are trying to score. How does the music selected reflect the scene, story, or idea you are trying to portray? How does it reflect time and place? What characteristics of the music help to identify the time and place it represents?

The Forensic Musicologist

Students analyze a real life legal battle, such as the copyright dispute over Dua Lipa's "Levitating" and Artikal Sound Systems "Live Your Life." The team must analyze melodies, harmonic progressions and rhythmic structures to compile evidence. They present their evidence-based findings to the class.

The Protest Playlist

Students explore the intersection of music and history by addressing a social issue (Civil Rights, mental health, inequality, climate anxiety, etc.) Students must select, compare and analyze songs that reflect social change across different eras. Students complete a digital presentation or playlist detailing the historical background of the event and arguing how the lyrics/music of the selected songs represent the spirit of the issue.

Practice 2: Diverse texts and abundant reading opportunities in school

The Teacher:

- provides access and regular opportunities to explore culturally relevant musical texts that provide entry into musical concepts and/or investigations of musical ideas, historical and cultural contexts, and the ways music reflects and shapes human experiences;
- provides access, support, and regular opportunities to work with a wide range of diverse forms of musical texts of varying complexity and genres that reflect diversity across time, cultures, ethnic groups, geographic locations, genders, and social roles that include (but are not limited to):
  - Western art music notation of rhythm and pitch;
  - non-traditional notation;
  - song lyrics & librettos;
  - expression vocabulary in various languages;
  - visual and aural modeling/demonstrations;
  - visuals (fingering charts, conductor cues, etc.) ;
  - rehearsal markings and annotations;
  - oral traditions and music learned by ear
  - photo, audio, or video representation of musical performance, practice, technique, or artistry
  - text analysis, critique and reviews; and
  - informational, biographical and historical perspective texts about compositions, composers;
- provides access and regular opportunities to engage with culturally relevant musical texts that reflect students' own identities, interests, and experiences, including career explorations, as well as identities, interests, and experiences different from their own;
- intentionally highlights the use of mathematics, reading and writing, science, social studies, other arts, world languages, and technology within music, encouraging students to see it as connected to other subjects and relevant to their daily lives; and
- provides opportunities for students to engage with multiple performances or interpretations of the same musical work in order to compare artistic choices, evaluate evidence, and develop their own interpretations.

Examples of discipline-aligned texts/representations teachers might curate, adapt, or create for students:

- Score/sheet music
- Instrumental diagram or chart (e.g., fingering charts for saxophone or guitar tab charts)
- Article about a composer or musician
- Review/critique
- Lyrics
- Photographs
- Video
- Audio recordings
- Print texts – background, context, story, theory
- Biographies
- Textbooks
- Conducting gestures
- Non-traditional notation
- Technique or skill demonstrations
- Rehearsal markings & score annotations

Instructional example: In a music classroom, diverse texts and reading opportunities are abundant:

- Students are often reading sheet music which incorporates notation symbols for notes and rhythms, but also terms and vocabulary that dictate other performance parameters such as tempo, style, articulation, and technique.
- Musical texts can take the form of an auditory medium, such as performance recordings, or as a visual and auditory medium such as a video recording.
- Students can be exposed to many forms of musical analysis either in written form, verbal form, or visual charts.

Music Text in Many Forms

Musical texts can take many different forms. From printed sources like sheet music, musical analysis, and performance critiques, to non print forms such as audio or video recordings and live performances. Choose a piece of music that has significance to you. It can be something relevant to your culture, interests, or lived experience. Find and present three different musical text forms of this piece of music.

Reflection Questions:

- How is this piece of music significant to you?
- What forms of musical text were you able to find for this piece?
- In what context could each form of text be helpful or significant in sharing this piece of music?

A variation on this idea: Pick a theme or idea that is important to you. Find 3 different types of musical "texts" related to this theme/idea and explain how they connect. You can share your work in a written paper, a slide presentation, a lecture, a video or a podcast.

Protest Music

Essential question: How can a song inspire change in society? The teacher will help students discover that music can be political and holds social power through activating background knowledge; inquiry; modelling a framework for analyzing music; engaging students in disciplinary texts that connect to historical and cultural contexts; and engaging in academic discourse. Student groups will research and analyze one protest song from different countries by listening to the song, analyzing the lyrics and researching the message of the song. They will create a collaborative document that includes their findings, as well as how the elements of protest music are used within their piece. Texts used: recordings, slides, lyric sheets, video, graphic organizer, or other student-selected texts used for research. The lesson is modelled in the teacher guide and slides linked below.

Teacher guide

Slide deck, Lyrics Handout & Frayer Model

Practice 3: Intentional and standards-aligned instruction in disciplinary reading practices

The Teacher:

- establishes compelling reasons (see Practice #1) for reading, listening to, and viewing a variety of music texts (see Practice #2);
- provides opportunities for students to apply disciplinary tools and concepts when working with text, such as:
  - explicitly names, describes, and models the dispositions, strategies, and patterns of thinking utilized by musicians, composers, conductors, and performers;
  - models through think-alouds how musicians make sense and analyze musical texts, including notation, recordings, performances, composer notes, lyrics, rehearsal markings and conducting gestures;
  - teaches students how to ask questions of ideas in musical texts and define problems to be explored through performance, practice, observation, or discussion and/or writing;
  - provides explicit instruction in vocabulary, musical elements and skills in the context of reading;
  - describes and models how musicians interpret and use notation, fingering charts, conducting gestures, and other conventions to inform performance and musical understanding, and provides students with opportunities to do so themselves;
  - models how musicians evaluate musical texts from different perspectives and engage in musical critique;
  - models how to discern patterns and relationships across texts (e,g, form- verse/chorus/bridge sections); and
  - helps students learn to identify and critique the claims of others, considering both their own perspectives and the possible perspectives of the composor/source;
- connects texts to current social problems or themes, or social contexts in which the music was created;
- scaffolds musical reading activities using a range of strategies including (but not limited to)
  - think or listen alouds;
  - chunking musical texts;
  - guided reading;
  - gradual release (I do-we do-you do);
  - guiding questions;
  - collaborative analysis;
  - isolating rhythms before pitch;
  - using counting or solfege when decoding notation;
  - marking breaths, dynamics, articulations, bowing or expressive qualities;
  - listening to the music while following the lyrics or score; and
  - color-coding or marking musical form;
- models how musicians refine their interpretations of texts over time by incorporating new evidence gained through listening, rehearsal, feedback and reflection.

Examples of purposes for reading / viewing / listening disciplinary texts:

- To be inspired
- To learn lyrics and proper vocal production (choral)
- To learn individual parts and connect them to a larger piece/performance
- To understand the context or background of a piece
- To gain cultural/historical context
- To reflect on the significance of a piece
- To learn about a technique, instrument, etc.
- To critique, evaluate, and reflect on a performance/ rehearsal
- To explore connections to other art forms or subject areas
- To compare and contrast styles and works of music
- To explore and differentiate music from specific musical periods
- To develop/enhance vocabulary
- To determine patterns or form

Examples of how students might engage with disciplinary texts through purposeful reading, writing, discourse, and multimodal activities aligned to inquiry:

- Critique
- Iterative rehearsal and feedback
- Explore different interpretations
- Experimentation and improvisation
- Identify elements of music (meter, key, rhythm, melodic structure, compositional structure, etc.)
- Vocabulary terms and corresponding conducting gestures
- Technique/skill descriptions and demonstrations
- Media reviews (e.g. news articles, blogs, album/ performance reviews, social media sites of musicians)
- Video/documentary review
- Connections to other works (e.g. other musical works, biographies, stories, poetry, historical documents or other arts)
- Compare/contrast musical works
- Program or composer notes
- Fingering charts, diagrams, annotated scores, and posters
- Listening maps

Practice 3: Intentional and standards-aligned instruction in disciplinary reading practices (cont.)

Instructional example: In a music classroom, students are intentionally apprenticed as musicians. This leads to thinking and acting as musicians do on a daily basis. Teachers may:

- model the thinking of and encourage the students to think about things in the way that musicians would.
- ask questions to foster thinking, reading, listening, and observing with musician-specific ideas or objectives in mind.
- model, teach, or share craft-specific strategies and techniques used by musicians to make and communicate meaning through musical performance and composition.

Listen Aloud

Trained musicians are capable of listening to music at a different level than those without training. Their knowledge of music allows for a deeper understanding and analysis of what they are hearing. Your teacher has modeled this depth of understanding by narrating their thoughts as they listen to a piece of music. For this activity, you will use a sound recording device to narrate your thoughts as you listen to a piece of music of your choosing.

Reflection Questions:

- What sorts of observations can you make as you listen to this piece of music?
- What are some things that you notice about this piece because of your musical knowledge?
- What are some specific musical concepts and ideas that you can draw from to help you make your observations?

Rehearsal Investigation

When preparing a piece, students experiment with changing one element: tempo, phrasing, dynamics, articulation, vocal tone, pitch, style (e.g. swung vs. straight), etc.

Reflection Questions:

- What interpretation best communicates the musical intent?
- What evidence supports your thinking?
- How might the audience, context or culture affect your interpretation?

Student Music Annotation

This should include a reflection on what/why they annotated and how the annotations support their learning/performance.

Lyric Analysis

Choral music is filled with descriptive language (simile, metaphor, etc.), often based on poetry. Students work in groups to interpret the text, and then discuss how that informs how the piece should be performed, both musically and with regard to stage presence.

Practice 4: Intentional and standards-aligned instruction in disciplinary writing

The Teacher:

- establishes clear, compelling purposes for writing and communicating about music, music education, and musical performances.
- engages students in writing processes to create music-related texts across various:
  - audiences (e.g., peers, ensemble members, adjudicators, parents, other trained musicians or those without musical training)
  - purposes (e.g., composition, performance, expression, analysis, reflection, goal setting, summarizing, critique, explaining technique)
  - perspectives (e.g. disciplinary, cultural, gendered, racial ethnic)
- consider how language choices and conventions can shift depending on purpose and audience.
- teaches discipline-specific writing practices (composition and improvisation; analysis, critique and reflection or performances and student-created work; score annotation; program notes; practice logs) and explains their purpose and conventions.
- provides opportunities for students to write both formally and informally, using different writing strategies and processes.
  - reinforcing the different recursive stages of developing and communicating musical ideas through both written and musical forms (including generating ideas, planning, drafting or creating, revising through reflection and feedback, and sharing with an audience).
- teaches students to use digital tools to support communication and deepen understanding.
- scaffolds musical writing tasks to support students towards reaching independence in reading, writing, and research.

Practice 4: Intentional and standards-aligned instruction in disciplinary writing (cont.)

Examples of discipline-aligned writing products:

- Critique and reflection, peer and self-assessment
- Rehearsal and technical notes - practice guides
- Rehearsal schedules, goals, techniques, etc.
- Lyrics
- Sheet music, notation, scores
- Explanations
- Performance descriptions / Previews
- Programs - program notes
- Funding requests/proposals
- PR materials
- Blog / Journaling
- Textbooks
- Musical Theater book and musical compositions
- Commissions

Examples of discipline-aligned purposes for writing:

- Critique and reflection
- Self-assessment
- Technical development
- Creative expression
- Explanation/description
- Event promotion
- Program notes
- Advocacy
- Blog / Journaling
- Marketing / Advertisement (jingles)
- Commissions

Musical Writing for Different Audiences

When writing about music it is important to consider the audience for which it is intended. As your teacher has modelled for you, writing for those without musical training will be different from writing for an audience of fellow musicians, or writing for an audience with a specific musical skill set. To illustrate this, you will write a set of concert notes intended for three different audiences. One for the general public, one for musicians, and one for musicians with a particular skill set similar to yours.

Reflection Questions:

- What would be an example of information that is important to include for all three audiences?
- What is an example of information that would be appropriate for musician audiences, but not necessarily for the general public?
- What is an example of information that would only be useful to musicians with your particular skillset?

Quick Writes

- **Check for understanding:** "Yesterday we talked about the differences between legato and staccato. In your own words, describe what the difference is, what it sounds like and what it feels like when you perform legato and staccato passages on your instrument. Give an example of where staccato or legato occurs in the music we are performing."
- **Active Listening:** Before rehearsal begins, play a recording and ask, "When you listen to this piece, what do you notice about the orchestration and compositional techniques of the introduction and the subsequent entrance of the voices?"
- **Summarizing Learning:** At the end of the class period, ask students to write three sentences to describe what improvement they feel they need to make on a particular piece or section of the music for the next day. Alternatively, they might also write about one new thing they learned in class that day, and how it ties into the learning objective.
- **Think-Pair-Share:** "You do not have a tuner available and are performing as a trio. The trio is not in tune throughout the composition. Using what you learned about tuning and intonation, how would you fix the problem? Compare your answers with a partner and come up with a plan."
- **Critical Thinking:** After listening to a recording from the last rehearsal, identify one musical concept/technique that was well done. Explain specifically how the group attained success, and what steps you could take to reproduce this success at the next rehearsal. How might building on group strengths improve individual musicianship? Compare with a partner to see where your ideas overlapped, and share your findings with the group.

Practice 5: Higher-order discussion of increasingly complex text across varying participation structures

The Teacher:

- establishes compelling reasons (see Practice #1) and allocates time for whole-group, small-group, and paired discussions around musical content and texts, including student-created texts;
- teaches students how to participate in productive discussions to analyze and reflect on performance, rehearsal strategies, artistic choices and lyrics;
- has students use appropriate evidence from the text (video, recording, performance, sheet music, conductor cues) to support claims in discussion;
- poses questions that foster deeper understanding, as well as the development of critical viewing, reading and listening of diverse texts (including visual texts);
- engages students in disciplinary-specific thinking and reasoning to improvise and compose musical pieces within specific guidelines or forms;
- helps students make sense of musical texts/ performance styles from different time periods and cultures, identifying the composer's use of compositional devices or performance techniques used by an artist/ensemble;
- engages students in discussions around how lyrics, instrumentation, form and expressive qualities are used to convey meaning in a musical piece;
- asks students to identify similar themes, structures and elements of music between different musical genres and styles;
- aids students in seeing themes from music in their everyday lives and identities;
- develops and facilitates conversations that surface student misconceptions about music (concepts, ensemble skills, performance, and technique), and encourages students to critique, revise, and justify conclusions;
- poses questions that promote deeper understanding of musical concepts, and assists students in posing their own questions that foster musical understanding and higher-order engagement with text;
- models and teaches students how to generate their own higher-level questions related to music (e.g. performance proficiency analysis, musical critique, performance artistic choices); and
- engages students in discussion around digital music-making and tools.

Examples of structures for discussion that are grounded in disciplinary texts, encourage multiple perspectives, and develop disciplinary thinking:

- Peer rehearsal coaching with agreed upon success criteria
- Sectional decision-making: instrument or voice sections discuss and justify decisions about articulation, bowing, phrasing, dynamics or sticking before rehearsing
- Composition critique protocols
- Lyric analysis and interpretation in small groups
- Score annotation conversations
- Text-to self reflections- in what ways does the piece we are playing/singing remind you of personal experiences, emotions, traditions, places or current events?
- Compare/contrast pieces
- Collaborative analysis of videos and audio recordings of performance
- Side coaching
- Group review of a score
- Coordination of a piece
- Rehearsal debriefs, where students discuss and identify focus areas for the next rehearsal

Guided Listening

Students listen to the song "Where is the Love?" by the Black Eyed Peas and participate in guided listening around how lyrics, instrumentation and other musical choices affect how the listener perceives the music through whole group and small group activities and discussion. The teacher engages students in:

- guided listening of the piece with a focus on repeated lyrics, instrumentation and genre using a graphic organizer with the lyrics printed, and space for detailing what musical choices were made at what times, and the impact of those choices
- small group discussion around teacher-provided prompts, as well as student generated questions
- whole group discussion of findings
- modelling the creation process through a guided listening of verse 3 to determine rhyme scheme and syllables, creating corresponding lyrics, discussing the choices songwriters make and determining musical choices that support the lyrics (e.g. adding voices, singing vs. rapping, instruments or beatboxing to emphasize specific points)
- presenting a creative response- small groups create lyrics for an additional verse of the song and present it live or in a recording, adding musical choices that help communicate their message guided listening response
- reflection on their work, the process and their learning

Resources

Beach, P. & Bolden, B.. (2018). Music Education Meets Critical Literacy: A Framework for Guided Music Listening. *Music Educators Journal. 105*(2). 43-50

Practice 6: Opportunities for and instruction in critically viewing, speaking and listening

The Teacher:

- establishes compelling reasons for presenting and listening to musical presentations, explanations, demonstrations or performances;
- teaches students to consider audience and purpose when preparing to speak or present;
- provides regular opportunities for students to listen and respond to musical performances (their own and others) and presentations, including those that incorporate evidence and quantitative information to make students' conclusions public (e.g., debate, reports, presentations to external audiences);
- teaches students to listen to and productively critique the reasoning of others;
- teaches students strategies for listening and responding to musical explanations, critiques, performances and/or presentations;
- describes and models the importance of diverse communication strategies- facial expressions, conducting cues, applause, musical symbols and specific vocabulary- across musical settings; and
- models and teaches students effective use of their physical body when performing or communicating (eye contact, posture, facial expressions, rest/playing positions, voice projection, what to do with your hands, etc.).

Examples of speaking and listening opportunities that are embedded in authentic disciplinary purposes and practices:

- Critiques
- Explanation and interpretation
- Seeking support
- Talking about music as an art form
- Advocacy
- Auditions
- Coaching or giving/receiving instruction or direction
- Performance introductions by providing historical, cultural or musical context for the audience
- Performances of music or student compositions
- Student-led demonstrations (e.g. technique, warm ups, conducting cues, choreography)
- Performance and rehearsal reflection
- Peer coaching

Instructional example: In a music classroom teachers provide opportunities for students to critically listen, view, and communicate about their own music making and that of others.

- Teachers may ask students to compare and contrast how they may communicate based on purpose and audience.
- Teachers may provide opportunities to listen to or view musical performances for critique or qualitative or quantitative analysis.
- Teachers may help students apply disciplinary language to their own experiences.

Visual Thinking Strategies

1. The teacher invites students to view a video, examine a score, or listen to a piece.
2. The teacher prompts students to discuss: What's going on in this piece? What's happening? It's important to note that there are not right or wrong answers; it's about what they see/hear)
3. Student 1 answers, and the teacher paraphrases their answer using possibility language ("So you are suggesting that…", or "So this might be about…", etc.)
4. Teacher asks Student 1, "What did you see/hear that makes you say that?"
5. Student 1 answers, and the teacher paraphrases their answer.
6. The teacher prompts the class, "What more can we find?" and repeats the process with more students, building on commonalities and drawing attention to differences in perception.

Notes: If you are going to be performing the piece you are examining, draw on student comments during rehearsal to explore the impact on musical and performance choices. Once students are familiar with the strategy, you might ask students to do some writing, using the same questions as prompts.

Critical Listening Exercise

During rehearsal, or after watching a video or listening to a musical performance, the teacher guides students through open ended questions and dialogue prompts to analyze music, consider practice, and build collective musicianship.

Resources

Chaparro, E. (2022, June 3). *Using Visual Thinking Strategies in the Classroom*. Edutopia

Practice 7: Intentional efforts to build musical vocabulary and conceptual knowledge

The Teacher:

- presents music vocabulary as language in use (as opposed to words from decontextualized lists) and connects vocabulary to skill demonstrations, texts and performances;
- teaches multiple meanings or nuanced meanings of a word across different contexts, including historical contexts, and encourages students to use new words in meaningful contexts;
  - e.g., the word "movement" in music may refer to a distinct section of a symphony, or a sense of breath or line within performing a phrase; in other contexts it may refer to physically changing location or an organized group of people working together to achieve a shared goal
- Encourages and provides repeated opportunities for students to review and use new vocabulary over time, including discussing ways that vocabulary words relate to one another (e.g., piano/forte) and to students' existing conceptual knowledge;
- explicitly teaches words that build necessary knowledge for reading and writing texts of instruction;
- engages students in morphemic analysis of unfamiliar vocabulary and as a learning strategy for new vocabulary (e.g., unison contains the prefix uni-, which means "one" and the root word sonos, which means "sound");
- selects Tier 2 and Tier 3 vocabulary words to teach using disciplinary texts of instruction; and
  - e.g., Tier 2 words might include articulation, balance, blend, contrast, critique, analyze, tone.
  - e.g., Tier 3 words might include sforzando, pizzicato, solfege, intonation, syncopation, embouchure.
- encourages students to identify, explore and use new vocabulary independently and provides instruction to support this process.

