Workshop 1 – Collaborative Writing and Publishing: The Nuts & Bolts – Derek J. Keenan

- for slides: mrkeenan.ca, mrkeenan@gmail.com, @mrdkeenan
- how do we teach students to appreciate novels (character sketches, plot analysis, voice, theme, role / choices of authors, etc.)?
  - get them to write and publish a novel   hands-on (what does it take)
  - not building authors   can write, appreciate writing, read actively and deeply
    - yet can list themselves as published authors on resumes and portfolios
    - also bragging rights, something to be proud of, remember
- Big Think: The Craft of Writing – Irvine Welsh
- Learning by Doing: Writing a Novel in English Class – Edward Blain, The English Journal 78(2): 51-53, 1989
  - *Writing a novel is more like hiking a great distance* (steps, endurance) *than scaling a great height* (leaps, intense).
  - Blain's Process   Class Idea → Plot (chapter/small group) → Settings and Characters → Writing (mistakes) → Reading, Proofing & Editing (big issues) → Rewriting (revision and unity) → Publication (real publication with opportunities for change)
- Writing That Excites and Educates: A Class Novel – Suzanne Nobles, The English Journal 99(2): 25-29, 2009
  - Nobles' Process   Initial Preparation (novel form, reading, exemplars) → Class Planning (theme, settings and characters) → Individual Writing (common details) → Peer Sharing (improvement, unity and motivation) → Revision (inter-incorporation of details) → Publication (external publication)
- students need ownership / buy-in   make their ideas dominant, avoid cliquing
- novel could be anything
  - e.g., short stories with connecting themes, plots, characters, settings, objects
  - e.g., rooms are chapters
- organization of students
  - initial brainstorming   whole class (students only)   you supervise
    - ideas and outline proposals   proposals (incl. how involve everyone), consensus
      - overlay / blend of many ideas   not just ideas of only some students
      - restrictions   any you want to place prior to letting them brainstorm
        - e.g., no SFF, historical fiction
    - ensure student ownership / buy-in and inclusion of all students in whole project
  - chapter groups
    - /chapter   2-3 come up with ideas, 1 types
    - engineer these groups
    - members = mix of committee members (jigsaw expertise)
    - can choose parts want to work on   work to strengths and interests
  - committees
    - first stage

- plot committee: flesh out overall outline (15-20 pages), content / chapter-group
      - second stage
        - character committee: sketches, backstories, flesh out with plot request
        - setting committee: pre-event, post-event, pictures (common image), maps, desk labelling, flesh out with plot request
      - third stage
        - editing committee: voice, tone, unity
      - running committee: students who don't want to be in other committees nor chapter groups and need watching, sit in with others, talk between committees, talk between chapter groups, store and retrieve items (distribution, management)
- scaffolding
  - need-based teaching   supplement weak areas
    - coteaching in novel project   student teach student
    - teacher-directed novel study / appreciation lessons
  - plenty of gaps in activity (periods of waiting)   alternate activity with assignments
- keeping it together
  - binders → Google Docs   breaks for chapters
  - must understand entirety of book
    - watch gaps, overlaps, sidelines, contradictions
      - committees, chapter-groups, cross-discussions   work out kinks
  - disagreements
    - "This is not your moment. It will come later."
    - think over over weekend, flesh out, make case, blend
    - walk students from edge
- works best when everyone works and ideas are blends from as many students as possible
- final touches
  - cover design, title at end   contest, vote   also chapter icons
  - publishing   crucial stage (buy-in, outtake), cost, margin, legality (public vs private, FOIP), student profit only (if any, not teacher nor school), copyright waiver
  - http://ywp.nanowrimo.org/workbooks, nwp.org, YouTube tutorials, blurb.ca
- rubric (assessment)   vs project to-be-created   practise / learn / explore vs assignment
- outtake
  - many outcomes met
  - walk steps (build house) rather than study them in others' work after the fact (live in house)
  - improve future novel studies   how elements get started, writer intention
  - students feel a true understanding of the concept of writer, the role of author and novel structure   tend to apply learning
  - students are excited and engaged   particularly the more involved they are (buy-in)
- slides and assignment template delve deeper into process
- Big Think: A Writing Teacher's Favorite Writing Exercises – Anne Lamotte

