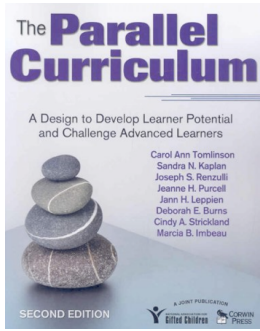


Using the Parallel Curriculum Model to Develop Thinking

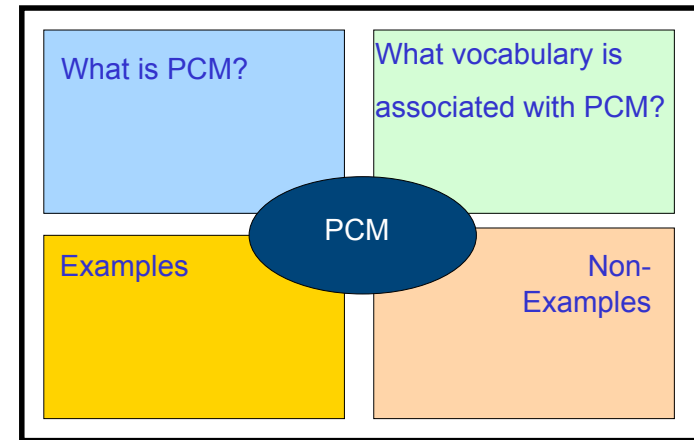


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Tomlinson, C.A., Kaplan, S.N., Renzulli, J.S., Purcell, J., Leppien, J., Burns, D.E., Strickland, C.A., & Imbeau, M.B. (2008). *The parallel curriculum: A design to develop high potential and challenge high-ability learners* (2nd ed). Thousand Oaks, CA: Corwin Press, Inc.

1

Directions: Complete the chart to show what you know about _____PCM_____.
Write as much as you can.



2

Some questions before we start.....



If I asked you to explain what does it mean to become more expert-like in a discipline, what would you say?

What do you think experts know, understand, and are able to do when they know their disciplines?

How does a topic that we teach represent a discipline?

What do the words, CORE, CONNECTIONS, PRACTICE, and IDENTITY mean to an disciplinarian?

3

Learning is Natural/Hard

- It's easy when:
 - It's real and natural
 - It's whole
 - It's sensible
 - It's interesting
 - It's relevant
 - It belongs to the learner
 - It's part of a real event
 - It has social utility
 - It has purpose for the learner
 - The learner chooses to use it
 - It's accessible to the learner
 - The learner has power to use it
- It's hard when:
 - It's artificial
 - It's broken into bits and pieces
 - It's nonsense
 - It's dull and uninteresting
 - It's irrelevant to the learner
 - It belongs to someone else
 - It's out of context
 - It has no social value
 - It has no discernable purpose
 - It is imposed by someone else
 - It's in accessible
 - The learner is powerless

4

Characteristics of Expertise

1. Experts notice meaningful patterns in information or processes.
2. Experts have a lot of content knowledge.
3. Expert knowledge is organized in a way that reflects deep understanding.
4. Expert information is tied to context and is not just a series of facts and skills. It reflects how information is affected by circumstances.
5. Experts are flexible in their approach to new situations (use heuristics/ rather than algorithms).
6. Experts retrieve information with relatively little effort.
7. Experts are metacognitively aware.
8. Experts are competent and confident.
9. Experts start problem solving at a higher place.
10. Experts know they have much more to learn (vs. believing they have all the right answers).

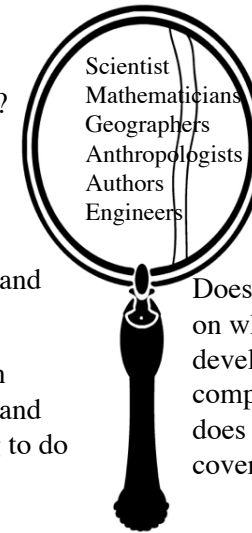
Based on *How People Learn: Brain, Mind, Experience, and School*, 1999, National Research Council.