Examples of discipline-specific vocabulary and language structures students might build through explicit instruction and applied practice:

- Posters, bulletin boards or other media
- Score annotation
- Critique
- Vocabulary notebooks
- Instruments
- Techniques
- Genres
- Musical elements (e.g., pitch, rhythm, & dynamics)

Instructional example: In a music classroom teachers regularly use the language of the discipline, developing and building on vocabulary and existing conceptual knowledge. Students are intentionally apprenticed to the specialized way of thinking and communicating as musicians.

- Teachers introduce new vocabulary by building upon already established vocabulary both for music reading and technique.
- Teachers may draw comparisons between how certain words have a meaning within the musical discipline that is different to the meaning that they may have outside of the discipline.
- Teachers may introduce new vocabulary through morphemic analysis and knowledge of prefixes and suffixes.
- Teachers may have students talk about or explain concepts utilizing discipline specific vocabulary.

Calibration Listenings

With a handout containing two or more like terms, such as "largo/allegro/presto," students listen to a series of excerpts to identify the best response. After briefly sharing responses and reasonings, the class listens to the excerpts again with new ears. The goal is to develop over time a consensus of understanding in the class as to what each term means/sounds like.

Score Annotation

When introducing new scores, ask students to hunt for these specific details in their music and annotate, using a system. For example:

- Dynamics: Have students highlight and define volume markings (e.g., *piano, forte, crescendo*) using highlighters to make them pop on the page.
- Tempo & Mood: Instruct students to circle tempo markings at the top of the piece (e.g., *allegro, lento*) and write a brief translation.
- Articulations: Have students physically sketch in the symbols for staccato dots, accent marks, and slurs while saying the corresponding vocabulary words.
- Form & Structure: Use colored pencils to box repeat signs, Codas, and *Da Capo* (D.C.) markings, reinforcing the map of the song.

Adjudication Vocabulary/Critique

Show students the MSVMA/MSBOA rubric. Have students work in groups to explain each category (tone, intonation, technique, balance, etc.) in their own words. After practicing a piece, have students act as adjudicators, rating themselves in one or more categories, explaining their rationale using the shared definitions of these categories and relevant music vocabulary.

Vocabulary Notebook

As new vocabulary is introduced, students record each term in a vocabulary notebook using a Frayer Model. They may also add words they find challenging or frequently confusing, helping them to build a personalized resource to support their musical understanding over time.

Practice 8: Ongoing observation and assessment of students' language and literacy development that informs their education

The Teacher:

- engages in observation and assessment guided by:
  - an understanding of musical language and adolescent musical literacy development (e.g., creating a range of assessment opportunities (observational, written, performance tasks, peer and self assessments) guided by an understanding of how students interpret and make meaning from musical texts and experiences, including literal reading of notation and symbols as well as inferential and interpretive thinking about musical intent, style, structure, and expression;
  - an understanding of assessment as an opportunity to identify and build upon student strengths, as well as to address areas of improvement;
  - an understanding of, and respect for, the student as a member of multiple cultures and linguistic communities;
  - a recognition of students' socioemotional needs and individual accommodations; and
  - relevant standards documents; for example, Michigan K-12 Standards for Music or PK-12 National Core Arts Standards for Music;
- prioritizes multiple forms of student work as data for making instructional decisions;
- administers multiple forms of formative assessment as one source of information to determine which students may need additional instructional support;
- engages students in peer- and self-assessment and feedback on musical skills, concepts and performances;
- employs formative and diagnostic assessment tools as needed to inform specific instructional targets;
- provides timely and specific formative feedback to students to guide learning;
- involves students in the development of learning goals; and
- develops assessments that analyze how students apply music concepts and techniques, as well as music-specific literacy practices.

Examples of discipline-aligned assessment practices to monitor and support students' disciplinary literacy development:

- Performance assessments... literally
- Conferencing, self-reflection, and peer feedback supported by rubrics
- Festivals

Instructional example: In a music classroom teachers regularly use the language of the discipline, developing and building on vocabulary and existing conceptual knowledge. Students are intentionally apprenticed to the specialized way of thinking and communicating as musicians.

Rehearsal Self Assessment

At the end of rehearsal students use a rehearsal journal to respond to prompts such as:

- What improved in today's rehearsal?
- What evidence shows your progress?
- What strategy did you use that helped you improve?
- What remains challenging?
- What strategy might you use next?

Singing/Playing Quiz

Students perform a section of music alone or in small groups to demonstrate mastery. Assessment is individually scored on a rubric that might assess elements that may include (but are not limited to): pitch, rhythm, articulation, fingering, bowing, tone, breath support, dynamics, tempo. This could be done formatively or summatively with the teacher, or as a peer/self-assessment.

Practice 9: Community networking to tap into available funds of knowledge in support of developing students' knowledge and identities

The Teacher:

- helps students connect and build on their in-school and out-of-school literacy practices and identities;
  - connects music learning to family, cultural, and community issues, as well as economic and political decisions.
  - connects to youth and popular cultural activities, musical groups, concerts, youth ensembles.
- leverages students' literacies, learning, and knowledge to benefit their school, district, and/or community;
- invites people with expertise within the musical space to work with and engage in conversations with students; and
- identifies partners for musical equipment, private instruction, community music outlets, or funding sources.

Examples of community networks and resources:

- Local performers and spaces
- Local traditions, cultural practices
- Telling local stories

Instructional example: In a music classroom teachers help students connect their curricular music making to activities and experiences outside of the classroom. Teachers may:

- help students connect to outside performing groups and experiences to broaden their musical experiences.
- network with members of the school and community to provide opportunities for students to share their music making for the benefit of the school and community.
- facilitate experiences and relationships that connect students with working music professionals as guest speakers, sectional coaches, or guest artists.
- engage students in advocacy efforts for the arts to share their firsthand experiences with decision makers and stakeholders.

Student-Led Advocacy

Classes identify challenges and barriers that discourage middle school students from continuing to participate in high school. Students create a persuasive video about the issues and potential solutions to be shared with the middle school music students as a recruitment tool.

Guest Clinician

Invite a band, choir or orchestra professor from a local university to be a guest clinician for your ensemble. After sharing a bit about themselves and their career path, the speaker should listen to and assess the ensemble, offering specific feedback and strategies for improvement.

Practice 10: Metadiscursive awareness within and across academic and cultural domains

The teacher:

- supports all students in navigating across multiple linguistically and culturally diverse contexts both inside and outside of schools, with a focus on helping them learn the linguistic practices of disciplinary cultures;
- understands and respects the relationship between their students' language and identities while also helping students develop new disciplinary languages and identities;
- supports students in making informed decisions about language and literacy practices in and across the literacy and language disciplines; and
- supports students to connect and build on their in school and out-of-school language and literacy practices by identifying language processes and discussing how language is used based on different purposes and audiences, including disciplinary audiences and purposes.
  - E.g. discussing the role of audience and purpose with students by having them compare how they communicate with other musicians about a musical idea/concept or problem with how they would communicate with a non-musician audience member

Practice 10: Metadiscursive awareness within and across academic and cultural domains

Examples of practices that encourage metadiscursive awareness:

- Analysis of challenges and affordances of different musical notation systems/formats... when do different representations work better?
- If (visual) art is creation, is music recreation?
- Discussion of different entries into music... What are the challenges and benefits of reading music? To what extent is being able to read music necessary in different contexts?

Instructional example: In a music classroom teachers help students be aware of connections and relationships between content and their own experiences in and out of the music classroom.Teachers may:

- draw comparisons or point out similarities or differences between music content and content they may be exploring in other academic areas.
- integrate students' personal experiences in and out of music and relate them to curricular content
- help students apply disciplinary language to their own experiences.
- model disciplinary language for students, applying it to contexts in the classroom and outside of the classroom.
- use students' existing language and cultural context as a scaffold to develop and build disciplinary language.
- have students engage in reflective writing about their performances or the performances of others.
- facilitate discussions about musical performances or interpretation.

Peer Teaching

Break students into pairs. Have one student teach the other how to perform an 8-16 measure selection from a song. The student who is teaching gets to determine how the phrase should be performed (dynamics, articulation, tempo, tone, etc.). After a few minutes, rotate, so the other student gets a chance to be the teacher. They should try to teach the selection differently.

Reflection Questions:

- What musical vocabulary did you use to explain the skill?
- Which explanations helped your partner understand the best?
- Were there words or phrases that could have had more than one meaning?
- If your partner did not understand, how did you change your explanation?
- How did you change your explanations after seeing/hearing how others communicated?
- When did you demonstrate the idea instead of describing it with words? Why?

Suggested Resources

47 Music & Literacy Lesson Plans ideas

Building Background Knowledge Through Reading: Rethinking Text Sets

Craft vs. Art - Think like a musician

Disciplinary Literacy in Music

Figure 1 A Picture of Disciplinary Literacy Lent.pdf

How to Communicate Like a Musician

Language Field Guides

MAEIA

Michigan Merit Curriculum: Visual Arts, Music, Dance, and Theatre

Music and Literacy - NCTE

Music Connections

Music in the News: Articles & News | NAMM Foundation

Music Literacy Begoray

National Arts Standards: Dance, Media Arts, Music, Theater, & Visual Arts

NPR Music: Tiny Desk, New Music and Music News

The Effectiveness of Problem-Based Instruction

United Nations Sustainable Development Goals

What are Learning Progressions?

What is Feedback From Peers?

What is Self-Assessment?

SCAN QR CODE FOR LINKS

Physical Education

ARTICLES & INTERVIEWS

Joseph, R., Fernandes, S., Hyers, L. and O'Brien, K. 2016. Health literacy: a cross disciplinary study in American undergraduate college students. *Journal of Information Literacy, 10*(2), pp. 26-39.	"Selden et al. (2000) define HL [health literacy] as "the degree to which individuals obtain, process, and understand basic health information and services needed to make appropriate health decisions." HL requires that individuals read, comprehend, discuss, consult, negotiate, and use judgment to choose the right route to achieve and maintain health status. A sizeable proportion of Americans have been found to have difficulty with reading comprehension as text becomes more complex (Kindig et al. 2004), therefore it is perhaps not surprising that more than 43% of American adults have been reported to have HL skills that are basic or below basic (Greenberg and Jin 2007)." "HL has been measured in many ways (Harper 2014). Dimensions of HL may include (a) health numeracy: the skill to use and interpret mathematical calculations, and (b) health prose literacy: the skill needed to follow written instructions (Centers for Disease Control and Prevention, 2015). An example of health numeracy is taking medication as prescribed, and an example of health prose literacy is the ability to follow written medical instructions. HL may also include communication and information seeking skills (Squiers et al. 2012)."
Interview with Dr. Rebecca Hasson, University of Michigan kinesiologist and health disparities researcher	"So with health data nowadays you have to be computer literate most of the time, even to get your data back from the doctor. For example, you know, if your fasting blood glucose is one-twenty? Well, a healthy fasting blood glucose is under 100, but how do you know this and where do you find out? Can you interpret the data and the doctor's note? I think a lot of those things are very important for health. Like to be able to understand what's the data that you're receiving either from your body or from an external assessment, and then what to do with that information? Because you have to be able to comprehend it and apply it."
Wickens, C., & Parker, J. (2023). *"It's like coming out of the cave into the light": The role of literacy integration in physical education. Journal of Teaching in Physical Education, 43*(1), 171–178.	Literacy integration could also mean activating background knowledge of sport and fitness-related concepts. Mason and Derek both recalled the use of the K–W–L chart (Ogle, 1986), a tool that can also activate background knowledge and review student learning. K–W–L stands for "What do you Know? What do you Want to know? What have you Learned?" In terms of PE, the "What have you Learned?" may be gleaned from direct teacher modeling, a video lesson, and/or physical practice of a given skill, and no reading is involved (Wickens and Parker, 2023). To understand ballet terms, such as arriére, ballon, and plie, students "have to know how to spell [the word], they have to know what it looks like, they have to know how to do it, they have to know what it means" (Wickens and Parker, 2023).
Wickens, C. & Parker, J. (2019). Supporting Vocabulary Acquisition in Physical Education Settings. *Journal of Physical Education, Recreation & Dance,* 90.	"In PE, the students can learn vocabulary through the doing of physical education, because the vocabulary instructions are often conducted through physical activity, which means that PE teachers have an advantage over teachers in other disciplines" (Wickens & Parker, 2019). "Imagine, for instance, how little one would really understand of physical education without understanding the core concept of cardiovascular fitness and how that fitness connects to the cardiovascular system" (Wickens & Parker, 2019).
Lindberg, M. (2025). Disciplinary literacy and verbal language in physical education. *Sport, Education and Society*, 30:3, 368-382.	"The pupils were able to express themselves in different multimodal ways, such as writing and drawing circus associations and staging with their bodies. I asked the pupils open-ended questions to engage them in discussions (e.g., Mercer & Dawes, 2014) and encourage interaction and use of their imagination. For instance, 'What do we know about the circus?' and 'Where on your body can you balance this peacock feather, and where can you not?' My goal was to explore the circus activities together with the pupils through playfulness, curiosity, and creativity" (Lindberg, 2025). "PE teachers must continue to explore and develop ways to make literacy visible within our discipline to enable learning and enhance pupils' understanding in PE. However, no school subject is an island, entirely of itself. Every discipline is an integral part of school education, and all teachers must support pupils to develop literacy skills. Therefore, in collaboration with our colleagues, we PE teachers can support and strengthen the pupils' literacy development" (Lindberg, 2025).

Research Base

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Practice 1: Problem-based instruction

Develop and implement interactive problem-based units of instruction that frame authentic problems to help establish purposes for students to read, write, and communicate beyond being assigned or expected to do so (e.g. for their enjoyment/interest, to ask and answer abstract and authentic questions about their community and individual lives, to address needs in their community or beyond, and to communicate with a specific audience).

The Teacher:

- engages students in asking questions about movement, health, and the body, promoting lifelong physical literacy;
- engages students in literal and abstract thinking about physical movement and fitness, encouraging them to become adaptive movers and thinkers;
- creates opportunities for students to develop critical thinking and reflection practices through analyzing sports techniques, evaluating fitness data, and interpreting movement patterns;
- helps students make sense of physical activities from different cultures, regions, and historical contexts, fostering an appreciation of movement practices and skill levels;
- helps students recognize connections between physical activities and their everyday lives and identities by participating in real-world sports challenges, reflecting on teamwork experiences, and fostering an appreciation for inclusion, diversity, and positive self-image;
- helps students understand the characteristics of various physical activities and sports, and how they function in real-world and community settings;
- offers regular opportunities for students to collaborate and design game plans, fitness challenges, group movement routines, and partner exercises;
- provides regular opportunities for students to make choices in how they document their progress, share their fitness stories, or communicate their achievements; and
- differentiates instruction and activity based on frequent assessments and growth-oriented feedback, providing individualized support for all students.

Practice 1: Problem-based instruction (cont.)

Examples of disciplinary problems/questions teachers might use to frame instruction:

- What is the value of being physically active?
- Why (or why not) do you think PE is valuable?
- Who is physical activity for? Is it for me?
- What if we never taught PE? How would our world and US entertainment differ?
- What is the difference between physical education and physical activity? Is PE just sports?
- What is the value of being fit?
- What do sports, PA, and PE tell us about our culture (country, state, city, school)? Other cultures?
- How important is understanding the gestures of players, coaches, referees, and PE teachers?
- How does your school prioritize physical movement?
- Where is PE conducted? Indoors, outdoors, gymnasiums?
- How does our school prioritize the gymnasium and PE spaces? Could it be different?
- How does learning the vocabulary and key terms help me learn PE?
- Where can I be physically active when I graduate? What kinds of activities will I want to do?
- Where can I do these activities outside of school? Who can I do them with?

Olympic participation scenario: The sport of lacrosse has its origins among the Indigenous People of North America, who played variations of the game. The sport was both recreational and had significant cultural and spiritual significance. Currently, the US is home to the only Haudenosaunee Nationals, a world championship international lacrosse team. They are the only Indigenous national team in the global sports world. Despite these origins and the team's current status, the IOC does not recognize the Nationals as eligible for the 2028 Olympics and Paralympic Games, which will be in Los Angeles.

Questions: How does their exclusion impact the sport? Will it affect the 2028 Games? When considering the sports world, should we be concerned with its cultural and historical origins? What does this tell us about the IOC and its decision-making? What other sports or games might be in the same position?

Resources

New York Times, "They invented the game. Will they be allowed to play it in the Olympics?" S.L. Price, May 13, 2025.

World Lacrosse History

Understanding gestures and rules: Describe the rule of baseball players tapping their helmets (It means they disagree with the call of the umpire.). Show a clip of the baseball player who tapped his helmet and was subsequently ejected from the game.

Questions: How important is understanding the gestures of players, coaches, referees, and PE teachers? What do you think the intentions were of the player and the ump? Is there a right or wrong here?

Resource

Rays' Taylor Walls ejected after tapping on helmet, erupting at umpire in loss to Astros.

Practice 2: Diverse texts and abundant reading opportunities in the school

The Teacher:

- provides regular access, support, and engagement with diverse text formats related to physical activity, including videos, demonstrations, audio, diagrams, sport manuals and rules, infographics, articles, and other relevant print or digital resources;
- connects physical education to students' personal interests and cultural backgrounds; engages students with texts that explore identities and experiences different from their own;
- explicitly names, describes, and models key dispositions (e.g., growth mindset, sportsmanship), strategies (e.g., self-regulation), and patterns of thinking (e.g., decision-making, reflection);
- uses physical education-related texts to explore issues of equity, power, and justice, and to understand real-world problems from different cultural perspectives, such as race, gender, ability, language, and geography; and
- intentionally highlights the use of statistics (mathematics), reading and writing (literacy), scientific concepts (science), and technology within physical education, encouraging students to see it as connected to other subjects, relevant to their daily lives, and as a pathway to future careers and lifelong well-being.

Examples of discipline-aligned texts/ representations teachers might curate, adapt, or create for students:

- Physical body (e.g., self, others, demonstrations, sequencing)
- Photos, images, and captions
- Rule books
- Diagrams (e.g., drills, plays, postures)
- Posters (e.g., terminology, movements, instructions)
- Tournament brackets or culminating events (e.g., Junior Olympics)
- Digital or print fitness logs or tracking devices
- Print texts – background, history, context, story, biographies
- How-to manuals (e.g., self-care, injury prevention, hydration, sun protection)
- Videos/movies/documentaries/interviews
- Advertisements, commercials (public personas and social responsibility)
- Social media accounts and posts
- Internet articles, stories, images, etc.
- Movement technology (e.g., pedometers, watches, heart rate monitors)
- Fitness apps
- Performance tracking charts and tables
- Movement capture videos (e.g., analyzing film, analyzing self)
- Virtual reality (e.g., virtual walks to key destinations)

Posters: During specific units, students create posters for the gymnasium and hallways. Posters can vary from a "word wall," written biography of players by theme, and how-to posters. Or the PE teacher can display posters, tracking charts, diagrams, and other relevant materials.

Sports Brackets: Students read and engage in tournament brackets or culminating events (e.g., Junior Olympics, school playoffs, or mainstream events such as the Olympic and Paralympic Games).