Workshop 2 – Derek J. Keenan – Project-based Learning as a Teaching Philosophy

- project-based learning has been around for a long time
  - Confucius and Aristotle   interrupted by direct-learning of Socrates (today's learning)
  - starting to return to project-based learning as a popular teaching method
- project-based learning is different from problem-based learning, project and problem
  - Building a Project-based Course From the Ground Up – Le Blanc and Betts
- project-based learning involves
  - working toward a common goal and presentation
  - real-world implications
  - CommonCraft: Project-based Learning Explained – Buck Institute for Education
  - the project is the foundation, direct teaching supplements this (fundamental concepts)
    - typically a blend   also flipped (Jen Williams on flipped classrooms, class)
    - Flipped-classroom Field Guide – University of Minnesota
  - study → practise → create → present
    - inquiry → connections to curriculum → explicit needs and supports → authenticity
    - deliberate conversations, notes   evidence-based assessment and feedback
    - engaging, reason-inducing
  - learning duration is on par with direct teaching   ∴ retention / understanding greater
- Understanding by Design   solidify connections
  - results → guiding questions → evidence → guiding questions → experiences → guiding questions
  - co-create rubrics   learning process, own (buy-in)
  - check points dealing with packed curriculum   quizzes, etc.   body of evidence
  - inquiry   what in course are major issues?
    - outcomes as means   vs outcomes as ends
    - more than cover story / issue
  - big questions inspire   too big too general
    - what drew you (the teacher) to subject, what did / do you want to learn more about, what questions your students might explore on their own about subject
    - what know about it, what need to know
    - walk the path
    - e.g., ELA 20: when is it appropriate to express oneself? study in context of question
    - e.g., what is it about a novel that makes it so important; could you write one? how can we write together, even though we all write differently?
      - Workshop 1 (above): Collaborative Writing and Publishing: The Nuts & Bolts
  - classroom discussions to develop common understanding and align what people and groups are doing
  - build in editing times and processing
  - external, authentic assessment
- start with areas of curriculum you know well and are passionate about
- use what is at hand   technology may help or hinder   if not better, don't do it

- filter from area(s) of curriculum you pick
  - parameters, outcomes, needs of community / other
  - classroom decision   sticky notes, whiteboard
    - generate ideas and outline project
  - students control what / how going to learn (content), you control outcomes / skills
- start slowly, build momentum
  - not always good or best fit
  - what can be chunked out that students can teach each other?   allocated tasks in project
  - team design, co-teaching, mentorship
    - student teachers, coach, mentor, other teachers (teacher teams)
  - prove your perspective
  - loafer, scaffolding (sequential learning), roles in different ways
- assessment
  - diploma exams   success actually went up
  - rubrics   make curriculum available
  - Workshop 3 (below): Project-based Learning Meets Performance-based Assessment

Workshop 3 – Gerald Knox – Project-based Learning Meets Performance-based Assessment

- gerald@aac.ab.ac, handouts
- teaching, assessment and learning are blended together   a lot of overlap
- what does a good project look like?   typically = look of a good performance assessment
  - learning goals ↔ curriculum outcomes ↔ learning
    - outcomes → teacher-designed criteria → project → rubric
  - plan with end in mind (summative assessment), get criteria (goals), collect evidence of learning (means of doing so), scaffold student success (also means, often in-time lesson)
  - formative assessment = dialogue of feedback   to student and to teacher
- why study?
  - apply skills / competencies, practice what already learned, apply knowledge, do, experience, accomplish task (contribute, bigger / real impact than teacher)
- issues
  - role? audience? product or performance? how present / conduct?
  - should group grades be awarded to students?
    - are you assessing the final product, the performance, acquired front-matter skills or some combination of these?
    - assess working in group (teamwork, leadership, collaboration, delegation of responsibilities, outcomes for roles (specific))
    - too many issues with
  - originality
    - repeatable vs contrived   first has authentic consequences, later make-believe
    - change of routine vs become routine

- same skills, different content (cover stories, problems)   bank originalities
- some outcomes very robust and can break down into criteria (concise action statements)
    - begin with verbs
    - what evidence? role of project?
        - demonstrate skills > content
        - build in reflective peer assessment (formative, not graded   deflect queries)
    - exemplars demonstrating different levels of quality
- benefits of project-based learning   also benefits of performance-based assessment
    - holistic, student engagement, authentic, exploration, interdisciplinary, collaborative, apply skills / competencies
    - student-centered, take risks, repeatable (vs originality), open, choice, creativity
    - more outcomes, teach many levels   teacher teams
- performance / skills / competencies > product / content   real impact / audience