Does the Curriculum Mirror Expertise?

Are the content, process, products defensible when we examine the discipline?

Does the curriculum help students develop expert knowledge, understanding, and skills?

Would a disciplinarian assess the curriculum and say, "This has nothing to do with the way I do my work?"



Does the curriculum focus on what matters in developing deep and complex understanding or does it concentrate on coverage?

6

When you think about good curriculum, what are the necessary ingredients?

Make a list of your ideas.....share with someone sitting next to you....

7

High Quality Curriculum & Instruction

Source: Carol A. Tomlinson



- fresh and surprising
- seems real (is real) to the student
- coherent (organized, unified, sensible) to the student
- rich, deals with profound ideas (concept-based)
- stretches the student (rigorous)
- calls on students to use what they learn in interesting and important ways
- involves the student in setting goals for their learning and assessing progress toward those goals

8

High Quality Curriculum & Instruction

Source: Carol A. Tomlinson

- clearly focused on essential understandings and skills of the discipline that a professional would value (authentic)
- mentally and affectively engaging to the learner**
- joyful-or at least satisfying
- provides guided choices
- allows meaningful collaboration
- focuses on products that matter to students
- connects with students' lives and world**

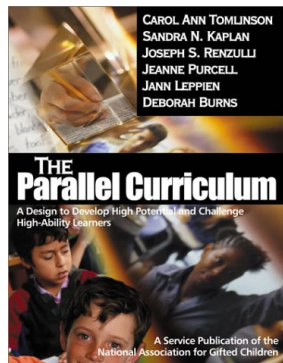


Making Meaning

What do the PCM features look like in practice?

10

The Parallel Curriculum Model



- A concept-driven curriculum model
- With 4 lenses to help students explore and understand the disciplines
- Using key curricular components to ensure coherent planning
- Aimed at supporting all students in moving systematically toward expertise
- And a mechanism for ensuring persistent challenge for advanced learners



Goals of the PCM

The Parallel Curriculum Model is designed to do the following:

- *Focus on key elements of curriculum planning, enabling teachers to work effectively with standards and textbooks while engaging the full range of learners in mastering key information, ideas, and the fundamental skills of the disciplines.*
- *Help students uncover, recognize, and apply the significant and essential concepts and principles in each subject area that explain the structure and workings of the discipline, human behavior, and our physical world.*

12



Goals of the PCM

The Parallel Curriculum Model is designed to do the following:

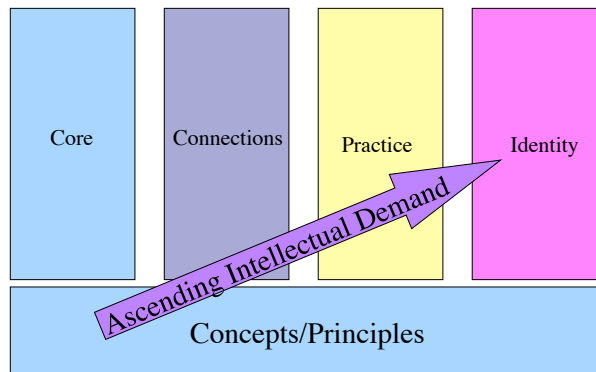
- *Provide four lenses for looking at curriculum that help students develop a sense of themselves as well as of the disciplines and how they help explain the structure and working of our world and the people who inhabit it.*
- *Guide all students toward every higher levels of expertise, allowing them to grapple with complex and ambiguous issues and problems and providing opportunities for original, creative, and practical work in the discipline.*
- *Be compelling and satisfying enough to encourage students to persist despite frustration and understand the importance of effort and collaboration.*

The Parallel Curriculum Model

Core	What are the concepts and principles of a discipline?
Connections	How do they help me to make connections in and among what I learn?
Practice	How do experts use them?
Identity	How can they teach me about myself?