Participation or fitness logs: PE teachers can provide students with logs or tracking documents to help them stay organized. Students track specific skills and set goals in conjunction with the PE teacher.

Resources

Printable website bracket

Printable blank bracket

Fitness log free

Free High School Workout Log Template

Practice 3: Intentional and standards-aligned instruction in disciplinary reading practices

The Teacher:

- establishes compelling reasons for reading, listening to, and viewing a variety of physical education texts;
- supports students to read, analyze, and critically view multimodal texts (e.g., web pages, sport statistics, diagrams, drills) in a variety of physical activities and sports;
- teaches students to apply physical education concepts when working with texts;
    - E.g., Students examine a labeled diagram of the muscular or skeletal system. They answer questions like, "Which muscles are most engaged during a squat?" or "How does joint alignment affect movement safety?" This requires them to apply previous knowledge from anatomy and biomechanics lessons.
    - E.g., Students review a sample fitness plan. They critique it using principles such as FITT (Frequency, Intensity, Time, Type), specificity, and progressive overload, which are key concepts in this unit.
- describes and models how to read physical activity data, discern patterns, determine significance, and provides students with opportunities to do so themselves;
- describes and models how to interpret diagrams, drills, and sequential skills and provides students with opportunities to do so themselves;
- helps students learn to identify and critique the claims of others, considering both their perspective and the possible perspectives of the source (perspective may be disciplinary, cultural, gendered, racial, ethnic, etc.);
- engages students in authentic investigations about their communities and world using a range of texts; and
- connects texts to current social problems and themes.

Examples of purposes for reading / viewing / listening disciplinary texts:

- Identify and discuss the historical and cultural roles of games, sports, and physical activity in society.
- Build background knowledge of games, sports, and concepts
- Exhibit proper etiquette related to sports and games.
- Describe and demonstrate skills (e.g., cue cards for kinesthetic learning). Recognize skill progressions and modifications.
- Develop self-assessment skills
- Goal setting, identifying strengths and challenges
- Character development (e.g., teamwork, perseverance)
- Explore connections between athletes, sports, and physical activity
- Assess social media profiles and posts (e.g., form, movement, accuracy, safety)
- Read and interpret data (fitness apps)
- Discuss the accuracy of steps or movements with personal perceptions
- Students record their heart rate during different activities and analyze how intensity impacts it

Examples of how students might engage with disciplinary texts through purposeful reading, writing, discourse, and multimodal activities aligned to inquiry:

- Rules, diagrams, and practice/lesson plans
- Vocabulary terms and corresponding gestures from referees or coaches
- Equipment inventories for activities
- Posters, cue cards
- Skill descriptions and demonstrations
- Sports news & article reviews (e.g., news articles, fitness blogs, or athlete biographies)
- Video/documentary review
- Digital fitness reviews (e.g., fitness apps, workouts, Peloton)
- Social media sites of athletes, leagues, and educational accounts.
- Wearable/personable fitness technology (e.g., FitBit, iWatch, Garmin)

Practice 3: Intentional and standards-aligned instruction in disciplinary reading practices (cont.)

Sports Card Statistics Review: Students review the back of baseball cards (or any other sports card). In small groups, students discuss what they think the acronyms and abbreviations mean, both literally and in the context of the field. For example, the back of a baseball card shows RBI. Students can discuss what the letters might mean and how skills in the field are applied to calculate it. The PE teacher will reveal the definitions.

Homework: Listen to a few clips of a baseball game and see if you can identify any of the terms from the back of the baseball card. Write them down for discussion in the next class!

Resources

Baseball Hall of Fame Lesson: Looking at Baseball Statistics (Rookie)

How To Read A Baseball Card

Heart rate zones: Students review images and definitions of heart rate zones. Additionally, PE teachers describe and define different levels of activity, such as moderate, moderate-vigorous, and vigorous. Students practice taking their heart rate when at rest. Then have students engage in varying levels of activity (moderate, moderate-vigorous, vigorous). Students record their heart rate during various activities and analyze how the intensity of these activities impacts it. Discuss differences.

Other options:

- Compare the heart rate zones measured manually to the heart rate zones displayed on their watches.
- Students take their heart rate multiple times a day, including when they wake up in the morning, to measure their resting heart rate. Then measure it before a presentation, test, or performance. Discuss differences and what they might mean.

Resources:

American Heart Association Target heart rate calculation

Sample handout BioEd

Resting Heart Rate Video

Practice 4: Intentional and standards-aligned instruction in disciplinary writing

The Teacher:

- establishes clear, compelling purposes for writing and communicating about physical activity and physical education;
- engages students in writing processes to create PE-related texts across various:
  - audiences (e.g., players of different ages, coaches, referees, parents, spectators)
  - purposes (e.g., sportscasting, analyzing film, defining statistics or rules)
  - perspectives (e.g., disciplinary, cultural, gendered, racial, ethnic)
- demonstrates and models how to apply disciplinary tools, concepts, and vocabulary in writing;
- teaches discipline-specific writing practices (e.g., observation logs, practice plans, fitness tracking, diagrams) and explains their purpose and conventions;
- provides opportunities to study and write a variety of texts for a variety of purposes and audiences;
- builds in consistent time for both formal and informal writing for a variety of purposes and audiences;
- offers regular opportunities for students to collaborate on writing, communication, and performance projects related to physical education, such as team strategy reports, workout logs, or peer fitness critiques;
- integrates paper-based and digital tools to support communication and deepen understanding; and
- scaffolds writing tasks to support skill development and move students toward independence in writing, reading, and research.

Practice 4: Intentional and standards-aligned instruction in disciplinary writing (cont.)

Examples of discipline-aligned purposes for writing:

- Set and write their personal goals
- Self-prescription of physical activity
- Ability to utilize the environment and spatial awareness
- Modify rules and scoring systems to allow for fair play, safety, and inclusive participation
- Question the effectiveness of fitness apps/technology
- Marketing/advertising
- Vocab spelling/drawing of skills (e.g., epee, plié)

Examples of discipline-aligned writing products:

- Fitness journals or trackers
- Personal reflections
- Rules, diagrams, and practice/lesson plans
- Sports news & article reviews (e.g., news articles, fitness blogs, or athlete biographies)
- Video/documentary review
- Digital fitness reviews (e.g., fitness apps, workouts, Peloton)
- Interview and write an article
- Online discussion forums

Student-led drills: Students devise a new drill or game to play in class. To do so, they will need to draw a diagram of the field or court, calculate the number of groups based on the available equipment, and write clear instructions. Students then share and provide feedback in small groups. Choose two to three students to "teach" each day of the unit.

Resources

Student-led class outline

Thinking about warm-ups differently!

Written opinion on controversial topic: The National Football League enacts penalties/fees for excessive touchdown celebrations. The PE teacher shows examples (or students look up examples) of various touchdown celebrations. After each video clip, students cast their vote on whether the celebration should be penalized as excessive or not. After each vote, the PE teacher reveals the NFL decision. In small groups, create a list of rules and descriptors that you believe count as excessive celebrations. As a class, create a policy on how students can celebrate after their touchdowns in class.

Resources:

BANNED Touchdown Celebrations In The NFL

A look at the NFL's increasingly elaborate on-field celebrations

The Good Sportsmanship Code

Free posters

Practice 5: Higher-order discussion of increasingly complex text across varying participation structures

The Teacher:

- establishes meaningful reasons and allocates time for whole-group, small-group, and paired discussions around physical education content (e.g., team huddles, peer coaching and feedback, video analysis groups);
- teaches students how to participate in productive discussions—both in-person and using digital tools (e.g., video feedback platforms, discussion boards)—to reflect on topics such as performance, game strategies, and movement;
- develops and facilitates discussions that surface students' misconceptions about physical skills, healthy concepts, teamwork, and game strategies, and encourages students to critique, revise, and justify conclusions;
- poses questions which promote deeper understanding of concepts such as physical activity, game dynamics, and biomechanics;
- models and teaches students how to generate their own higher-level questions related to physical education (e.g., performance analysis, equity and access in sport; athlete marketing and sponsorships);
- engages students in discussions of text genres, disciplinary language, and communication strategies in PE (e.g., coaching playbooks, movement diagrams, workout logs, game rules, reports);
- supports students in using data, artifacts, and media (e.g., heart rate logs, video replays, fitness trackers) to build and support evidence-based arguments;
- engages students in physical education content in larger social, scientific, or historical contexts (e.g., understanding sport within social justice movements, or linking nutrition and fitness to public health); and
- supports students in explaining or connecting real-world events and trends from various cultural and disciplinary perspectives. (e.g., Olympic protests, fitness trends, access to sports).

Examples of purposes for discussion that are grounded in disciplinary texts, encourage multiple perspectives, and develop disciplinary thinking:

- Read & interpret data (e.g., professional sports cards, team records and scoring, individual results).
- Analyze how health and fitness will impact the quality of life after high school.
- Create task cards that include critical elements at each station and ask students to use the rubrics to assess their peers and themselves.
- Analyze factors on regular participation in physical activity after high school (e.g., life choices, economics, motivation, accessibility).
- Modify rules and scoring systems for fair play, safety, and inclusive participation.
- Students analyze movement patterns and explain them using scientific terms.
- Watch sports movie clips and discuss teamwork, perseverance, and ethics.

Sports equity discussion: Play a simple game (e.g., tag, modified soccer, or a relay). Give students different roles or abilities (e.g., some must walk, others must remain silent, and some receive more turns). Ask the class, was this fair? How did the changes affect how you played or felt? In pairs or small groups, ask students to come up with 2-3 "big" questions about fairness, inclusion, or sports. Examples from students might include:

- Why don't girls and boys always get to play the same sports?
- What if we let students help design the games?
- How can we ensure that everyone feels confident in PE?
- What examples have you seen outside of school? What might you change?

Inclusive (or kind) grading: At the beginning of a new unit, work with students to help define the grading system. A PE teacher can explain the need to meet standards but guide students through a discussion about physical skills and what should be counted for credit or grades. Items to consider include teamwork, sportsmanship, effort, and level of engagement, among others. Encourages students to critique, revise, and justify conclusions.

Practice 6: Opportunities for and instruction in critically viewing, speaking, and listening

The Teacher:

- establishes compelling reasons for presenting and listening to physical education presentations, explanations, and demonstrations;
- models and teaches students effective use of their physical body and oral communication when speaking and presenting;
- describes and models the importance of diverse communication strategies—gestures, coaching cues, symbols, and specific vocabulary—across various PE settings;
    - E.g., During a game, the PE teacher verbally communicates adjustments such as "on your toes," "move to your right," and "try it again."
    - E.g., Students encourage teammates, provide support, and offer instruction during the activity, such as "Good job," "Got to second base," and "roll it down the middle."
- integrates opportunities for students to present and discuss both qualitative and quantitative information;
- provides regular opportunities for students to engage with physical education texts and visuals, such as diagrams, playbooks, posters, manuals, and digital media, through listening and response activities; and
- teaches effective listening and response strategies, including questioning, identifying key terms, and visualizing physical movements.

Examples of speaking and listening opportunities that are embedded in authentic disciplinary purposes and practices:

- Student set-up management (e.g., equipment, drills, task cards)
- Peer coaching & teaching
- Activating background knowledge and previous skills (e.g., crab walking)
- Student research & presentations
- Introduce new games, sports, and concepts
- Sports commentating (digital or in-person)
- Interview and write an article
- Reflect on how fair play and ethical behavior can influence the outcomes of movement activities.
- PE debate prep (use questions from section #1)
- Mock press conference
- Explain science/biomechanics (e.g., create a video explaining biomechanics in a sport)
- Explanation & interpretation (e.g., rules, game strategy).

Sports Commentating: In preparation for an event (such as the World Cup, World Series, or Super Bowl), students listen to sports commentators (either at home or in class). The class discusses the types of information the commentators need to have before the events. Be sure to cover key vocabulary, rules, and roster usage. Also, discuss what is relevant and appropriate to share as a commentator. Homework: Students research the upcoming event and present their findings in small groups. Ask for volunteers to commentate on the upcoming scrimmages or games in class

Inclusive (or kind) grading

Pre-Game Sports Broadcasting Template

Lessons in Media and Sports with Jim Nantz

PBS In the Mix - "Sports: Get In The Game!"

Mock press conference: PE teacher encourages students to attend a middle or high school sporting event (keep to the same sport you're covering). Invite the team's coach to class and have students hold a mock press conference.

Practice 7: Intentional efforts to build vocabulary and conceptual knowledge

The Teacher:

- presents PE vocabulary as language in use, taught in context;
- connects vocabulary to skill demonstrations, diagrams, gestures, equipment, and facilities;
- teaches multiple, nuanced meanings of words across contexts, encouraging students to use new terms meaningfully;
    - E.g., the word "form" in PE refers to how a movement is performed; in ELA, it may refer to a type of writing; in other contexts, it means a document to fill out.
- provides repeated opportunities for students to use and review new vocabulary, including discussions on how words relate to one another and students' prior PE knowledge;
- explicitly teaches vocabulary that supports reading, writing, and speaking in physical activity contexts;
- selects Tier 2 and Tier 3 vocabulary using disciplinary instructional texts;
    - E.g., Tier 2, more sophisticated PE words may include maintain, strategy, control, combine. Tier 3, more technical PE terms may include cardiovascular endurance, flexibility, agility, anaerobic.
    - Encourages student discussion around vocabulary and models how to analyze language use to achieve specific purposes, including understanding systems and power dynamics;
    - Supports students in independently identifying and exploring new vocabulary, with targeted instruction to guide the process, and
- provides iterative opportunities to explore, review, and apply vocabulary—verbally and in writing—while connecting new terms to existing conceptual knowledge.

Examples of discipline-specific vocabulary and language structures students might build through explicit instruction and applied practice:

- Posters, bulletin boards, and other environmental media.
- Rulebooks, playbooks, and professional sports card review (e.g., scavenger hunt).
- Task card stations (e.g., written instructions or QR codes to articles/videos).
- Design a new game or drill assignments.
- Explain science/biomechanics (e.g., create a video explaining biomechanics in a sport).
- Visualization of activities.
- Introduce cultural dances, including Indigenous and European traditions, and explore local immigrant cultures and their associated vocabulary.

Rulebook scavenger hunt: Provide a link or a printed version of the rules for a game/sport. Provide a corresponding list of vocabulary words and key definitions. Assign small groups a chapter and a list of words. Students should identify and highlight the words and write definitions on a separate sheet of paper. Collect papers.

Schoolwide scavenger hunt: Put images of diagrams, skill demonstrations, and abbreviations of a specific sport in the hallways of the school. Each item should have a QR code linked to the definition or a video clip of the skill. Students fill out a checklist throughout the length of the unit. Ask teachers to participate when appropriate.

Diagram and equipment identification: PE teacher prints out field or court diagrams, pictures of equipment, and individual terminology for each image. Students play a matching game in small groups.

Other options:

- Create your own Heads Up game on the app.
- Host a quiz game (Jeopardy). Students will need to define terms based solely on the images.

Practice 8: Ongoing observation and assessment of students' language and literacy development that informs their education

The Teacher:

- engages in observation and assessment guided by:
  - an understanding of language and literacy development, as well as of physical education learning and development.
  - E.g., creating a range of assessments (demonstrations, diagrams, narratives) guided by understanding the difference between literal and inferential comprehension.
  - an understanding of assessment as an opportunity to identify and build upon student strengths, as well as to address areas of improvement and skill development;
  - recognition of students' socioemotional needs and individual accommodations;
- Utilizes observations, assessments, and feedback that is closest to actual reading and writing, prioritizing physical education language and its correct usage;
  - E.g., Students use a reflective journal to integrate the correct usage of terms, such as "oppositional movement," "center of gravity," or "dynamic balance."
  - E.g., While watching a classmate perform a volleyball serve, a student uses a rubric that includes terms like "follow-through," "stance," and "angle of contact."
  - E.g., Students create personal fitness goals using SMART format, and incorporate terms such as "aerobic endurance," "target heart rate zone," and "progressive overload."
- Administers assessments as one source of information to determine which students may need additional instructional supports in both physical education and/or reading and writing;
- employs pre- and post-assessment tools to assess knowledge and skills (e.g., vocabulary, rules, demonstrations), modifying instructional strategies to hit both physical education and literacy objectives;
- engages students in peer- and self-assessment and feedback on physical education skills and concepts;
- engages students in the development of learning goals and skill progressions within various physical activities and PE concepts;
- provides timely and specific formative feedback to students to guide PE learning and literacy development; and
- develops assessments that analyze how students apply PE concepts, scenarios, and PE-specific literacy practices across relevant domains.

Examples of discipline-aligned assessment practices to monitor and support students' disciplinary literacy development:

- Have students record their own and other students' fitness scores.
- Peer assess and self-assess using rubrics & cue cards.
- Analyze and improve the performance of self and/or others in a selected skill (e.g., overhand throw, back squat, archery).
- Watch films/recordings of yourself and your peers to identify improvements.
- Set up drills or games based on instructions and diagrams.
- Interpret text (e.g., rule books, equipment list, practice plan, schedule of events).

Goal setting: Students will create personal fitness goals using the SMART format—Specific, Measurable, Achievable, Relevant, and Time-bound. Begin by introducing the SMART framework with examples tailored to fitness, then guide students through identifying an area of improvement, such as aerobic endurance or muscular strength. Encourage them to write a goal that includes clear metrics and a realistic timeline. Students will share goals in small groups and provide feedback on the SMART format. As part of their goal-setting, students will incorporate key terms like "aerobic endurance," "target heart rate zone," and "progressive overload." For example, a student might aim to improve aerobic endurance by jogging in their target heart rate zone three times a week and increasing duration over time to apply progressive overload. Conclude with peer sharing or journaling to reinforce understanding and personal accountability.

Peer-to-peer skill assessment: Students will observe a classmate performing a volleyball serve and use a skills-based rubric to assess performance. The rubric will include key technical terms such as "follow-through," "stance," and "angle of contact." Begin by reviewing each term and demonstrating what proper technique looks like through video or live demonstration. Students will then watch their peers serve and complete the rubric with specific feedback based on the observed movements. This process helps them develop both critical observation skills and a deeper understanding of proper serving technique and core vocabulary. Wrap up with a class discussion or reflection where students share what they noticed and how the feedback process can support skill improvement. This can be used for any skill.

Practice 9: Community networking to tap into available funds of knowledge in support of developing students' knowledge and identities

The Teacher:

- helps students connect and build on their in-school and out-of-school literacy practices and identities;
- connects physical education and movement learning to family, cultural, and community issues, as well as economic and political decisions;
- connects to youth and popular cultural activities, sports, and local movement groups;
- taps into community leadership and audiences to address physical activity opportunities, barriers, and decision-making (e.g., letter writing to the recreation department, persuasive essays or feedback on green spaces and infrastructure);
- leverages students' literacies, learning, and knowledge to benefit their school, district, and/or community (e.g., requesting school equipment, advocating for gym usage schedule, health fair, community walks); and
- invites people with expertise within the physical movement space to work with and engage in conversation with students.
- Identify equipment partners, equipment managers, or funding
- Read and discuss options for Safe Routes to School. https://saferoutesmichigan.org/

Examples of community networks and resources:

- Send a PE newsletter, post on social media & have students write it.
- Create classroom or grade-level groups on fitness apps/social media with parents.
- Create a fitness challenge for school and networks.
- Ask students to share such goals and reports with their parents and ask them to read and respond in writing to the students' work.
- Write a letter to the recreation department identifying opportunities and barriers to participating in physical activity outside of PE class.
- Connection or partnership with local clubs, parks, and recreation centers
- Participate in physical activities from their own and others' cultures, and examine how involvement creates community connections and intercultural understanding.

1) Student-led advocacy: Classes identify challenges and barriers to participating in physical activity outside of school and organized sports. Students write a persuasive essay (in PE or ELA) to the city recreation department about the issues and potential solutions. PE teachers should send or deliver letters.

2) Student-led funding requests: Classes discuss physical activity limitations within their school. Identify solutions for equipment or facility updates. In small groups, write a funding request to the city, corporation, or foundation. PE teachers should send or deliver letters.

3) Special guest: Contact a local fitness center and request that a personal trainer serve as a guest speaker in class. The personal trainer should outline their career path, describe how they assess their clients' fitness, and conduct a series of exercises and assessments. This specific guest is best invited during the fitness testing unit.

Practice 10: Metadiscursive awareness within and across academic and cultural domains

The Teacher:

- supports students in connecting their in-school and out-of-school language practices by exploring how language is used differently depending on purpose, audience, context, and cultural perspective—for example, comparing how athletes describe performance informally versus how coaches or commentators do so professionally
- engages students in metalanguage discussions by highlighting how words are used within PE and how those meanings shift across disciplines and communities;
    - E.g., the word "form" in PE relates to movement quality, while in ELA it refers to structure, and in everyday life it might mean a document.
- creates opportunities for students to discuss and reflect on how language influences perception and meaning, such as how terms like "failure" or "conditioning" may carry different connotations in PE, science, or everyday talk;
- promotes student analysis of how language is used for specific effects—in fitness routines, coaching feedback, sports commentary, or wellness education—based on audience, purpose, and genre;
    - E.g., comparing how instructions differ in a yoga video, a PE teacher's cue, and a written fitness plan.
- highlights how terminology in PE can carry culturally specific or contested meanings, encouraging critical reflection on how physical ability, body image, and competition are described across different social groups or media; and
- provides learning tasks that prompt students to evaluate language use in PE texts (e.g., training plans, nutrition labels, instructional videos), discussing how word choice shapes authority, clarity, motivation, or inclusivity.

Examples of practices that encourage metadiscursive awareness:

- To what extent is the structure of rules and explanations similar or different within PE? What about other courses?
- Compare the etiquette of sports and games.
- Value and demonstration of sportsmanship in different sports and different cultures (e.g., New Zealand national rugby)
- Explore why we use the term PE rather than Gym.

Instructions and descriptions: Break students into small groups. Assign one student to describe and instruct the rest of the group on a specific skill. After a few minutes, have students rotate to a new person, and they will teach a different skill.

Questions:

- What words were you looking for when describing the skills?
- Did everyone in your group understand the descriptions?
- What words were used that could also be for a different skill, sport, or even other subject?
- Did you change how to give instructions after listening to others?

Suggested Resources

Active Sussex: PE and the National Literacy Strategy

Building Background Knowledge Through Reading: Rethinking Text Sets

Considerations for Written Testing in Physical Education

Disciplinary literacy and verbal language in physical education

Disciplinary Literacy in PE

Disciplinary Literacy and Multimodal Text Design in PE

Figure 1 A Picture of Disciplinary Literacy Lent.pdf

Habits of Practice: Expanding Disciplinary Literacy Frameworks Through a Physical Education Lens

Health Resources from WDE

Healthy Body Image: A Lesson Plan for Middle School Students (activity 2)

How to Communicate in Health/PE

How to Read Medical Lab Results

How to Use the Clips App in #Physed (Video)

Language Field Guides

Lessons in Media & Sports with Jim Nantz Teacher's Guide

Literacy in Health and Physical Education

Literacy in PE in Westminster Schools

Literacy in Physical Education: Word Wall (Video)

Media Literacy and Body Representation Discussion Guide

Michigan Merit Curriculum: PE

PE_LENT_DISCIPLINARY_WEBSITE.pdf

Physical Literacy Resources - IPLA

Physical Education and Literacy — The Odd Couple or a Match Made in Heaven?

Potential Apps for PE Teacher Usage

Pre-Game Sports Broadcasting Lesson

ScienceDaily

Speak Up for Literacy!

Sports Books and Activities for the Classroom

Stick to Sports: Leveraging Sports Culture to Promote Critical Literacy

Suggestions for Teaching Fitness Using an Instructional Theme: The Fitness (Hunger) Games— A Fight for Your Health

Supporting Vocabulary Acquisition in Physical Education Settings

The Effectiveness of Problem-Based Instruction

Think-Pair-Share: Fostering Students' Physical Literacy through Academic Conversations

United Nations Sustainable Development Goals

Using Graphic Organizers to Develop the Cognitive Domain in Physical Education

Using Physical Education to Improve Literacy Skills in Struggling Students

Using Sport, Physical Literacy, & Wellness to Engage & Support Your Community (Video)

Viewing and Visual Representation in the Physical Education Classroom

Virtual Physical Literacy Mural (Video)

What is Feedback From Peers?

What is Self-Assessment?

What are Learning Progressions?

WritingAthletes

Writing in Physical Education Class

SCAN QR CODE FOR LINKS



Visual Arts

Introduction

In the visual arts, literacy extends beyond reading and writing to include observing, interpreting, creating, communicating, and reflecting through visual and written forms. Students learn to make meaning from images, texts, and experiences while developing the vocabulary, communication practices, and habits of mind used by artists and other arts professionals (Buelow et al., 2018; Gross, 2020; Mills et al., 2018). Through intentional instruction, students learn to analyze ideas, communicate artistic thinking, and connect their learning to personal, cultural, and community experiences. The practices that follow illustrate how visual arts educators can support the development of disciplinary literacy across grade levels while advancing artistic literacy and creative expression (Burke & Kennedy, 2024; National Coalition for Core Arts Standards, 2014).

ARTICLES & INTERVIEWS	
Briggs, J. A. (2023). Art education and visual literacy: Putting theory into practice. *Journal of Cultural Research in Art Education, 40*, 1–22	In visual arts education, literacy extends beyond traditional reading and writing practices. Students engage in disciplinary literacy by interpreting visual texts, utilizing specialized artistic vocabulary, analyzing imagery, communicating meaning through artistic choices, and participating in critique and inquiry processes similar to those of practicing artists. Visual arts literacy emphasizes meaning-making through multimodal communication, visual analysis, and creative expression, fostering a deeper understanding of the visual arts. Like historians read historical documents and scientists interpret data, artists read and create images, symbols, and visual messages. Effective visual arts instruction intentionally develops students' abilities to think, communicate, and problem-solve as artists (Briggs, 2023).
Gross, K. M. (2020). Visual arts content literacy: A partnership between art educators and special educators. *Teaching Exceptional Children, 52*(3), 157–165. https://doi.org/10.1177/0040059919894269	Art educators support students in developing the specialized vocabulary, communication practices, and analytical skills necessary to think, create, and communicate as artists (Gross, 2020).

Research Base

Briggs, J. A. (2023). Art education and visual literacy: Putting theory into practice. *Journal of Cultural Research in Art Education, 40*, 1–22

Buelow, S., Frambaugh-Kritzer, C., & Au, C. (2018). Communicating like an artist: Disciplinary literacy instruction in elementary visual arts. Literacy Research & Instruction, 57(3), 232–254. https://doi.org/10.1080/19388071.2018.1453896

Burke, P., & Kennedy, E. (2024). "Why do you think that?" Exploring disciplinary literacy in elementary science, history and visual arts. *The Reading Teacher, 77*(5), 642–652. https://doi.org/10.1002/trtr.2283

Colwell, J., Gregory, K., & Taylor, V. (2020). Examining Preservice Teachers' Perceptions of Planning for Culturally Relevant Disciplinary Literacy. *Journal of Teacher Education, 72*(2), 195-208. https://doi.org/10.1177/0022487120913853 (Original work published 2021)

Gabriel, R. (2024). Framing arts education in school improvement policy. *Arts Education Policy Review, 125*(4), 323–327. https://doi.org/10.1080/10632913.2023.2213452

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Hetland, L., Winner, E., Veenema, S., & Sheridan, K. M. (2013). *Studio thinking 2: The real benefits of visual arts education*. Teachers College Press.

Kuzdeubayev, A., Baigutov, K., Abdirassilov, M., Abdrassilov, A., Ryssymbetov, Y., & Bekeshov, S. (2025). Analysing university art curriculum through descriptive geometry in AutoCAD. *IKENGA: International Journal of Institute of African Studies, 26*(2), 607–627. https://doi.org/10.53836/ijia/2025/26/2/013

Mills, K. A., Beyerbach, B., Dellinger, A., & Cochran, D. (2018). Communicating like an artist: Disciplinary literacy instruction in elementary visual arts. *Journal of Literacy Innovation, 3*(1), 1–18.

National Coalition for Core Arts Standards. (2014). National Core Arts Standards: A conceptual framework for arts learning.

Shanahan, T., & Shanahan, C. (2012). What is disciplinary literacy, and why does it matter? *Topics in Language Disorders, 32*(1), 7–18.

Sheridan, K. M., Jaquith, D. B., & Arnsten, A. F. (2016). *Studio thinking from the start: The K–8 art educator's handbook.* Teachers College Press.

Practice 1: Problem-based instruction

Develop and implement interactive problem-based units of instruction that frame authentic artistic problems to help establish purposes for students to read, write, and communicate beyond being assigned or expected to do so (e.g. for their enjoyment/interest, to ask and answer abstract and authentic questions about their community and individual lives, to address needs in their community or beyond, and to communicate with a specific audience).

The Teacher:

Middle School

- engages students in investigating how artists use visual communication to influence opinions, raise awareness, and address community concerns;
- frames instruction around authentic design challenges that require students to research, analyze, discuss, and communicate solutions through visual media;
- supports students in evaluating artistic and informational sources, using discipline-specific vocabulary, and justifying creative decisions with evidence;
- provides opportunities for students to create artwork that informs, persuades, or advocates for a specific audience; and
- offers regular opportunities for students to collaborate and make artistic choices, providing differentiated process and product expectations based on frequent, formative, growth-oriented feedback that affirms beliefs in all students' artistic abilities.

High School

- engages students in examining complex social, cultural, and personal issues through inquiry, research, and artistic investigation;
- frames instruction around authentic artistic problems that require students to gather information, analyze multiple perspectives, and communicate meaning through visual and written forms;
- supports students in developing artist statements, critiques, presentations, and portfolios that communicate purpose, process, and intended impact;
- provides opportunities for students to create and exhibit artwork for authentic audiences while addressing issues relevant to their school, community, or society; and
- offers regular opportunities for students to collaborate and make artistic choices, providing differentiated process and product expectations based on frequent, formative, growth-oriented feedback that affirms beliefs in all students' artistic abilities.

Examples of disciplinary problems/questions teachers might use to frame instruction:

- What is art? How do I evaluate art?
- How can I use art to develop and convey a message or emotion?
- What medium and technique are most appropriate for a project at any given time?
- How do I convey meaning through my art?
- How can I incorporate ideas and techniques from others with respect?
- Why do we need art? What is its function in our lives?
- What makes good design?
- How does design impact me as a consumer? How does design impact me as an artist?
- How can I use art to spark positive change and/or change beliefs?
- What can art teach us about culture, and how can it be used to build bridges between people?
- What makes art beautiful?
- How do pictures "paint a thousand words"?
- What is creativity, and why is it important?
- How can I be more creative through my art?
- What would the world look like if there were no art? What would the world look like if there were no artistic expression?

Practice 1: Problem-based instruction (cont.)

Instructional example: Problem-based instruction in the visual arts engages students in authentic inquiry and artistic problem-solving. Students investigate meaningful questions, explore issues relevant to their lives and communities, and create artwork for authentic purposes and audiences. In doing so, they read, discuss, research, write, and communicate to answer questions, solve problems, advocate for ideas, and address needs within their communities. These experiences offer meaningful reasons to engage with literacy practices beyond completing assigned tasks, reflecting the ways artists and designers communicate in the real world (Gross, 2020).As students work to address authentic artistic problems, they learn to use disciplinary literacy practices in ways that mirror the work of professional artists, designers, and visual communicators who create for purposes beyond the classroom (National Coalition for Core Arts Standards, 2014).

Middle School

Essential Question: How can visual communication raise awareness about issues that matter to our community?

Students investigate a community concern that affects adolescents, such as environmental sustainability, mental health awareness, bullying prevention, or responsible social media use. The teacher introduces examples of social practice artists, public awareness campaigns, and graphic designers who use visual communication to influence public understanding and action.

Students begin by researching their selected issue using multiple sources, including articles, websites, interviews, infographics, and videos. During the inquiry process, students evaluate the credibility of sources, identify key information, and discuss multiple perspectives related to the topic. They maintain research journals to document questions, evidence, and emerging ideas.

Using their findings, students develop a visual awareness campaign designed for a specific audience. Possible products include posters, digital graphics, public service announcements, stickers, or social media content. Students engage in critique sessions where they analyze how effectively their designs communicate information and persuade viewers.

As part of the process, students compose a written rationale explaining the issue, intended audience, design choices, and supporting evidence from their research. Final projects are shared with school administrators, families, or community partners through an exhibition or digital showcase.

Literacy Connections:

- Evaluating and synthesizing multiple sources
- Using evidence to support artistic decisions
- Applying discipline-specific vocabulary
- Writing persuasive explanations
- Engaging in peer critique and discussion

Resources:

- Community data and local news articles
- Public awareness campaign examples
- Museum and artist websites
- Graphic design software
- Research organizers and annotation tools

High School

Essential Question: How can artists use visual communication to address complex social issues and inspire change?

Students engage in a sustained inquiry focused on a contemporary social, cultural, or environmental issue relevant to their lives and communities. Topics may include equity, identity, climate change, public health, community development, or civic engagement. The teacher introduces contemporary artists whose work examines social issues through visual storytelling, installation, photography, graphic design, or mixed-media practices.

Students conduct extensive research using scholarly articles, news sources, documentaries, artist interviews, and community perspectives. Throughout the investigation, students analyze how artists frame issues, communicate messages, and engage audiences. Students evaluate multiple viewpoints and consider ethical responsibilities associated with representing complex topics through art.

Each student develops a proposal outlining the problem they intend to explore, the audience they hope to reach, and the artistic approach they will use. Throughout the project, students participate in critiques, maintain process journals, and revise their work based on feedback and research findings.

The final product may include a gallery exhibition, public installation, advocacy campaign, digital media project, or community partnership initiative. In addition to the artwork, students create a professional artist statement, exhibition text, and presentation that explain the research, artistic process, intended audience, and desired impact. Reflection activities encourage students to evaluate how effectively their work communicated ideas and contributed to public dialogue

Literacy Connections:

- Conducting sustained research and inquiry
- Analyzing diverse perspectives and sources
- Writing artist statements and exhibition texts
- Presenting and defending creative decisions
- Engaging in evidence-based critique and discussion

Resources:

- Contemporary artist interviews and documentaries
- Academic and news databases
- Community stakeholder interviews
- Museum collections and exhibition catalogs
- Digital portfolio platforms
- Public art and advocacy campaign case studies

Practice 2: Diverse texts and abundant reading opportunities in school

The Teacher:

Middle School

- provides access to diverse visual and written texts, including artworks, artist statements, infographics, articles, historical images, and digital media;
- teaches students how artists gather, compare, and analyze information from multiple sources;
- supports students in using discipline-specific vocabulary and evidence to interpret artistic works; and
- encourages students to read and view texts for inquiry, research, critique, and artistic problem-solving.

High School

- engages students with increasingly complex visual, written, digital, and multimedia texts, including exhibition catalogs, scholarly articles, artist interviews, documentaries, and critical reviews;
- teaches students how artists evaluate, synthesize, and apply information from multiple sources to inform artistic decisions;
- guides students in evaluating the credibility, purpose, and relevance of sources and perspectives; and
- provides opportunities for students to synthesize information from multiple texts to support artistic investigations and the development of a personal artistic voice.

Examples of discipline-aligned texts/representations teachers might curate, adapt, or create for students:

- Works of art
- Art critiques
- Technical manuals or guides
- Artists' statements, blogs, essays, etc.
- Inspiration sources... range of texts and media
- Popular culture references across media
- Newspapers/Online galleries
- Graphic novels & cartoon/comic books
- Textbooks
- Advertisements/posters
- Photographs
- Biographies
- Video (how-to, artist profiles, performance art, art history, etc.)

Instructional example: Students develop artistic literacy through regular opportunities to engage with diverse visual, written, digital, and multimedia texts. Through artworks, artist statements, historical documents, articles, videos, and other media, students learn to read, view, analyze, discuss, and synthesize information to build knowledge, inspire creative work, and deepen their understanding of how artists communicate meaning (Gross, 2020).

Research suggests that engaging with diverse artistic texts strengthens visual literacy, critical thinking, content knowledge, and artistic decision-making while helping students develop the habits of mind used by artists, designers, historians, and critics (Gross, 2020; Hetland et al., 2013; National Coalition for Core Arts Standards, 2014).

Middle School

Students investigate the question, "How can art raise awareness about issues that matter?" They examine murals, posters, infographics, artist statements, news articles, and digital campaigns related to environmental stewardship. Students compare how visual and written texts communicate messages to audiences. They then design a public awareness poster supported by research and an artist statement explaining their choices.

Resources:

- Contemporary murals
- Environmental infographics
- News articles
- Museum websites
- Artist statements
- Digital design examples

High School

Students explore the question, "How do artists respond to social and cultural issues?" The teacher provides contemporary artworks, exhibition reviews, scholarly articles, artist interviews, podcasts, documentaries, and museum resources. Students analyze multiple perspectives, evaluate sources, and investigate a topic of personal interest. They develop a body of artwork accompanied by research notes and a formal artist statement citing evidence from the texts they studied.

Resources:

- Museum collections
- Scholarly and popular art articles
- Artist talks and podcasts
- Documentary films
- Exhibition catalogs
- Contemporary artist websites

Practice 3: Intentional and standards-aligned instruction in disciplinary reading practices

The Teacher:

Middle School

- establishes compelling reasons for students to engage in reading visual and written texts;
- teaches students how artists analyze purpose, audience, symbolism, and artistic choices in visual and written texts;
- models through think aloud ways to interpret artworks using evidence from artist statements, informational texts, and visual sources;
- supports students in comparing perspectives and messages across multiple texts and media; and
- encourages students to use discipline-specific vocabulary and evidence to justify interpretations.

High School

- establishes compelling reasons for students to engage in reading visual and written texts;
- teaches students how artists, historians, and critics evaluate and synthesize information from visual and written sources;
- engages students in analyzing multiple perspectives, cultural contexts, and artistic viewpoints;
- models through think aloud ways to evaluate the credibility, relevance, and purpose of sources; and
- provides opportunities for students to synthesize information from multiple texts to inform artistic investigations, creative work, and written reflections.

Examples of purposes for reading / viewing / listening disciplinary texts:

- Critique
- Technique development
- Inform choices of technique and medium
- Inspiration, explore precedents
- Explanation of precedents
- Explore connections to other artists and works
- Historical context
- Build background knowledge in a topic, media, or artist
- Explore connections to other art forms or subject areas

Examples of how students might engage with disciplinary texts through purposeful reading, writing, discourse, and multimodal activities aligned to inquiry:

- Exploration of:
  - Elements of Art (line, shape, form, color, texture, value, space)
  - Principles of Art (unity, balance, rhythm, pattern, movement, emphasis, contrast)
- Connection to other works
- Compare and contrast works of art

Instructional example: Disciplinary reading in visual arts extends beyond reading written text to include observing, analyzing, interpreting, evaluating, and making meaning from visual and written sources. Students learn to engage with artworks, artist statements, exhibition materials, historical contexts, and contemporary visual culture using the specialized ways of thinking and reading employed by artists, designers, historians, and critics (Gross, 2020). Research suggests that disciplinary literacy develops most effectively when students are explicitly taught how experts in a field read, think, and communicate (Shanahan & Shanahan, 2012). Through intentional instruction in disciplinary reading practices, students develop deeper artistic understanding, critical thinking, and visual literacy skills while engaging in the artistic processes of Responding and Connecting outlined in the National Core Arts Standards (National Coalition for Core Arts Standards, 2014).