14

CONCEPTS are the Foundation for the Parallels



15



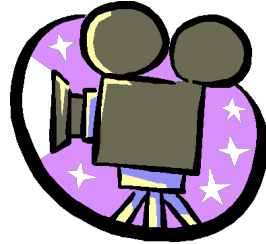
Some of the components of a comprehensive curriculum unit

- Content
- Assessment
- Introduction
- Teaching Methods
- Learning Activities
- Grouping Strategies
- Products
- Resources
- Extension Activities
- Modifications/ Differentiation (AID)
- Lesson and Unit Closure

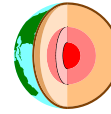
16

Let's Watch a Core Curriculum Lesson

As you watch the video, see if you can determine what the teacher wants students to know, understand, and be able to do. What are the Core concepts she helping students to understand?



21



Structure of the Core Curriculum

What do I want students to know?

- Graphs, data, relationships, audience; also representation; data organization

What do I want students to understand?

- Data represents a story.
- Representations can mislead.

What do I want students to be able to do?

- Analyze data from a real life scenario;
- Draw an interpretation from data;
- Critically analyze the situation to propose possible misleading interpretations.

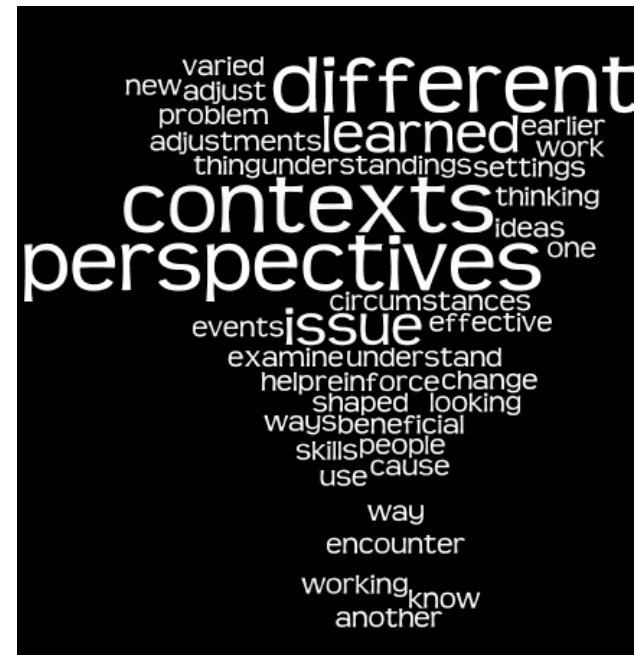
22



The Purpose of the Curriculum of Connections

This parallel is designed to help students discover and learn from the interconnectedness of knowledge. It asks students to see how particular concepts, principles, and/or skills are manifest in other facets of a discipline, across disciplines, in other times or time periods, in other places, or some combination of those possibilities. It may also ask students to look at how the concepts, or skills influenced and are influenced by various people, varying perspective, and/or different conditions (such as economic, political, social, or technological circumstances). Students are asked to examine the breadth of how the concepts, principles, and skills of the discipline connect across times, places, disciplines, etc.

23





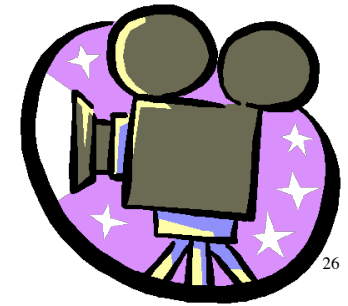
Curriculum of Connections Questions

- In what other contexts can I use what I have learned?
- How do different settings cause me to change or modify my earlier understandings?
- How do I adjust my way of thinking and working when I encounter new contexts?
- How do I know if my adjustments are effective?
- How does looking at one thing cause me to understand the another?
- Why do different people have different perspectives on the same issue?
- How are perspectives changed by events or circumstances?
- In what ways is it beneficial to examine varied perspectives on a problem or issue?
- How do I assess the relative strengths and weaknesses of varied perspectives?