Middle School

Essential Question: How do artists communicate messages about issues that matter?

Students analyze murals, posters, advertisements, and contemporary artworks addressing social or environmental issues. The teacher models how to identify purpose, audience, symbolism, and visual evidence. Students read artist statements and short informational texts before participating in structured critiques. They compare how different artists communicate messages and support their interpretations with evidence from visual and written sources.

Resources:

- Contemporary art collections
- Artist statements
- Museum websites
- News articles connected to artwork themes
- Critique protocols

High School

Essential Question: How do artists use visual language to explore identity and culture?

Students investigate artworks, exhibition reviews, artist interviews, scholarly articles, and museum resources. They annotate texts, analyze visual evidence, evaluate multiple perspectives, and participate in discussions using discipline-specific vocabulary. Students synthesize information from several sources to create original artwork and write an artist statement that explains their ideas and references research gathered throughout the unit.

Resources:

- Museum collections and archives
- Artist interviews and podcasts
- Exhibition catalogs
- Scholarly and popular art articles
- Studio journals and annotation guides

Practice 4: Intentional and standards-aligned instruction in disciplinary writing

The Teacher:

Middle School

- provides compelling reasons for students to create written and visual texts for authentic purposes and audiences;
- teaches students how artists document, reflect on, and communicate their creative process through writing;
- engages students in formal and informal writing, such as maintaining process journals, writing critique responses, and developing artist statements;
- supports students in using evidence and discipline-specific vocabulary to explain artistic decisions; and
- scaffolds writing activities as appropriate, and moves students to independent levels of research, reading, and writing.

High School

- provides compelling reasons for students to create written and visual texts for authentic audiences using professional artistic conventions;
- teaches students how artists use writing to analyze, communicate, and defend artistic intent;
- engages students in informal and formal writing, such as developing artist statements, exhibition texts, portfolio reflections, and research-based writing;
- supports students in using evidence from research, artwork, and artistic processes to justify interpretations and decisions; and
- scaffolds writing activities as appropriate, and moves students to independent levels of research, reading, and writing.

Examples of discipline-aligned writing products:

- Artist's statement
- Proposals for funding, support, and installation
- Publicity and PR
- Social media promotion
- Invitations to events
- Journaling
- Reflection on personal art and art making

Examples of discipline-aligned purposes for writing:

- To explain artistic intent and process
- To analyze and evaluate an artwork using specific visual arts vocabulary and principles
- To examine formal elements and compositional strategies and interpret meaning
- To record progress, experimentation, challenges, and evolving ideas throughout the artistic process
- To contextualize work for an audience
- To respond to art within its social, political, or historical context through critical writing
- To investigate and synthesize information about art history, styles, or notable figures
- To advocate for the value of the arts, public art initiatives, or equity and cultural representation

Instructional example: Writing in the visual arts helps students reflect, analyze, communicate, and justify artistic decisions. Students learn to write like artists by documenting their creative process, analyzing artwork, developing artist statements, and communicating ideas to specific audiences (Gross, 2020). Research suggests that disciplinary literacy develops when students are explicitly taught how experts communicate within a field (Shanahan & Shanahan, 2012). Through writing, students strengthen artistic thinking and engage in the artistic processes of Creating, Responding, and Connecting identified in the National Core Arts Standards (National Coalition for Core Arts Standards, 2014; Graham & Hebert, 2011).

Middle School Essential Question: How can artists use writing to communicate meaning and artistic intent?

Students research artists connected to a theme such as identity, culture, or social commentary. Throughout the unit, they maintain studio journals, analyze artworks, and document their creative process. Students complete a formal artist statement and exhibition description that explains their concept, influences, artistic choices, and intended audience using evidence from their research and artistic development.

Writing Opportunities:

- Process journals
- Critique responses
- Artist statements
- Research summaries

Resources:

- Contemporary artist statements
- Critique protocols
- Research organizers
- Museum education materials

High School Essential Question: How can artists use writing to communicate meaning and artistic intent?

Students research artists connected to a theme such as identity, culture, or social commentary. Throughout the unit, they maintain studio journals, analyze artworks, and document their creative process. Students complete a formal artist statement and exhibition description that explains their concept, influences, artistic choices, and intended audience using evidence from their research and artistic development.

Writing Opportunities:

- Artist statements
- Exhibition labels
- Research-based reflections
- Critiques and analyses
- Portfolio reflections

Resources:

- Professional artist statements
- Exhibition catalogs
- Museum publications
- Studio journals
- Portfolio-writing guides

Resources

Graham, S., & Hebert, M. (2011). *Writing to read: A meta-analysis of the impact of writing and writing instruction on reading*. Carnegie Corporation of New York.

Practice 5: Higher-order discussion of increasingly complex text across varying participation structures

The Teacher:

Middle School

- engages students in structured discussions about the messages, purposes, and audiences of artworks;
- teaches students to support interpretations with evidence from visual and written texts;
- facilitates collaborative discussions and critiques that encourage students to compare perspectives and justify ideas; and
- supports students in using discipline-specific vocabulary to communicate and defend their thinking.

High School

- engages students in evidence-based discussions about artistic intent, cultural context, and multiple interpretations;
- teaches students to evaluate perspectives and synthesize ideas from visual and written sources;
- facilitates seminars, critiques, and peer-led discussions that require analysis, evaluation, and reasoned argument; and
- provides opportunities for students to communicate and defend interpretations using evidence and discipline-specific language.

Examples of purposes for discussion that are grounded in disciplinary texts, encourage multiple perspectives, and develop disciplinary thinking:

- Collaborative sense making
- Feedback and encouragement
- Sharing of ideas
- Apprenticeship in techniques
- Evaluation
- Reflection on personal art and art making

Instructional example: Discussion is an essential part of learning in the visual arts. Through critiques and collaborative conversations, students learn to interpret ideas, consider multiple perspectives, and support their thinking with evidence. As students progress through grade levels, discussions become increasingly sophisticated, requiring analysis, evaluation, and evidence-based reasoning (Gross, 2020).

Research suggests that disciplinary literacy develops through meaningful dialogue that requires students to explain thinking, justify interpretations, and build understanding collaboratively (Shanahan & Shanahan, 2012). In the visual arts, structured discussions strengthen visual literacy, critical thinking, and communication while supporting the artistic processes of Responding and Connecting (Gross, 2020; National Coalition for Core Arts Standards, 2014).

Middle School

Essential Question: How do artists communicate messages about issues that matter?

Students investigate murals, posters, and contemporary artworks addressing environmental or social issues. They read artist statements and analyze artworks before participating in a structured discussion.

Working in collaborative groups, students examine questions such as:

- What message is the artist communicating?
- Who is the intended audience?
- What visual evidence supports your interpretation?
- How effective is the artist's message?

Students participate in a Socratic Seminar where they compare perspectives, challenge interpretations respectfully, and support claims using evidence from both visual and written texts. Following the discussion, students reflect on how their thinking evolved through dialogue.

Participation Structures:

- Small-group inquiry discussions
- Socratic Seminar
- Collaborative critique
- Written reflection following discussion

Resources:

- Artist statements
- Museum websites
- Contemporary artworks
- Discussion protocols
- Annotation guides

Practice 5: Higher-order discussion of increasingly complex text across varying participation structures

High School

Essential Question: How do artists challenge, reflect, or shape cultural perspectives?

Students examine a collection of contemporary artworks, exhibition reviews, artist interviews, scholarly articles, and critical essays. Prior to discussion, students annotate texts and develop evidence-based discussion points.

Students engage in a formal seminar focused on questions such as:

- How does context influence the interpretation of artwork?
- What responsibilities do artists have when addressing controversial issues?
- How do visual and written texts contribute to understanding an artist's intent?
- Can multiple interpretations of an artwork be equally valid?

Students cite evidence from artworks, artist statements, interviews, and readings while evaluating competing viewpoints. Discussions move between small-group seminars, peer-led discussions, and whole-class synthesis conversations. Students conclude by reflecting on how the discussion deepened their understanding of the artwork and issues explored.

Participation Structures:

- Socratic Seminar
- Fishbowl discussion
- Peer-led seminar
- Whole-class synthesis discussion
- Reflective writing

Resources:

- Museum collections and archives
- Exhibition catalogs
- Scholarly and popular art articles
- Artist interviews and podcasts
- Discussion rubrics
- Annotation and evidence trackers

Across grade levels, students engage in increasingly complex discussions about visual and written texts. They learn to interpret, analyze, evaluate, and defend ideas using evidence while participating in a variety of discussion formats. These experiences help students develop the habits of mind used by artists, critics, historians, and curators while strengthening disciplinary literacy, visual literacy, and communication skills.

Practice 6: Opportunities for and instruction in critically viewing, speaking, and listening

The Teacher:

Middle School

- engages students in presenting interpretations and artistic ideas using evidence from visual and written sources;
- teaches students how to ask questions, provide constructive feedback, and respond thoughtfully to differing viewpoints;
- supports students in using discipline-specific vocabulary when discussing artwork and artistic decisions; and
- provides opportunities for students to participate in critiques and collaborative discussions that inform artistic growth.

High School

- engages students in analyzing and evaluating artworks through presentations, critiques, and evidence-based discussions;
- teaches students to consider multiple perspectives, cultural contexts, and artistic intentions when interpreting artwork;
- supports students in communicating and defending ideas using visual, contextual, and research-based evidence; and
- provides opportunities for students to present artistic ideas, receive feedback, and refine communication skills through critique and presentation.

Examples of speaking and listening opportunities that are embedded in authentic disciplinary purposes and practices:

- Explanation and interpretation
- Seeking support
- Introducing works of art
- Talking about one's art
- Advocacy

Practice 6: Opportunities for and instruction in critically viewing, speaking, and listening (cont.)

Instructional example: Visual arts instruction helps students develop the ability to observe closely, communicate ideas, and learn from the perspectives of others. Through viewing, discussion, critique, and presentation, students build visual literacy and learn to interpret, explain, and respond to artistic meaning. These practices support disciplinary literacy by helping students communicate and think in ways that reflect the work of artists and other arts professionals (Gross, 2020).

Research suggests that students develop a deeper understanding when they engage in structured opportunities to examine visual texts, discuss interpretations, and support ideas with evidence (Shanahan & Shanahan, 2012). In the visual arts, viewing, speaking, and listening strengthen critical thinking, communication, and the artistic processes of Responding and Connecting (National Coalition for Core Arts Standards, 2014; Gross, 2020).

Middle School

Essential Question: How do artists communicate messages to an audience?

Students analyze contemporary artworks and artist statements focused on a social or environmental issue. Working in small groups, students discuss how visual elements contribute to the artwork's message. They participate in a structured critique protocol where students present interpretations, ask questions, and provide evidence-based feedback.

Students then present their own artwork concepts and receive peer feedback before revising their work.

Resources:

- Contemporary artwork collections
- Artist statements
- Critique protocols
- Discussion sentence stems
- Museum education resources

High School

Essential Question: How do different perspectives influence our interpretation of art?

Students examine a collection of artworks, artist interviews, exhibition reviews, and critical essays. Prior to discussion, students annotate sources and develop evidence-based discussion points.

Students participate in a Socratic Seminar where they analyze artistic intent, cultural context, audience interpretation, and the role of visual evidence. During the seminar, students ask questions, challenge ideas respectfully, and support claims with evidence from both visual and written texts.

Following the discussion, students write a reflection explaining how listening to multiple perspectives influenced their understanding of the artwork.

Resources:

- Museum collections and archives
- Artist interviews and podcasts
- Exhibition reviews
- Scholarly and popular art articles
- Socratic Seminar protocols
- Annotation guides

Practice 7: Intentional efforts to build vocabulary and conceptual knowledge

The Teacher:

Middle School

- teaches discipline-specific vocabulary and concepts through the study of artworks, artistic processes, and design principles;
- engages students in using artistic language to analyze artwork, explain interpretations, and discuss creative decisions;
- supports students in applying vocabulary during critiques, reflections, and studio experiences; and
- revisits and extends concepts across media, cultures, and historical periods.

High School

- develops students' understanding of advanced artistic concepts such as symbolism, visual metaphor, audience, context, and artistic intent;
- engages students in using precise disciplinary language to analyze, evaluate, and discuss artwork;
- supports students in applying conceptual understanding to critiques, artist statements, presentations, and creative work; and
- encourages students to communicate complex artistic ideas using evidence and discipline-specific vocabulary (Michigan Assessment Consortium, 2016).

Examples of discipline-specific vocabulary and language structures students might build through explicit instruction and applied practice:

- Movements, styles, periods
- Techniques
- Media
- Materials and tools
- Elements and principles of art

Instructional example: Students develop artistic literacy by learning and applying the vocabulary and concepts used by artists. Through creating, responding, presenting, and connecting, students build the language needed to analyze artwork, communicate ideas, and explain artistic decisions (Gross, 2020).

Research suggests that vocabulary develops best when taught in meaningful contexts and applied through authentic disciplinary experiences (Shanahan & Shanahan, 2012). In the visual arts, explicit instruction in artistic language and concepts strengthens communication, interpretation, and artistic understanding (Gross, 2020; National Coalition for Core Arts Standards, 2014).

Middle School Essential Question: How do artists create emphasis and communicate meaning?

Students investigate the principles of design, including emphasis, contrast, balance, and movement. The teacher models how these concepts appear in historical and contemporary artworks. Students analyze artworks using discipline-specific vocabulary and participate in discussions where they support interpretations with visual evidence.

As students develop original compositions, they maintain process journals documenting how they are applying artistic concepts. During critiques, students are expected to use appropriate artistic terminology to discuss strengths, challenges, and design choices.

Resources:

- Principles of Design reference guides
- Artist statements
- Museum collections
- Process journals
- Critique protocols and vocabulary support

High School Essential Question: How do artists use visual language to communicate complex ideas?

Students investigate concepts such as symbolism, visual metaphor, composition, audience, context, and artistic intent. They analyze contemporary artworks, artist statements, exhibition materials, and critical reviews while developing a shared vocabulary for discussing sophisticated artistic concepts.

Throughout the unit, students participate in critiques, write artist statements, and present their work using discipline-specific language. They are expected to apply conceptual understanding when explaining artistic choices, evaluating artwork, and discussing how meaning is constructed visually.

Resources:

- Contemporary artist statements
- Exhibition catalogs
- Museum archives and collections
- Scholarly and popular art articles
- Studio journals
- Visual analysis frameworks

References

Michigan Assessment Consortium. (2016, September). *Arts education assessment specifications: Dance, music, theatre and visual arts*. https://maeia-artsednetwork.org/wp-content/uploads/2016/05/MAC-Blueprint-Document-2016-May112016.pdf

Practice 8: Ongoing observation and assessment of students' language and literacy development that informs their education

The Teacher:

Middle School

- monitors students' use of artistic vocabulary, evidence, and reasoning through journals, critiques, discussions, and artwork;
- engages students in reflection and self-assessment of their artistic decisions and communication;
- provides feedback that strengthens artistic understanding and evidence-based explanations; and
- uses assessment data to adjust instruction and address student needs.

High School

- gathers evidence of learning through critiques, artist statements, conferences, portfolios, and presentations;
- engages students in self-assessment and reflection aligned to learning goals and standards;
- provides feedback that supports artistic growth, communication, and conceptual understanding; and
- uses assessment information to help students refine their artistic practice and develop greater ownership of their learning.

Examples of discipline-aligned assessment practices to monitor and support students' disciplinary literacy development:

- Assessment of technique
- Evaluation of art
- Assessment of corollary skills (artist's statement, presentation, etc.)
- Conferencing, self-reflection, and peer feedback supported by rubrics
- Juried art shows

Instructional example: Assessment in visual arts extends beyond finished artwork to include how students communicate, interpret, reflect, and apply artistic understanding. Ongoing observation and formative assessment help teachers monitor growth in artistic thinking, language development, and disciplinary literacy while informing instruction and feedback (Gross, 2020).

Research suggests that formative assessment is most effective when embedded in daily learning experiences (Black & Wiliam, 2009). In the visual arts, feedback, reflection, critique, and discussion provide valuable evidence of student understanding and support continued growth in communication and artistic reasoning (Gross, 2020; Heritage, 2010; National Coalition for Core Arts Standards, 2014).

Middle School

Essential Question: How can artists explain and defend their creative decisions?

Students maintain process journals throughout a design project. The teacher reviews journals, listens to peer discussions, and observes students during critiques to assess their use of vocabulary such as emphasis, contrast, balance, and composition.

During midpoint critiques, students explain their artistic choices and receive peer feedback. The teacher uses a rubric aligned to both artistic concepts and communication skills to document student progress.

After analyzing student responses and critique discussions, the teacher notices that many students struggle to justify design choices with evidence. Subsequent lessons include additional modeling and guided practice focused on evidence-based explanations.

Resources:

- Process journals
- Critique rubrics
- Reflection prompts
- Observation forms
- Vocabulary trackers
- Peer feedback forms

High School

Essential Question: How does artistic communication evolve throughout the creative process?

Students develop a sustained investigation exploring a theme of personal interest. Throughout the unit, the teacher gathers evidence from artist statements, critiques, studio conferences, research notes, presentations, and portfolio reflections.

Students participate in regular self-assessments aligned to learning targets and standards. During one-on-one conferences, the teacher asks students to explain conceptual decisions, discuss influences, and reflect on revisions. Feedback is used to guide both artistic development and communication skills.

Assessment data reveal patterns in student understanding and inform future instruction. For example, if students demonstrate strong technical skills but struggle to communicate artistic intent, the teacher may incorporate additional artist statement analysis and reflective writing opportunities.

Resources:

- Studio journals
- Artist statements
- Portfolio assessments
- Conference notes
- Self-assessment tools
- Standards-aligned rubrics
- Digital portfolios
- Reflection protocols

References

Black, P., & Wiliam, D. (2009). Developing the theory of formative assessment. *Educational Assessment, Evaluation and Accountability, 21*(1), 5–31. https://doi.org/10.1007/s11092-008-9068-5

Heritage, M. (2010). *Formative assessment: Making it happen in the classroom*. Corwin Press.

Practice 9: Community networking to tap into available funds of knowledge in support of developing students' knowledge and identities

The Teacher:

Middle School

- engages students in investigating local history, culture, traditions, and community issues through art;
- connects learning with artists, cultural organizations, and community partners;
- supports students in exploring how art communicates identity and community perspectives; and
- provides opportunities for students to share artistic work with community audiences.

High School

- engages students in community-based inquiry that explores identity, culture, and contemporary issues;
- facilitates connections with artists, cultural institutions, and careers in the arts;
- supports students in using artistic research and community experiences to inform creative work; and
- provides opportunities for students to present artwork and ideas to authentic audiences beyond the classroom.

Examples of community networks and resources:

- Community artists and galleries
- Local museums
- Public art
- Public libraries and other spaces that display art
- Local landmarks, natural areas, etc., as inspiration
- Businesses such as car manufacturers, furniture design, architecture, advertising, etc.
- Volunteers teaching specific interests

Instructional example: Students strengthen artistic understanding when learning connects to their families, cultures, communities, and lived experiences. Partnerships with artists, cultural organizations, museums, and community members provide authentic opportunities to build knowledge, explore diverse perspectives, and develop artistic identity (Moll et al., 1992).

Research suggests that students learn more effectively when instruction builds on the knowledge and experiences found within their homes and communities (Moll et al., 1992). In the visual arts, community-connected learning supports identity development, cultural understanding, artistic inquiry, and meaningful connections between personal experiences and artistic work (National Coalition for Core Arts Standards, 2014; Paris & Alim, 2017; Tschannen-Moran & Gareis, 2015).