25

Let's Watch a Curriculum of Connections Lesson

As you watch the video, see if you can determine what the teacher wants students make connections about?



26



Structure of the Curriculum of Connections

What do I want students to know?

- Ecosystems; ocean currents; facts about Prince William Sound and the oil spill

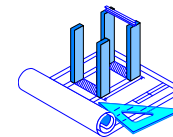
What do I want students to be able to do?

- Locate and analyze data;
- Interpret findings from data collected;
- Prioritize and make decisions;
- Formulate arguments based on evidence; and
- Examine ethical stance.

What do I want students to understand?

- Science does not operate in a vacuum. Science is an integral part of a social system and is dependent on other parts of the social system as well.
- A person's personal lens shapes their interpretation of data and events as well as their decision making process.

27



The Curriculum of Practice

This parallel of the curriculum focuses on and guides the student in the journey from novice to expert production in a field. In the process, it asks students not only to engage in the work of professionals, but also to examine the habits, affect, and ethics that permeate the work. The student becomes a practitioner of a discipline-actually working and thinking in the discipline much as an expert would.

28



The Curriculum of Identity

The Curriculum of Identity exists to help students think about themselves, and their goals, and their opportunities to make a contribution to their world—now and in the future by examining themselves through the lens of a particular discipline. It helps integrate cognitive and affective development. This parallel asks students to simultaneously examine how what they learn teaches them about themselves.

33



Guiding Questions within the Curriculum of Identity

- What do practitioners and contributors in this discipline think about?
- To what degree is this familiar, surprising, and/or intriguing to me?
- When I am intrigued by an idea, what do I gain from that, give as a result of that, and what difference does it make?
- How do people in their discipline think and work?
- In what ways do those processes seem familiar, surprising, and/or intriguing to me?
- What are the problems and issues that practitioners and contributors in this discipline spend their lives working on?
- To what degree are these problems and issues intriguing to me?
- What is the range of vocational and avocational possibilities in this discipline?

35

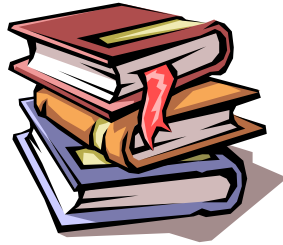
Let's Analyze a Curriculum of Identity Lesson

As you analyze this unit, let's see if you can determine how the teacher is asking students to look at themselves in light of this unit.



36

Using PCM to Revise Existing Units of Study



- ✓Developing a Unit Framework
- ✓Paying Attention to the Purpose, Characteristics, and Questions in Each Parallel
- ✓Getting Started Template to Guide the Process

37

Identifying Framework for a Parallel Curriculum Model Unit

Knowledge:	The definition of fiction, poetry, style, points of view, plot, conflict, voice, narrative, imagery, character development, context clues, temporal time
Concepts:	Voice, Identity, Perspective, Expression, Change



Poetry: Voice, Identity, Perspectives



Garrett's Poem

- People develop an identity throughout their lives.
- Our identities matter to us.
- Our identities are shaped by intentional acts and chance occurrences.
- Writers' explore the identities of characters to help readers explore their own identities. Writers' voices reveal much about their identities.
- Voice reflects culture, personality, time, and opinions of the writer.
- Voice is influenced by and influences literary form.

Identifying the Core Processes

Skills:	<p>Use context clues for determining the meaning of text.</p> <p>Read and write a variety of poetry.</p> <p>Describe the visual images created by language.</p> <p>Analyze and apply how word choice, speaker (voice), and imagery elicit a response from the reader.</p> <p>Compare and contrast plot and character development in poems, short stories, and longer fiction selections.</p> <p>Establish central idea, organization, elaboration, and unity.</p> <p>Apply understandings about voice and imagery to elicit reader response.</p> <p>Edit final copies for correct language use and mechanics.</p>
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Aligning Unit With Standards



Standards: Reading/Language Arts Performance Standards:

National Council of Teachers of English (NCTE) and the International Reading Association (IRA)

- Students read a large range of print and non-print texts to build an understanding of themselves and the texts.
- Students read a wide range of literature from many periods in many genres to build an understanding of the many dimensions (e.g., philosophical, ethical, aesthetic) of human experience.
- Students apply knowledge of language structure, language conventions (e.g., spelling and punctuation), media techniques, figurative language, and genre to create, critique, and discuss print and non-print text.

Aligning Unit With Standards



- Students use a variety of technological and informational resources (libraries, databases, computer networks) to gather and synthesize information in order to create and communicate knowledge.
- Students develop an understanding of and respect for diversity in language use, patterns, and dialects across cultures, ethnic groups, geographic regions, and social roles.
- Participate as knowledgeable, reflective, creative, and critical members of a variety of literacy communities.
- Students use spoken, written, and visual language for learning, persuasion, and exchange of information.

Building in Inquiry to Wrestle with the Core Ideas

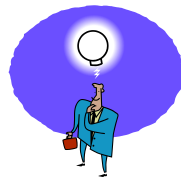
Concept Attainment

Connect to Prior Experience

Pose Classroom Questions

- What does it mean to have a personal identity?
- How are identities formed?
- What does personal identity reveal about someone?
- How does a writer reveal their voice?
- How does the writer help us to understand that Jack's identity changed over time?

Pose Something Puzzling



Socratic Questioning Methods

Grappling and Making Sense with the Core Ideas



Consider Introductory Activities

- Read aloud several poems that have strong voice and ask students to identify the writers' point of view or their identity. In this brief introduction, have students identify what the poems reveal to us as readers and what literary techniques the writer uses in creating this voice.
- Place samples of poetry around the room in different locations. Have students rotate through the collection of poetry and select those poems that best represent their voice or those that are like them in character, belief, or point of view. Upon returning with their selections, ask them to tell the class why they have identified with this poem. Develop a list of traits/elements about a writer that his/her writing reveals.
- Have the students read Love That Dog, by Sharon Creech in small groups. Have students identify how the writer revealed to us how the main character (Jack) grew in his ability to reveal his identity and voice. Ask: How did his poetry reflect his identity and did his identity change over the course of the year?

Developing Understanding of these Core Ideas

Generate or Add Activities to Current Curriculum

Select two poems represented in **Love That Dog** plus one other of your choice. First list traits/elements about each writer that his/her voice suggests to you. Use sticky notes, to locate and record lines from the poems that guide your conclusion as well as why you drew the conclusions that you did.

Next, use your conclusions to guide your writing of a piece of poetry or prose that reveals the writer's voice and identity as you see it. Again, explain your thinking. You may work alone or with one partner to complete this task.

- Examine a topic or issue that you believe that author would write about and consider how his/her identity would shape his/her expression. Combine prose and poetry to reveal what it is like to work with that writer's process, voice, and identity.



Reflecting on these Core Ideas



Develop Journal Prompts

- Explain the importance of being able to identify a writer's voice as you read.
- Respond to the following questions: What are the characteristics of a strong voice and how does one acquire a strong voice in writing?
- Consider the story of the Ugly Duckling. How did the author reveal his voice and identity to you throughout the story?
- Consider a time when your voice was strong, when what you said reflected what you believed or addressed a concern that you had. Explain the situation and then recall how strong your voice was. How did what you believe shape your voice?
- Consider a time when your voice was silent. Identify the causes for this silence and explain how this might influence your writing and speaking.