Middle School

Essential Question: How does art help communities share important stories?

Students investigate community history and culture by studying local murals, monuments, public art installations, and community artists. The teacher partners with a local arts organization or community member to discuss how artists contribute to community identity.

Students conduct research, interview community members, and analyze local visual culture before designing a mural proposal that celebrates an aspect of the community. The project concludes with student presentations to classmates, families, community partners, or local stakeholders.

Resources:

- Local public art collections
- Community interviews
- Historical society archives
- Community artists
- Arts organization partnerships
- Local newspaper and media archives

High School

Essential Question: How can artists use their work to explore identity and create community connections?

Students investigate themes of identity, culture, belonging, and community through research and artistic inquiry. They engage with local artists, museum educators, cultural organizations, and community leaders through interviews, guest presentations, or field experiences.

Students develop a sustained investigation focused on a personal or community-based theme. Throughout the project, they gather information from community sources, document research, and create artwork that reflects their findings. The unit culminates in a public exhibition where students present their work, artist statements, and reflections to community members and invited guests.

Resources:

- Local artists and cultural organizations
- Museums and galleries
- Community leaders and stakeholders
- Oral history projects
- Artist interviews
- Public exhibition opportunities
- Community arts councils
- Digital storytelling tools

References

Moll, L. C., Amanti, C., Neff, D., & Gonzalez, N. (1992). Funds of knowledge for teaching: Using a qualitative approach to connect homes and classrooms. *Theory Into Practice, 31*(2), 132–141. https://doi.org/10.1080/00405849209543534

Paris, D., & Alim, H. S. (2017). *Culturally sustaining pedagogies: Teaching and learning for justice in a changing world*. Teachers College Press.

Tschannen-Moran, M., & Gareis, C. R. (2015). Faculty trust in the principal: An essential ingredient in high-performing schools. *Journal of Educational Administration, 53*(1), 66–92. *(Supports the importance of school-community relationships and partnerships.)*

Practice 10: Metadiscursive awareness within and across academic and cultural domains

The Teacher:

Middle School

- engages students in examining how symbols, images, and artistic choices communicate different meanings across cultures, time periods, and contexts;
- supports students in comparing communication across art, media, and everyday life;
- encourages students to consider how audience and purpose influence interpretation; and
- provides opportunities for students to examine how audience, culture, and context influence interpretation and communication.

High School

- engages students in analyzing how artists adapt communication for different audiences, purposes, and cultural contexts;
- supports students in examining how meaning is shaped by perspective, symbolism, medium, and context;
- encourages students to evaluate and communicate ideas across multiple formats and settings; and
- provides opportunities for students to reflect on how their own artistic choices influence interpretation and meaning.

Examples of practices that encourage metadiscursive awareness:

Discussion of art at the meta level...

- What is art?
- Who decides what is art?
- How has this changed over time and with new technologies?
- What is the discourse and language of art and different art forms?
- What art is or has been privileged in society (e.g spray spray-painted graffiti on a wall vs. oil painting on canvas)?
- How has this changed over time?
- How do artists influence this change, and where do discourse and language fit?
- How does the audience shape artists' work and communication?
- What words have unique meanings in the arts (e.g., medium)?

Instructional example: Students develop metadiscursive awareness by examining how meaning is communicated through images, symbols, language, and artistic conventions across different cultures, audiences, and contexts. In the visual arts, students learn that interpretation is influenced by perspective, purpose, culture, and experience, while reflecting on how their own choices shape communication and meaning (Gee, 2015).

Research suggests that disciplinary literacy is strengthened when students understand how knowledge and ideas are communicated within and across disciplines (Shanahan & Shanahan, 2012). In visual arts, analyzing visual language, symbolism, and cultural context helps students recognize how meaning changes across settings, audiences, and perspectives while supporting the artistic processes of Connecting and Responding (Gee, 2015; National Coalition for Core Arts Standards, 2014; Vasudevan et al., 2010).

Middle School

Essential Question: How do symbols and images communicate different meanings in different cultures?

Students investigate symbols used in artworks from various cultures and historical periods. They analyze how the same image, color, or symbol may communicate different meanings depending on cultural context. Students compare examples from art, advertising, social media, and popular culture.

Students create a visual communication project that incorporates symbols and then explain how the audience and context may influence interpretation. Peer discussions focus on how meanings shift across different communities and experiences.

Resources:

- Museum collections
- Cultural symbol databases
- Advertising examples
- Social media campaigns
- Artist interviews
- Graphic design case studies

High School

Essential Question: How do artists adapt communication for different audiences, contexts, and purposes?

Students investigate contemporary artists whose work addresses issues of identity, culture, politics, or social change. They analyze artworks alongside artist statements, exhibition texts, interviews, and critical reviews. Students examine how meaning changes depending on audience, location, cultural background, and medium.

As part of a sustained investigation, students create artwork intended for a specific audience and develop multiple forms of communication about their work, such as an artist statement, gallery label, social media post, and exhibition presentation. Students reflect on how their message changes depending on the audience and purpose.

Resources:

- Contemporary artist interviews
- Exhibition catalogs
- Museum websites
- Critical reviews
- Social media examples
- Gallery labels and artist statements
- Digital storytelling tools

References

Gee, J. P. (2015). *Social linguistics and literacies: Ideology in discourses* (5th ed.). Routledge.

Vasudevan, L., Schultz, K., & Bateman, J. (2010). Rethinking composing in a digital age: Authoring literate identities through multimodal storytelling. *Written Communication, 27*(4), 442–468.

Suggested Resources

Art, Crafts and Artists through Books for Kids and Teens

Common Core in Action: 10 Visual Literacy Strategies | Edutopia

MAEIA

Michigan Merit Curriculum: Visual Arts, Music, Dance, and Theatre

National Arts Standards: Dance, Media Arts, Music, Theater, & Visual Arts

National Gallery "How to 'Read' a Painting"

Style & Genre Essays Abstract Expressionism: Artist Research

Teaching art or teaching to think like an artist? | Cindy Foley | TEDxColumbus

Visual Art Connections

Visual Literacy Examples

Visual Literacy Skills, Overview & Examples

The Effectiveness of Problem-Based Instruction

Figure 1 A Picture of Disciplinary Literacy Lent

Language Field Guides

What is Feedback From Peers?

What are Learning Progressions?

What is Self-Assessment?

SCAN QR CODE FOR LINKS

World & Heritage Languages



ARTICLES & INTERVIEWS

Clementi, D., & Terrill, L. (2017). *The keys to planning for learning: Effective curriculum, unit, and lesson design* (2nd ed.). American Council on the Teaching of Foreign Languages.	"Thematic units shift instructional focus from language for the sake of language to the use of language to achieve meaningful goals. The theme creates a meaningful context allowing educators to select texts that engage the learner in more complex thinking, allowing for a more sophisticated use of the language. Thematic units also offer a more natural setting for narrative structure and task-based organization of content (Curtain & Dahlberg, 2016). By working with themes in real-world contexts, learners are able to consider how the content of the thematic unit connects to their lives, their communities, and to the world. They use their communicative skills in the three modes to access and discuss new information and to share their learning with others" (Clementi & Terrill, 2017). "Essential questions that are important and timeless benefit learners by inviting inquiry. They identify at the start of the unit what learners are going to explore, helping them focus on the knowledge and skills that they need in order to begin to formulate answers in the target language that address the unit question. This does not mean that essential questions need be limited to what a learner can explicitly answer, but rather that the teacher must think carefully about how to help learners use the language that they already know in combination with what they are learning" (Clementi & Terrill, 2017). "Essential questions allow for differentiation by asking all learners to consider the same question, even though the process for exploring and responding to the question may vary according to individual needs. For world language learners, an essential question is one that learners can answer in the target language. Therefore, educators need to phrase the question so that all learners regardless of proficiency level, can respond. Look again at the essential question, 'What is art?" A learner with Novice level language skills could respond to this question by listing types of art: paintings, drawings, murals, statues, etc. Or that learner may describe art in short sentences: Art is creative; the drawings are interesting; the artist's style is beautiful, etc. At the Intermediate level, learners might say that art tells a story in images. The learner then could describe the story represented in a painting or mural. At the Advanced level, a learner might respond with a researched presentation on a particular genre or artist. All learners are able to share ideas responding to the same essential question in the target language" (Clementi & Terrill, 2017). "We would like to leave you with this vision for language study: To prepare young people for meaningful interactions with people around the world, helping them understand the inextricable link between language and culture as they work to understand and communicate with respect in the language they are learning, and at the same time, deepening their understanding of their own language and culture; to prepare young people to be explorers: being curious, asking questions, being open in sharing new experiences and new ideas, ultimately with the goal of creating networks of collaboration to address the challenges facing today's world" (Clementi & Terrill, 2017.)
Henshaw, F. G., & Hawkins, M. D. (2022). *Common ground: Second language acquisition theory goes to the classroom.* Hackett Publishing	"So what is the role of the language teacher when it comes to facilitating language acquisition and development? To give students opportunities to engage in purposeful interpretation and expression of meaning. Essentially the teacher needs to provide an answer to the two questions we listed above: What information or content is being conveyed, and what will others do with the information?" (Henshaw & Hawkins, 2022). "A key aspect of successful assessment practices, often implied by not always mentioned, is to have the flexibility to adjust instructional content and strategies based on how the learners are performing on formative assessments, which are meant to inform both the instructor and the student with respect to language development and progress toward communicative goals: What can learners do minimally, what can they do comfortably and fully, and what are they not yet able to do?" (Henshaw & Hawkins, 2022).

ARTICLES & NTERVIEWS	
Ritz, C., & Travers, M. (2024). *Proficiency-based instruction: Teaching grammar for proficiency*. American Council on the Teaching of Foreign Languages.	"In Proficiency-Based Instruction, we emphasize an engaging theme with authentic communicative language use; using an input-first, meaning-based approach to grammar can support the sequence of learning. Rather than first starting with the presentation of a grammar rule–where students take notes and are then given a worksheet to practice–we instead start by presenting our target vocabulary and grammar in context through a meaningful, input-first narrative. Students see and hear how to use the target vocabulary and grammar together, rather than as isolated and unconnected parts. Our goal is to front-load learning and build background knowledge around the target language needed for the unit" (Ritz & Travers, 2024).
Wagner, M., Cardetti, F., & Byram, M. (2019). *Teaching intercultural citizenship across the curriculum: The role of language education.* American Council on the Teaching of Foreign Languages.	"If we do our job right, we can help our students communicate with those who speak a different language, hold a different opinion or come from a different cultural background, but also help them become mediators for people who otherwise could not communicate with each other" (Wagner, Cardetti & Byram, 2019).

Research Base

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Practice 1: Problem-based instruction

Develop and implement interactive inquiry-based units of instruction that frame authentic questions or problems to help establish purposes for students to listen, view, read, speak, write, and communicate in the target language beyond being assigned or expected to do so (e.g. for their enjoyment/interest, to ask and answer authentic questions about themselves and others, participate in multilingual communities, to address local and global issues, and to communicate with a specific audiences for meaningful/communicative purposes).

The Teacher:

- engages students in asking questions about language, culture, and the world around them to promote lifelong multilingualism and intercultural competence;
- engages students in literal, interpretive and critical thinking about language and cultural perspectives;
- helps students make sense of texts and cultural products, practices, and perspectives from a variety of communities where the target language is used;
- helps students recognize connections between language learning and their everyday lives and identities by investigating and communicating about real-world experiences and engaging with multilingual and multicultural perspectives;
- helps students understand how language functions in authentic settings and how communication varies across audience, purpose, and cultural contexts;
- provides regular opportunities for students to make choices in how they demonstrate understanding, communicate ideas, and engage with authentic texts and communities;
- creates opportunities for students to use the target language for meaningful communication;
- offers opportunities for students to collaborate with peers to create products for authentic audiences using the target language; and
- differentiates instruction and communicative tasks based on frequent, formative, growth-oriented, and proficiency-based feedback that affirms and supports all students.

Examples of disciplinary problems/questions teachers might use to frame instruction:

Inquiry in all levels of language learning can be theme-based and investigated in the language. Example: How does my school promote healthy living?

- Why do people learn and use more than one language?
- What can we learn about people through the language they use?
- How can language help us connect with people in our local and global communities?
- What do we need to know about a culture and world region to be better communicators in the language of the people there?
- How do gestures and facial expressions help me communicate?
- How is the language I'm learning both similar to and different from my home language?
- How can I improve my communication skills in a new language?
- What are the different purposes and forms of communication I need to develop in a new language?
- How do speakers of this language use the language in their communities?
- What practices do people in target language communities engage in when ....?
- What products are created by people in target language communities? How do they compare to my cultural community?
- How do the practices and products of the target language community relate to the perspectives of the target language community?
- What opportunities become available to us when we can communicate in more than one language?

AI AND TECHNOLOGY TOOL ACKNOWLEDGEMENT

The author is transparent that artificial intelligence (AI) and other technology tools were used to assist in the production of this report. Technology tools used include Google Docs, Gemini, and ChatGPT (specifically WL Curriculum Development developed by Lea Graner Kennedy). These tools were used under supervision to assist with initial brainstorming, writing the initial draft, and some editing. The final product reflects the professional judgment and beliefs of the author.

Practice 1: Problem-based instruction (cont.)

Instructional example: During a unit on health and healthy habits, students investigate the question: Is my school healthy?/Does my school promote good health?

Students interpret a variety of texts in the target language including:

(Standard 1.2 Interpretive Communication)

- Food pyramids from the US and target language communities
- School menus from their own school and schools in target language communities
- School schedules from their own school and schools in target language communities
- Website excerpts about school/community sports and activities from their own school and schools in the target language communities
- Infographics about eating habits, school, or healthy living
- Video clips, audio interviews, and commercials about school lunches, healthy habits, and school/community sports and activities

Additional interpretive texts may address:

- School start times
- Movement during the school day
- A sense of belonging at school

Students discuss (in pairs, small groups, or as a whole class with appropriate scaffolds):

(Standard 1.1 Interpersonal Communication)

- Healthy and unhealthy habits
- Which foods on their school menus are healthy and which are unhealthy
- Which school sports or activities they participate in and how often

Additional interpersonal tasks students may engage in:

- Surveying classmates, friends, or community members about their healthy habits
- Comparing their own habits with an e-pal/exchange partner from a country in which the target language is spoken

Students share their answer to the question "Is my school healthy?" in one or more of the following ways:

(Standard 1.3 Presentational Communication)

- Drafting an email to Food Services thanking them for the healthy food provided and suggesting some healthy additions to the menu
- Creating a vlog for a future exchange student with tips about how to be healthy at their school
- Presenting a comparison of their school and a school in a target language community (also addresses *Culture Standards 2.1 and 2.2*)

Resources:

Authentic Resources (Leslie Grahn's Curated Links for Authentic Resources)

Essential Questions by Topic for Novice to Advanced Learners (Ohio Department of Education)

World Language Unit Plan Template from New York State Education Department

The Keys to Planning for Learning (Second Edition) by Donna Clementi and Laura Terrill has several sample unit plans across a variety of languages and levels.

Practice 2: Diverse texts and abundant reading opportunities in school

The Teacher:

- engages students with authentic texts as entry points into language, culture, identity, and global issues;
- provides regular access, support, and engagement with diverse text formats in the target language (e.g songs, podcasts, videos, social media posts, advertisements, infographics, conversations, interviews, visual media, etc.);
- engages students with texts that explore practices, products, and perspectives both similar to and different from their own;
- engages students with texts from diverse target-language communities to help them examine local and global issues through multiple linguistic and cultural perspectives; and
- engages students in using digital tools, online resources, and communication platforms to communicate in the target language, investigate questions, access authentic language and cultural resources, and connect with audiences and communities beyond the classroom.

Examples of discipline-aligned texts/ representations teachers might curate, adapt, or create for students:

- Authentic print texts (e.g., short stories, poems, articles, editorials, biographies, graphic novels, informational texts)
- Texts representing diverse regional varieties, dialects, registers, and perspectives within the target-language-speaking world
- Conversations, interviews, and interpersonal exchanges (live, recorded, or transcribed)
- Infographics, maps, charts, timelines, and other visual representations
- Songs, music videos, and song lyrics
- Children's literature and young adult literature from target-language cultures
- Folk tales, legends, myths, and other cultural narratives
- Menus, travel guides, brochures, schedules, forms, and other everyday texts
- Social media accounts, posts, comments, blogs, and digital communities
- Public signs, notices, maps, transportation materials, and environmental symbols/texts
- Cultural artifacts and representations (e.g., graffiti, artwork, architecture, photographs, museum exhibits)
- Film, television clips, streaming media, and other visual storytelling formats
- Virtual exchanges, telecollaboration projects, and interviews with community members or global partners
- Virtual reality and immersive experiences that allow students to explore communities, landmarks, and cultural settings where the target language is spoken
- Photos, images, illustrations, captions

Instructional example: During a unit on identity, students explore the question: How do young people around the world use social media to express identity?

The teacher curates a text set from multiple communities where the target language is spoken including:

- Infographics
- Social media posts
- Blogs/vlogs
- Short interviews
- Short articles
- Short videos
- Song lyrics

The teacher models, scaffolds, and supports students towards proficiency in interpreting the texts through strategies including:

- Activating prior knowledge
- Identifying cognates
- Using context and non-verbal clues
- Recognizing key words
- Making inferences
- Gathering evidence across texts

Resources:

Authentic Resources (Leslie Grahn's Curated Links for Authentic Resources)

Authentic Resources by Language, Theme and Topic (from the Ohio Department of Education)

NYS WL Standards Initiative: Authentic Resources

Interpretive Communication Template

Practice 3: Intentional and standards-aligned instruction in disciplinary reading practices

The Teacher:

- establishes authentic purposes for interpreting texts in the target language (see Practice #1), such as communicating with others, understanding cultural perspectives, investigating questions, or participating in multilingual communities;
- teaches students to apply language-learning and intercultural tools when working with texts in the target language (e.g. using context clues, cognates, text features, cultural knowledge, and language structures to construct meaning);
- explicitly names, describes, and models dispositions such as curiosity, empathy, risk-taking, and openness; strategies such as inferencing and meaning negotiation; and patterns of thinking such as comparison, perspective-taking, and intercultural reflection;
- models through think-alouds how multilingual readers, listeners, and viewers ask questions about language, meaning, audience, purpose, and cultural perspectives;
- teaches students to gather and use linguistic, textual, visual, and cultural evidence from multiple authentic sources;
- helps students identify and examine perspectives, representations, and cultural viewpoints presented in texts and media in the target language;
- regularly models and coaches students in interpretive communication practices (e.g. analyzing audience, purpose, cultural context, point of view, and language choices);
- models how to identify patterns in language use, communication styles, cultural practices, and perspectives, and how these influence meaning;
- engages students in authentic investigations about communities where the target language is spoken using a range of texts; and
- models how to communicate interpretations, comparisons, and conclusions using cultural understanding and based on the student's language proficiency level.

Examples of purposes for reading / viewing / listening to disciplinary texts:

- Learn a new language
- Develop strategies for interpreting authentic texts, media, and conversations without understanding every word
- Investigate how the language is used
- Learn about communities, cultures, and perspectives where the target language is spoken
- Compare cultural practices
- Make connections to other disciplines
- Explore new concepts
- Explore current events and issues through sources from target-language-speaking communities.
- Develop a historical and cultural context for a language
- Explore how language learning creates opportunities for travel, careers, community engagement, and global citizenship
- Examine how media and social media shape perceptions of cultures, communities, and events.
- Develop intercultural competence by recognizing similarities and differences among perspectives and practices

Examples of how students might engage with disciplinary texts through purposeful reading, writing, discourse, and multimodal activities aligned to inquiry:

- Cognate exploration
- Identifying keywords
- Summarizing the main idea
- Recognizing supporting details
- Making connections between languages/cultures/disciplines
- Recognizing organizational features
- Guessing meaning from context
- Making inferences
- Comparing cultural perspectives
- Identifying the author's purpose
- Responding/reflecting on the "text"
- Contrastive analysis
- Participating in virtual tours of communities, museums, landmarks, and cultural sites
- Participating in digital discussions, blogs, or multimedia presentations addressing inquiry questions
- Creating podcasts, videos, infographics, digital stories, or presentations that synthesize information from multiple sources

Instructional example: In a unit on celebrations, students investigate the question: How do people around the world celebrate important life events?

The teacher curates a text set from multiple communities where the target language is spoken including:

- Short texts
- Greeting cards
- Invitations
- Infographics
- Short interviews
- Short articles
- Short videos
- Children's books
- Poems
- Songs

The teacher models, scaffolds, and supports students towards proficiency in interpreting the texts through strategies including:

- Activating prior knowledge
- Identifying cognates
- Using context and non-verbal clues
- Recognizing key words
- Making inferences
- Gathering evidence across texts

The teacher may utilize a variety of strategies to scaffold and support students in interpretive reading including those listed in this compilation of instructional strategies that build interpretive skills.

Resources:

ACTFL Guiding Principle: Use Authentic Text

ACTFL Interpretive Template and Rubrics

Addressing the Interpretive Mode (Leslie Grahn)

The Interpretive Mode - San Diego County Office of Education

Practice 4: Intentional and standards-aligned instruction in disciplinary writing

The Teacher:

- establishes authentic and compelling reasons for students to write in target language (e.g. to exchange information, to express opinions, to communicate with others who use the target language, etc.);
- engages students in writing in the target language to demonstrate comprehension, interpret texts in the target language, communicate with others who use the target language, and explore cultural perspectives;
- teaches students to apply disciplinary tools and concepts when producing texts in the target language (e.g. register/audience awareness, purpose, language functions, communicative strategies and intercultural competence);
- explicitly names, describes, and models dispositions (e.g. curiosity, empathy, risk-taking, and openness to multiple perspectives) to help students consider how culture, identity, and context influence communication and interpretation;
- provides regular opportunities for students to write in the target language based on their proficiency levels and for a variety of purposes including interpersonal, interpretive, and presentational communication;
- engages students in using print and digital resources to gather information about the target language and communities in which the target language is used; and
- scaffolds writing and communicative tasks based on student proficiency levels and goals and moves students toward increasingly proficient use of the target language for interpretation and communication.

Practice 4: Intentional and standards-aligned instruction in disciplinary writing (cont.)

Examples of discipline-aligned writing products:

- Lists
- Simple Sentences
- Connected Sentences
- Paragraph
- Letters
- Journals
- Explanations
- Directions
- Personal reflections
- Personal narratives
- Social media posts
- Online discussions
- Essays
- Surveys
- Invitations
- Emails
- Texts
- Infographics
- Posters

Examples of discipline-aligned purposes for writing:

- Communication
- Description
- Narration
- Explanation
- Reflection
- Experimentation with language
- Growing in intercultural competence

Instructional example: In a unit on cities, students investigate the question: What makes a place special?

Students interpret authentic texts from target-language communities including:

- Maps
- Tourism websites
- Short videos
- Social media posts
- Blogs
- Park/school/community spaces/recreation center photos/brochures/websites
- Short interventions

The teacher models, scaffolds, and supports students towards proficiency in interpreting the texts through strategies including:

- Activating prior knowledge
- Identifying cognates
- Using context and non-verbal clues
- Recognizing key words
- Making inferences
- Gathering evidence across texts

Students then create a written product about a special place in one of the communities they studied or their own community. Product choices could include:

- A digital postcard
- A short article highlighting the city's main attractions
- A series of social media posts for a cities website
- A blog recommending places to visit

The teacher scaffolds students through the writing process using a variety of strategies including:

- Identifying audience
- Choosing product type
- Revisiting model texts they've interpreted throughout the unit and noticing key features, register, and type of language used
- Providing opportunities for peer and teacher feedback

Resources:

The Communicative Modes (Leslie Grahn)

Authentic Activities for the World Language Classroom | Edutopia

ACTFL Performance Descriptors for Language Learners | Presentational

Practice 5: Higher-order discussion of increasingly complex text across varying participation structures

The Teacher:

- establishes compelling reasons and authentic purposes (see Practice #1) for and allocates time for whole-group, small-group, paired interactions in the target language to interpret texts, exchange ideas, investigate questions, and communicate with others;
- teaches students how to engage in meaningful interpersonal communication (e.g. asking questions, negotiating meaning, expressing opinions, building on others' ideas, seeking clarification, etc.), including interacting through digital communication tools;
- develops discussions that surface students' misunderstandings about language, culture, perspectives, and content, while engaging students in examining interpretations, refining understanding, and communicating ideas;
- poses questions that promote interpretive and intercultural understanding and encourages students to interpret information, investigate perspectives, compare viewpoints, and make connections across texts and cultures;
- models and teaches students how to generate questions about language, meaning, audience, purpose, cultural perspectives, and issues represented in authentic texts and media;
- engages students in discussions of genres, communication styles, language varieties, cultural conventions, and discourse practices used within target-language communities;
- supports students in using authentic texts and multimedia sources to support communication goals, interpretations, comparisons, and claims;
- helps students connect information from texts to broader cultural, historical, geographic, and global contexts while discussing issues and ideas in the target language; and
- supports students in discussing contemporary issues, events, and trends from multiple linguistic and cultural perspectives and in recognizing how culture and context influence understanding and communication.

Examples of purposes for discussion that are grounded in disciplinary texts, encourage multiple perspectives, and develop disciplinary thinking:

- Ask and answer questions
- Exchange information
- Share and support opinions
- Build cultural awareness and competency
- Communicate with others who speak the world language
- Communicate about a variety of topics in an additional language
- Explore topics of interest
- Connect to other disciplines

Instructional example: In a unit on caring for the environment, students investigate the question: What responsibilities do people have to protect the environment?

Students interpret texts in the target language including:

- Infographics
- Short articles
- Video clips
- Interviews
- Public service announcements

The teacher scaffolds discussion and facilitates multiple participation structures including:

- Information-gap activities
- Think-pair-share
- Sketchnoting
- Generate-sort-connect
- Question formulation technique
- Silent discussions
- Small-group discussions
- Inside/outside circles
- Whole-class discussions

Resources:

Guide Students to Interpret and Discuss Authentic Texts in the World Language Classroom

218: 6 Activities for Interaction and Discussion in the Language Classroom

Silent Discussions: A Simple Strategy to Boost Interpersonal Communication in Your Language Classes - Growing with Proficiency

Practice 6: Opportunities for and instruction in critically viewing, speaking and listening

The Teacher:

- establishes authentic and compelling reasons for students to listen, interpret, present, and communicate in the target language (e.g. sharing information, telling stories, expressing perspectives, investigating questions, and engaging with authentic audiences);
- provides regular opportunities for students to interpret and respond to spoken, visual, and multimedia texts in the target language, including presentations, interviews, conversations, podcasts, videos, infographics, and other authentic sources of communication;
- provides opportunities for students to share ideas, interpretations, and conclusions with classmates, community members, partner classrooms, and other authentic audiences;
- models and teaches strategies for effective presentational and interpersonal communication (e.g. comprehensibility, circumlocution, negotiation of meaning, appropriate register, and intercultural competence); and
- teaches students strategies for interpretive listening and viewing (e.g. identifying key ideas, making inferences, recognizing cultural perspectives, monitoring comprehension, asking questions, and responding appropriately).

Examples of speaking and listening opportunities that are embedded in authentic disciplinary purposes and practices:

- Vlogs, video posts, TikTok, etc.
- Interviews
- Songs
- Films/TV shows/clips
- News clips
- Sports clips
- Weather forecasts
- Tours
- Teaching, how-to videos
- Phone calls, chats

Instructional example: In a unit on daily routines, students investigate the question: What makes a healthy day?

Students view short video clips and interviews featuring young people in communities where the target language is used describing their daily routines.

The teacher explicitly names and models interpretive listening/viewing strategies including:

- Recognizing key words
- Identifying main idea and supporting details
- Using visuals to support understanding
- Checking comprehension and making meaning through partner discussions

Students create their own short videos describing their daily routines, which are viewed by the class or in small groups.

The teacher may utilize a variety of strategies to scaffold and support students' presentational speaking including those listed in this compilation of strategies by communicative modes.

After viewing (some of) their classmates' videos, students discuss the following about themselves, their classmates, and the teens from the target language communities.

- Which habits are similar?
- Which habits are different?
- Which habits seem healthy?

Resources:

Standard 1 - Interpretive Communication - At-a-Glance Document (Category 1-2 Modern Languages)

[WEBINAR]: Listening Comprehension Strategies in the World Language Classroom

Interpretive Listening Ideas in Spanish Class

Practice 7: Intentional efforts to build vocabulary and conceptual knowledge

The Teacher:

- presents vocabulary, language structures, and expressions within meaningful communicative and cultural contexts (as opposed to isolated words or decontextualized lists);
- teaches how words, expressions, and language structures vary in meaning and use across contexts, audiences, regions, and cultures, and provides opportunities for students to use them in authentic communication and interpretation tasks;
- provides repeated opportunities for students to encounter, interpret, discuss, and use vocabulary and language structures across multiple texts, topics, and communicative contexts;
- helps students connect new language to prior linguistic, cultural, and conceptual knowledge;
- explicitly teaches high-frequency vocabulary, functional language, cultural concepts, and disciplinary language needed to interpret texts and communicate effectively in the target language;
- engages students in examining cognates, roots, affixes, word families, and language patterns to make meaning of unfamiliar vocabulary and expand linguistic awareness;
- intentionally selects vocabulary, expressions, and cultural concepts from authentic texts that support communication, inquiry, and understanding of important themes, perspectives, and issues;
- encourages students to discuss language choices, meanings, cultural references, and communication strategies while engaging with authentic print, audio, visual, and digital texts; and
- encourages students to independently notice, investigate, and acquire new vocabulary, expressions, and cultural references using context, language resources, and communication strategies.

Examples of discipline-specific vocabulary and language structures students might build through explicit instruction and applied practice:

- Cognates
- Word families
- High-frequency vocabulary
- High frequency structures
- Flavoring particles
- Word order, gender, number, and agreement
- Idioms
- Regional dialects

Instructional example: In a unit on families and circles of care, students investigate the question:

Who is in my circle of care?

To introduce family/relationship vocabulary and phrases at the beginning of the unit, the teacher may:

- Use images, a slideshow, or a family tree
- Storytelling
- Picture talk/movie talk

Throughout the unit, the teacher may utilize a variety of strategies to teach and reinforce vocabulary such as those listed in this strategy harvest.

Throughout the unit, students explore a variety of interpretive texts including:

- Family trees
- Images
- Short texts
- Children's stories in the target language
- Interviews
- Videos

The teacher models, scaffolds, and supports students towards proficiency in interpreting the texts through strategies including:

- Activating prior knowledge
- Identifying cognates
- Using context and non-verbal clues
- Recognizing key words
- Making inferences
- Gathering evidence across texts

Throughout the unit, students engage in interpersonal communication about family members and friends through:

- Information gap activities
- Partner interviews
- Think-pair-share
- Inside/Outside Circles
- E-mail/video conversations with exchange partners

The teacher models and supports interpersonal communication through:

- Close reads/close listens to mentor texts
- Brainstorming topics/questions
- Chat mats

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Instructional example (cont.)

Throughout the unit, students engage in presentational communication about family members and friends through:

- Partner/small group presentations
- Blog posts
- Introducing/describing an influential people in their lives, history, or community

Resources:

Facilitate Target Language Use

What is Proficiency Oriented Language Instruction?

Disciplinary Literacy Practice #7 Intentional Efforts to Build Vocabulary and Conceptual Knowledge in World Language

World Language Strategy Harvest: Vocabulary

[WEBINAR] "Grammar and Vocabulary in Context: Building Proficiency Through Meaningful Use"

[WEBINAR] 90%+ Immersion Daily Strategies for Purposeful Proficiency Driven Instruction

Practice 8: Ongoing observation and assessment of students' language and literacy development that informs their education

The Teacher:

- engages in observation and assessment guided by:
  - an understanding of language acquisition, literacy development, intercultural competence, and communicative proficiency;
  - an understanding of assessment as an opportunity to identify and build upon students' communicative strengths, cultural assets, multilingual resources, and areas for continued growth;
  - an understanding and respect for students as members of diverse linguistic, cultural, and multilingual communities and a willingness to draw upon their experiences and identities as resources for learning
  - recognition of students' socioemotional needs and the social-emotional dimensions of language learning, including confidence, willingness to communicate, risk-taking, identity development, and belonging; and
  - relevant standards and proficiency frameworks (e.g., ACTFL World-Readiness Standards, proficiency descriptors, Michigan World Language Standards and Benchmarks);
- prioritizes observation and assessment of authentic communication, including interpretive, interpersonal, and presentational tasks (as opposed to isolated or decontextualized measures of language knowledge);
- uses a variety of assessment measures to determine students' proficiency development, instructional needs, and appropriate supports;
- employs formative and diagnostic assessments to identify students' strengths and needs related to communication, comprehension, language use, vocabulary, intercultural understanding, and communication strategies;
- engages students in setting proficiency and communication goals and in meaningful self-assessment, reflection, peer feedback, and monitoring of their own language growth;
- provides timely and specific feedback focused on comprehensibility, communication effectiveness, intercultural competence, and language development to guide continued growth;
- develops assessments that examine how students apply communication strategies, cultural knowledge, language resources, and literacy practices across interpretive, interpersonal, and presentational contexts; and
- assesses students' ability to interpret authentic sources, analyze perspectives, use information from texts and media, and support interpretations, comparisons, and claims with relevant evidence.

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Practice 8: Ongoing observation and assessment of students' language and literacy development that informs their education (cont.)

Examples of discipline-aligned assessment practices to monitor and support students' disciplinary literacy development:

- Performance assessments (listening, speaking, reading, and writing for communicative purposes)
- Three modes of communication (interpretive, interpersonal, presentational)
- Authentic tasks
- Goal-setting
- Self-evaluations/reflection
- Proficiency trackers
- Portfolios

Instructional example: In a unit on food in the target language communities, students investigate the question: What role does food play in cultural identity?

Throughout the unit, students interpret a variety of texts including:

- Menus
- Recipes
- Food blogs
- Articles
- Interviews
- Audio Clips
- Video Clips
- Infographics

Throughout the unit, students engage in a variety of interpersonal and presentational communication opportunities including:

- Turn and talk
- Small group discussions
- Class discussions
- Information gap activities
- Presentations

Students use a proficiency tracker to keep track of their progress in meeting the unit objectives/can-dos.

Throughout the unit, the teacher uses formative assessment to guide instruction and support student language development including:

- Interpretive task samples
- Observational notes during partner/group conversations
- Observational notes during short presentations
- Exit tickets

Resources:

Provide Effective Feedback (ACTFL Guiding Principle)

Assessment and Rubrics for World Languages

Assessment in World Languages

*Reflection Booklet (Mike Travers)

Practice 9: Community networking to tap into available funds of knowledge in support of developing students' knowledge and identitie

The Teacher:

- helps students connect and build upon their linguistic, cultural, literacy, and communicative practices both inside and outside of school;
    - connects language learning to students' family histories, cultural backgrounds, community experiences, and heritage language resources while exploring the histories and experiences of target-language communities;
    - connects learning to youth culture, popular media, contemporary issues, digital communication, and topics that are relevant to students and communities where the target language is spoken;
- connects learning to youth culture, popular media, contemporary issues, digital communication, and topics that are relevant to students and communities where the target language is spoken;
- leverages students' language skills, cultural knowledge, and intercultural competence to benefit their school and community through projects such as peer education, cultural events, community partnerships, service learning, and advocacy;
- invites multilingual professionals, community members, cultural leaders, heritage speakers, exchange students, and global partners to engage with students in authentic communication;
- provides opportunities for students to communicate ideas and cultural insights to authentic audiences within and beyond the classroom using the target language; and
- connects students with local and global multilingual communities and spaces (e.g. cultural centers, heritage organizations, community events, museums, universities, libraries, international partnerships, and digital communities where the target language is used).

Examples of community networks and resources:

- Local/international native/heritage speakers
- Local/international cultural resources and institutions
- Online, international networks
- Local/international businesses

The History of Language in My Community:

Students explore their local area, either in person or through digital research, looking for evidence of the target language and culture in everyday life. Examples might include street names, businesses, neighborhoods, historical landmarks, festivals, foods, cultural organizations, churches, monuments, public art, or community events. For example, students studying German might investigate German street names, businesses, restaurants, or historical sites in the Detroit area.

Students then create an interactive map, digital story map, infographic, or multimedia presentation highlighting the locations and cultural influences they discovered. They share their findings with classmates, families, community members, or local organizations, demonstrating how language and culture continue to shape the places where they live.

Language at Work:

Students research online job postings in their local area and surrounding communities to identify careers that require or prefer bilingual or multilingual employees. Using job search websites, company websites, and local employment resources, students collect examples from a variety of fields such as healthcare, education, business, hospitality, law enforcement, social services, government, and technology.

As they analyze job postings, students look for patterns and discuss questions such as:

- Which industries value bilingual employees most?
- What languages are most frequently requested?
- What skills are employers seeking in addition to language proficiency?
- How might language skills benefit both employees and the communities they serve?

Students organize their findings in charts, infographics, or digital presentations and use evidence from the job postings to draw conclusions about the role of multilingualism in today's workforce. They then present their findings to classmates, counselors, families, or community members and reflect on how language learning may support future educational and career goals.

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Instructional example (cont.)

Language and Career Interview:

Students interview multilingual professionals in fields such as healthcare, business, law, education, engineering, tourism, journalism, and public service. Through live or virtual conversations, students investigate:

- how languages are used in the workplace,
- the role of intercultural communication,
- challenges and opportunities of multilingual work,
- and the value of language skills in different careers.

Students create career profiles or multimedia presentations to share their findings with younger students or the school community.

Languages for All

This activity is modeled after the German for All (Deutsch für alle) project supported by German Day at the University of Michigan each year.)

Students complete a project to promote their language and culture in their communities. For example, students might teach basic target language words and phrases to another class, sing target language songs at a community center, foster a city partnership or exchange program, have a fashion show that focuses on target language styles and trends, perform a scene from a target language play or movie, or come up with another idea of their own.

Students will create and share with their classes/school a video that highlights their project design, implementation, and reflection on its success and what they would change for the future.

Resources:

German Day | U-M LSA Germanic Languages and Literatures

Online job boards (Indeed.com, LinkedIn, Glassdoor, etc.)

Oakland County FDI data for analysis

Practice 10: Metadiscursive awareness within and across academic and cultural domains

The Teacher:

- supports students in connecting and building upon their linguistic, cultural, and communicative experiences by examining how language is used differently across contexts, purposes, audiences, communities, and cultural perspectives;
- engages students in metalinguistic and intercultural discussions about language use, communication practices, language variation, and meaning-making within and across languages, cultures, disciplines, and communities; and
- provides opportunities for students to analyze and evaluate how language choices, discourse patterns, cultural norms, and communication strategies shape meaning and effectiveness for different purposes, audiences, contexts, genres, and cultural settings.

Examples of practices that encourage metadiscursive awareness:

- Comparing language features
- Comparing language and cultural practices
- Discussing and using strategies to learn an additional language
- Analyzing regional variations of a language and issues of power and identity

Lost in Translation?

Students investigate what gets lost (or added) in translation.

Students interpret a variety of texts including:

- Memes
- Idioms
- Poems
- Commercials/ads
- Songs

Students annotate, consider, and discuss:

- Which words or expressions are difficult to translate?
- What cultural knowledge is needed to understand parts of these texts?
- What are some different choices translators have made/ might make?
- How might translation affect meaning?