Deepening the Understanding of the Core Ideas



Create Interest/Independent Options

Post the following activities for students to pursue at Learning Stations, located at the back of the classroom:

Learning Station #1: Poetry Speaks

Select 4-6 poems from Paul Fleishman's book, *Joyful Noise: Poems for Two Voices* and place them in a folder for the students to use. Have students work together to select one poem for which they would like to perform a partner read. Together the students must determine how they will express the voices within the poem. Students must also explain their interpretation of the writer's voice and identity and how this shaped their performance.

Deepening the Understanding of the Core Ideas



Learning Station #2: Poetry Helps Us to See

Ask students to turn on a tape recorder and listen to 3-4 poems that you have recorded. These poems should create vivid pictures for the listeners as you read each selection. Instruct the students to close their eyes and visualize the images the words or messages create as they listen to these poems. Ask students to draw or paint what they saw in their minds when the poem was read to them aloud. These paintings should be posted with student explanations revealing why they created this particular image how it relates to the images they saw when the poem was read to them.

Deepening the Understanding of the Core Ideas



Learning Station #3: Poetry Helps Us to Feel

Place several types of poetry at this station. Ask students to choose a poem that they think really connects to their lives--that makes them feel something. Discuss with students how poetry comes from things that are deeply felt (love, anger, conflict, beauty, confusion, etc.) and that poetic expression is one form through which writers can use to reveal what is important to them. Ask students to discuss the feelings generated by the poems they chose and share those feelings. In their reading notebooks, ask students to respond to the idea that poetry can be "felt" and how the things that are important to them, as writers, can affect the writing of their own poetry.

Have students take one of the poems as a model to write a poem that reflects something that they feel deeply about. After they have written this poem, they should have other people read this poem and try to identify characteristics of their writer's voice.

Curriculum of Connections



Pose Classroom Questions

- What universal ideas do writers write about?
- In what literary forms are these universal ideas or perspectives revealed?
- How does voice reflect the culture, personality, time, and opinion of the writer?
- How are perspectives shaped by time, place culture, events, and circumstances?
- What connections do you see between what you are studying and your own life and times?
- How does understanding the time, culture, and political views help a reader to understand the elements/traits of a writer?

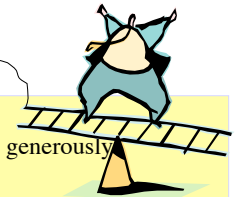
Making Connections



Consider Introductory Activities

Students will select a variety of poems about war from different times, cultures, and political perspectives to “profile” the authors. Have students create data charts to compare and contrast these poems to look for similarities and differences in the authors’ identities. Have students gather evidence (text references) and draw conclusions about what these authors’ voices reveal to readers about different times, political views, cultural perspectives, and /or personal perspectives.

Making Connections



Generate or Add Activities to Current Curriculum

Select a topic of interest to you that’s universal enough to be generously represented in varied forms of writing (for example love, death, prejudice, injustice, joy, discouragement, conflict).

Find at least two poems and at least three other forms of writing (new stories, excerpts from plays or movies, short stories, letters, selections from novels) that represent very different time periods, political views, cultures, and/or personal perspectives.

Next create a profile (using the same grid format that we practiced to organize your thinking) of the people whose work you use, showing their characteristics/elements as well as excerpts on which you base your conclusions. Finally, working alone or with a partner, develop a piece of prose with a piece of poetry embedded in it to explore the following statement.

We write our lives. It is the subject through which we discover the life we live. In writing, we become teachers about our niche in the universe.

Making Connections



Develop Journal Prompts

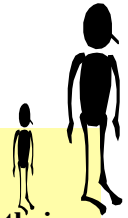
Explain how a writer's early life (including family background and experience, culture, economics, geography and time) influences the voice of that writer.

Explain how a writer's voice could help readers to understand a particular time period, its cultural beliefs, the political climate, or the importance of a particular event.

Do all writers view things in the same ways? Explain and provide examples of why it would be important to hear from a variety of voices that describe a particular event, the cultural and social perspectives of an issue, or the expressions of voices of those who live during political and religious unrest.