Students write a reflective response to the questions: What strategies and tools did you use to help make sense of the texts? What gets lost and what is gained when we translate texts from their original language?

Language(s) and Identity

Students explore the question, "How does language reflect identity?" by interviewing a multilingual speaker in their community (or virtually).

Interview topics could include:

- How many languages do you speak and which ones?
- How did you learn each of the languages you speak?
- With which groups of people do you speak each language?
- How do you choose when to use each language?
- How often do you switch between or mix languages?
- How is your thinking similiar/different depending on the language you are speaking?
- Which language(s) do you dream in?
- How do your languages connect to your identity?
- How do your languages impact your sense of belonging in a group or community?

After conducting the interview, students create a presentation to share with their classmates, school and/ or community. After sharing their presentations, students reflect on how they themselves determine what type of language to use with which audiences, how often they mix languages or dialects, and how these practices shape/ impact their identities.

Resources:

Growing Up Multilingual: Shaping Identity and Education – The Franklin Post

Why should we read translated texts? | University of Oxford Podcasts

How does knowing more than one language impact your identity? - Berlitz

SCAN QR CODE FOR LINKS

Suggested Resources

5 Ways to Boost Students' Critical Thinking in World Language Classes | Edutopia

Audiria.com

Authentic Resources

Building Background Knowledge Through Reading: Rethinking Text Sets

But What About Grammar?

Disciplinary Literacy and World Languages

Easy Languages

Figure 1 A Picture of Disciplinary Literacy Lent.pdf

Foreign Language Teaching Methods Reading

Interpretive Mode

Language Field Guides

Literacy in Language Learning | ACTFL

logo! - die Kindernachrichten des ZDF - ZDFtivi

MAEIA

Michigan Merit Curriculum: World Languages

NCSSFL-ACTFL Can-Do Statements

Notes on Student Portfolios in WL

Provide Effective Feedback | ACTFL

Reading in World Languages

Reflective Feedback Resources

RFI Savoirs

Teach Grammar as a Concept in Context | ACTFL

Teaching Grammar Choice Board

The Effectiveness of Problem-Based Instruction

The Nature of L2 Writing | Foreign Language Teaching Methods

United Nations Sustainable Development Goals

Use Authentic Texts | ACTFL

What is Feedback From Peers?

What are Learning Progressions?

What can novices do with text?

What is Self-Assessment?

Glossary:

The terms below are part of the technical and disciplinary language of education. Many of these terms are familiar, but many also have multiple interpretations, so it is important to develop shared understandings of our operating definitions as you consider the practice recommendations in this document. We offer definitions of some important terms below. These particular terms are woven throughout this document and were identified as essential words of academic discourse by members of the statewide working group.

Critical Literacy

Critical literacy is the ability to read texts in an active, reflective manner in order to better understand power, inequality, culture, formative assessment, community, and injustice in human relationships.[1]

Culture/Cultural Domains

Cultural domains are categories of human interaction, belief, and meaning that every culture shares. There are several domains of cultural, including Family & Kinship, Religion & Spirituality, Sex & Gender, Political & Social Relations, Economics & Resources, Time & Space, Language & Communication, Technology & Material, History & Myth, Sustenance & Health, Aesthetics & Recreation, and Learning & Knowledge. The intersections across domains show how cultures are holistic systems, meaning all the parts are connected,and change in one area will usually cause change in several other areas.

Culturally Responsive

Cultural responsiveness requires individuals to be culturally competent. This competency is having an awareness of one's own cultural identity and views about difference, and the ability to learn and build on the varying cultural and community norms of students and their families. It is the ability to understand the within-group differences that make each student unique, while celebrating the between-group variations that make our [world] a tapestry. that culturally responsive leaders need to continuously support minoritized students through examination of assumptions about race and culture. Further, they argue that as demographics continue to shift, so should practice that responds to student needs, understanding that it is "deleterious for students to have their cultural identities rejected in school and unacknowledged as integral to student learning" (Khalifa, Gooden, & Davis, 2016).

Culturally Sustaining Pedagogy

Seeks to perpetuate and foster- to sustain- linguistic, literate and cultural pluralism as part of school for positive social transformation and revitalization. (Django Paris and H. Samy Alim)

Direct instruction

Direct instruction is a broad term used to describe the explicit teaching of a particular skill set or body of knowledge through lecture delivery or demonstrations to students.

Direct instruction is a valuable approach to teaching discrete skills and particular sets of facts that students need. It can and should be paired with other instructional approaches like inquiry-based learning.

In direct instruction, the teacher is providing information to the students. In the 6-12 classroom, this might be seen as lecture or dialogue. The students' role is to listen, ask meaningful questions, take notes, and consolidate information.

Disciplinary Literacy

Disciplinary literacy refers to the specialized literacy practices of a particular disciplinary domain or area (e.g. mathematics, history, biology). These practices include the ways that scholars identify, evaluate, use, and produce the wide range of texts and information or data sources typical of their particular discipline, including the specialized reading, writing, and communication practices used to analyze, produce, and share information. Disciplinary literacy also includes specialized vocabularies and communication norms that shift across purposes and audiences authentic to the discipline. Some scholars include ways of thinking about text and communication as a part of disciplinary literacy.

Disciplinary literacy instruction helps students learn the content and practices of important academic disciplines and also helps them develop critical literacy and thinking skills. This includes, but is not limited to, the use and production of a wide range of texts. Disciplinary literacy instruction also helps to prepare students for critical media consumption, college level learning, and a range of career trajectories.

Discourse

Discourse, in the context of this document, refers to the ways of using language and communication practices in a particular community or domain. Discourse norms and practices shift across disciplines and/or communities.

Discourse continued on next page

Explicitly teaching students the discourse of a discipline helps them gain access to content presented in disciplinary texts, prepares them to produce disciplinary work, and builds their metacognitive awareness of language across domains.

Discursive

Discursive means "of or relating to discourse." So the discursive practices of a discipline, for example, are the distinct ways that people in that discipline generally use communication and language in their work.

In mathematical writing, for example, adjectives are used only when needed and with precision. When reading a mathematics text, therefore, mathematicians tend to view adjectives as precise descriptors and don't look for deeper meanings. In historical writing, however, adjectives have the potential to convey an attitude or perspective about events, so historians think about who the author of a text was as they also analyze their word choice and consider the possible bias of the source. The discursive practices of the disciplines are different, so texts are read differently as well.

Domain

In this document, domain refers to an academic subject or field of study.

It is important to introduce students to the idea that the domains or disciplines they study, while similar in some ways, also have important differences in how knowledge is constructed and communicated.

Explicit instruction

Explicit instruction involves planned and purposeful instruction in which a teacher clearly lays out identifiable learning goals for students, provides modeling or demonstration of a skill or strategy, opportunities for practicing the developing skill with feedback, and additional independent practice with clear criteria for success.

Explicit instruction is particularly important for the development of academic vocabulary, disciplinary reading skills, and disciplinary writing skills. Learning goals should drive the selection of instructional strategies, and learning processes need to be clearly modeled and scaffolded for students.

Formative Assessment

Formative assessment is a planned, ongoing process used by all students and teachers during learning and teaching to elicit and use evidence of student learning to improve student understanding of intended disciplinary learning outcomes and support students to become self-directed learners. Effective use of the formative assessment process requires students and teachers to integrate and embed the following practices in a collaborative and respectful classroom environment: Clarifying learning goals and success criteria within a broader progression of learning; Eliciting and analyzing evidence of student thinking; Engaging in self-assessment and peer feedback; Providing actionable feedback; and Using evidence and feedback to move learning forward by adjusting learning strategies, goals, or next instructional steps. (Michigan Assessment Consortium)

Funds of Knowledge

Funds of knowledge is a concept that emerged from the work of researchers Luis Moll, Cathy Amanti, Deborah Neff, and Norma Gonzalez (2001). They describe funds of knowledge "as the historically accumulated and culturally developed bodies of knowledge and skills essential for household or individual functioning and well-being" (p. 133). In other words, funds of knowledge represent the resources that students can call upon in their learning through life experience and in connection to social networks in their community.[2]

Attending to funds of knowledge in a learning community can help both teachers and students tap into valuable resources and extend their learning opportunities beyond the classroom walls.

Genre

Genre is a category of artistic composition, as in music or literature, characterized by similarities in form, style, or subject matter. It is also used to describe different forms or types of writing and communication. A genre has identifiable characteristics and structures that differentiate it from others.

While most commonly used in literature and English Language Arts, genre is used across these documents to refer to different types of texts that are produced in the disciplines. Different genres of text have different conventions, structures, and other features, and it is important to make these visible to students as they both read and produce a range of texts.

Inquiry and inquiry-based learning

Inquiry-based learning is a form of learning that starts with the development and exploration of questions, problems or scenarios—rather than simply delivering information or facts. Inquiry learning involves students in investigations, research, phenomena-based or problem-based learning experiences in which they construct knowledge. It is often facilitated with a teacher helping to guide the inquiry process.

While more time consuming, research suggests that inquiry-based learning in all major content areas results in deeper student learning of conceptual knowledge. All of the major sets of learning standards and/or frameworks (CCSS, NGSS, C3) now explicitly attend to and promote inquiry in the classroom.

Inquiry-based learning falls along a continuum. Inquiry with high teacher direction and low student direction may be referred to as "Limited Inquiry". When students have more direction on the continuum, we may use the term "Structured Inquiry". Further along the continuum with higher student direction is referred to as "Guided Inquiry", and inquiry with the highest level of student control and the lowest level of teacher control is referred to as "Open Inquiry".

Intentional Instruction

Intentional instruction occurs when the teacher is clear and transparent about what they are going to teach. In this framework, teachers purposefully identify and then implement specific strategies, tools, or learning routines that can help students achieve established learning goals.

Intentional instruction pays attention to what students will learn, but also how, when, and why they will learn it. This includes creating, sharing, connecting to, and assessing learning targets.
Intentional instruction is an important concept in that it reminds educators of the importance of intentional planning and thoughtful selection of strategies, tools, and routines that align with learning goals.

Intentional Instruction continued on next page

Linguistic Diversity

Approximately seven thousand spoken languages and innumerable spoken dialects and sign languages are in use around the world, some with millions of speakers and others with only a few. The study of linguistic diversity includes how languages are acquired; language pedagogy; individual and societal impacts of bi/multilingualism; policy and political issues; and language maintenance, revitalization, and loss. Addressing these issues requires multidisciplinary perspectives, and the references here reflect that multidisciplinarity. (Teresa McCarty and Ran Chen)

Literacy

In this document, literacy is framed as a set of socially constructed (developed by people through interaction) practices that use some form of a symbol system to communicate meaning, along with a technology to produce and share it. Therefore, literacy is more than just the skill sets of reading and producing different forms of texts; it also includes the application of these skills "for specific purposes in specific contexts of use" (Scribner & Cole, 1981).

Literacy then provides the means to access, process, and communicate information. It is central to all academic disciplines and should thus be included as an important component in disciplinary instruction.

Literacy has always been a collection of cultural and communicative practices shared among members of particular groups. As society and technology change, so does literacy. Because technology has increased the intensity and complexity of literate environments, the 21st century demands that a literate person possess a wide range of abilities and competencies, many literacies.[3]

Media literacy

"Media Literacy is a 21st century approach to education. It provides a framework to access, analyze, evaluate, and create messages in a variety of forms, from print to video to the Internet. Media literacy builds an understanding of the role of media in society as well as essential skills of inquiry and self-expression necessary for citizens of a democracy." [4]

Media literacy is extremely important in today's technologically driven society. Students encounter a vast amount of information across multiple media, and they must call upon a wide body of knowledge and a range of analytical skills to critically interact with this information.

Metadiscourse

Metadiscourse is a term that refers to a discussion about a discussion (and so on), as opposed to a simple discussion about a given topic. It involves communication and consideration of communication itself. **Metadiscursive** then means "of and pertaining to metadiscourse."

So metadiscursive analysis is the process of using language to analyze and consider how language is used in different contexts. Building metadiscursive awareness is important so that students become more thoughtful and strategic in their use of language. Students move through multiple academic domains over the course of a day, each with differing ways of communicating, and it is helpful to make this visible to them.

Modality

A modality is a specific form or mode in which something exists, is experienced, or is expressed.

Students encounter information and data, and they communicate about information and data, across multiple modalities. They interact with print text, audio, video, and multimodal websites. It is therefore important to provide practice and instruction with information across modalities.

Modeling

In this document, when referring to general teaching practices, such as "teacher models how to discern data patterns," modeling is the teaching practice of demonstrating a process for students in order to show them how it is done.

Effective modeling involves breaking down complex practices into steps when helpful; questioning learners about what they are seeing; thinking out loud; and engaging students in dialogue about the practice or process once demonstrated.

More specific to science and mathematics, modeling also refers to the development of simplified representations of complex concepts or systems that help to explain a phenomenon or to make predictions about the phenomenon. Models can be mental representations or other external representations that exist in diverse formats, from drawings to 3D models to physical enactments of systems.

Morphemic Analysis

Morphemic analysis is a strategy used to determine or infer the meanings of words by examining their meaningful parts (prefixes, suffixes, roots, etc).

Morphemic analysis is a key skill for building word knowledge that is important across all of the academic disciplines.

Multimodal

Multimodal refers to something occurring or being communicated through multiple media of communication or varying forms of expression. For example, a campaign video may have images, music, text, and data all presented in one multimodal text. Students regularly interact with multimodal texts (videos with embedded audio text, for example), and need instruction and practice in order to be critical consumers of these texts.

Problem-based learning

Problem-based learning is a student oriented pedagogical framework in which learning about a given topic is grounded in collaborative work to solve a complex problem or answer an open-ended question.

Problem based learning is often used interchangeably with inquiry-based learning. In this document, we preferred to use problem based learning as we see it as a more open and flexible term. In this framework, engaging problems drive learning and help to motivate students and provide purpose for literate practice. Problem based learning involves problem exploration and definition; elicitation and consideration of prior knowledge; generation of new questions that must be answered; evaluation of possible problem solutions or answers and ways to develop them; and engagement in the process of resolving the problem or answering the question; communication of findings, conclusions, or claims; and the possibility of generating new questions.

Problem-based learning continued on next page

These practices, in general, are common to all disciplinary learning. Moreover, problems provide purpose for learning and direction for the use and production of text.

Registers

A register is a variety of a language used for a particular purpose or in a particular social setting (e.g. formal vs. informal registers in different situations).

Students learn about register as they learn about how our language use changes across social settings and communities.

Scaffolding, scaffolds

A way of teaching in which the teacher provides support in the form of modeling, prompts, direct explanations, and targeted questions – offering a teacher-guided approach to build independent knowledge or skill. As students begin to acquire mastery of targeted objectives, direct supports are reduced and the learning becomes more student-guided and independent.

Scaffolding is key to effective instruction and helps students develop new knowledge and skills when they are challenged. As scaffolds are removed students can become more independent learners. It is important, however, for teachers to use scaffolds strategically so as appropriately challenge students and engage them in productive struggle.

Social Emotional or Socioemotional Learning

Social and emotional learning (SEL) is an integral part of education and human development. SEL is the process through which all young people and adults acquire and apply the knowledge, skills, and attitudes to develop healthy identities, manage emotions and achieve personal and collective goals, feel and show empathy for others, establish and maintain supportive relationships, and make responsible and caring decisions. (CASEL)

Student Identities

Age, gender, religious or spiritual affiliation, sexual orientation, race, ethnicity and socioeconomic status are all identities. Some identities are things people can see easily (like race or assumed gender), while other identities are internalized and are not always easy to see (like a disability, socioeconomic status or education level). The broader society, over history, has defined, ascribed meaning, and given status and power to various identities. Since they can shape the experiences of students within classrooms, it is important for teachers to understand social identities to actively develop inclusive learning environments for all students

Text

In literary theory, a text is any object that can be "read," whether this object is a work of literature, a street sign, an arrangement of buildings on a city block, or styles of clothing. In this document, text refers to any kind of encoded information that students are asked to analyze, use, or produce.

As stated, students should have opportunities to work with a wide range of texts. Every academic discipline uses a wide range of texts and multiple ways to produce and communicate knowledge.

Text feature

Text features are the structural components of a text that provide guidance for readers, listeners, and/or viewers at the practical and conceptual level.

Structural text features in print, for instance, include titles and subtitles, italics and bold words, tables of contents and indexes, and pictures and captions. In audio texts, features may include music, sound effects, a change in speaker; or verbal cues indicating a transition.

Conceptual text features include elements such as an argument with claim, evidence, and reasoning; a sequential narrative; a cause and effect explanation; a problem and solution structure; a comparison and contrast; or other specific way of organizing ideas.

Attending to text features can help students learn to read, listen, and view as well as to and write, speak, and produce texts more effectively for a variety of audiences, purposes, and contexts.

Text features include titles subtitles, headings, italics and bold words, table of contents, index, pictures and captions, diagrams, and other such parts of the larger text that convey meaning and provide structure.

Students can learn to use text features to read more strategically, and can also learn to use text features in their own text production to develop coherent and considerate texts.

Text structure

Text structure refers to how information within a text is organized, both in terms of format and conceptual structure. With respect to conceptual structure, text structure is the way that ideas are organized in a text, such as through an argument with claim, evidence, and reasoning; a sequential narrative; a cause and effect explanation; a problem and solution structure; a comparison and contrast; or other specific way of organizing ideas.

Attending to text structure helps students learn to read and produce text more effectively and helps them discern conceptual frameworks and ways of thinking about text and the ideas being communicated.

Theme

A **theme** in a piece of writing, a talk, or a discussion is an important idea or subject that runs through it. Theme is defined as a main idea or an underlying meaning of a literary work, which may be stated directly or indirectly. It is important not to confuse a theme of a literary work with its subject. Subject is a topic that acts as a foundation for a literary work, while a theme is an opinion expressed on the subject. For example, a writer may choose a subject of war for his story, and the theme may be his personal opinion that war is a curse for humanity. Usually, it is up to the readers to explore the theme of a literary work by analyzing characters, plot, and other literary devices.[5]

Tiered Vocabulary

Tier 1: These are the common, everyday words that most children enter school knowing already. Since we usually don't need to explicitly teach these, this is a tier without tears!

Tier 2: This tier consists of words that are used across the content areas and are important for students to know and understand. Included here are process words like analyze and evaluate that students will need to access and understand content; to participate effectively in

Glossary continued on next page

discussion, writing, and problem solving; and to apply their understanding outside the classroom. These are words to own for the rest of life.

Tier 3: This tier consists of content-specific vocabulary—the words that are often defined in textbooks or glossaries. These words are part of the disciplinary literacy (of mathematics, of science, of technology, etc.) and often convey precise and nuanced concepts and information. Year to year, these terms build and extend the breadth and depth of students' knowledge in and understanding of a subject, and students are unlikely to learn these terms by absorbing them in day-to-day life. [6]

Visual literacy

Visual literacy is the ability to analyze, interpret, and make meaning from information presented in the form of an image, or other visual representation.

Across multiple disciplines, images, graphics, and other visual representations are used to convey meaning. Students need instruction and support to learn the disciplinary, analytical skills of visual literacy.

Voice

Voice is the distinct personality, style, or point of view of a piece of writing or any other creative work.

Students need to become aware of differences across disciplines with respect to voice and the ways that voice is developed and expressed.

[1] http://www.learnnc.org/lp/pages4437 [2] http://www.learnnc.org/lp/pages939 [3] http://www2.ncte.org/statement/21stcentdefinition/ [4] http://www.medialit.org/about-cml
[5] https://www.collinsdictionary.com/us/dictionary/english/theme; https://literarydevices.net/theme/ [6] Beck, McKeown, and Kucan (2013)

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DISCIPLINARY LITERACY
Literacy learning for all

Literacy Essentials

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