Looking through the writings of poets in the folder that I have created for each of you, identify with one of the writer's voices. Interpret their voice and then apply it to your own creation.

Curriculum of Practice



Pose Classroom Questions

What literary or poetic devices do writers use to convey their messages?

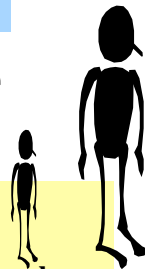
What do writers say about how they write and how they feel about their work as writers?

What processes do writers use to create their work?

What do writers' voices reveal to us about social issues? How are these messages interpreted? How does the use of literary devices assist readers' response?

Studying Poetry Like Practitioners Would

Methods and Procedures that Poets Use

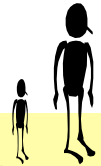


Consider Introductory Activities

Teacher will read aloud the work of several authors who talk about why they write poetry, how they write poetry, and how they feel about their work as writers. Students are asked to identify the elements, traits, and habits of these writers.

Thinking Like Poets

Studying Poetry Like Practitioners Would



Generate or Add Activities to Current Curriculum

Select a poet whose work you find interesting and about whose writing processes you can also find information. Profile the author so you are clear on key elements/characteristics of his/her identity. Included in this profile, you need to identify the literary or poetic devices this writer uses to convey their messages.

Next, you are to take this new information and develop a multimedia project (I-Movie) to share the results of your investigation.

Finally, you will be asked to compare your analysis with that of 5 other members of your class to draw some comparative conclusions about your research. Do all writers create in the same manner? Do all writers share the same dispositions and habits?

Studying Poetry Like Practitioners Would



Develop Journal Prompts

Explain how literary devices can assist a reader in interpreting poetic expression. Use one of the selected poems that you have read this week to explain your response.

Compare your writing style and the processes that you use to those of the writers that you have read about.

What have you learned about the traits of various writers that appeal to you as a writer? Which traits are you uncomfortable with? Respond to these questions using any of the literary devices that we have explored in this unit.

Curriculum of Identity



Pose Classroom Questions

What do practitioners and contributors in this discipline think about? To what degree is this familiar, surprising, or intriguing to me?

What traits and habits of writing do you appreciate? Which traits and habits do you dislike? How does this compare to some of the writers you have read about?

As you have found out, poets, like all writers convey their perspectives through the voices they use in their writing. What is your writing voice? What issues would you like to address, and/or what issues concern you enough to develop a strong voice?

Seeing Self in Relation to the Discipline



Consider Introductory Activities

Teacher reads selected poetry that reflects himself/herself as a writer. Students are asked to identify the elements within the selections that provide clues as to why the teacher selected these pieces. Teacher and students brainstorm how poetry can impact readers and generate a list of reasons why different people identify with various poets' works. Compare these reasons to see if they pertain to other literary forms of writing as well.

Seeing Self in Relation to the Discipline



Generate or Add Activities to Current Curriculum

By reading a series of poets, Jack, the character from *Love That Dog*, not only discovered what he dislikes and appreciates in poetry, he also discovered much about his own identity and voice.

1. Find a piece of literature (music, fiction, poetry, drama, non-fiction) that reflects an idea or opinion of feeling that strongly mirrors your own.
2. Re-craft the piece in any way necessary to better reflect not only your voice, but also your identity—including time, culture, personality, and values.
3. Select a format to specify what you are learning about yourself through writing and examining the life and work of writers as well as their characteristics. In other words, what are you finding out about yourself by reflecting on what you have learned about these writers?

Seeing Self in Relation to the Discipline



Develop Journal Prompts

You have read the voices of many writers during this unit. What have you learned about your own voice by studying the voices of others?

You have read many literary selections during this unit, what particular pieces “spoke” to you? You can consider how a particular writer changed your perspective, the issues that they raised for you, or the manner to which they solidified some of your thoughts about an idea. Identify the selection and explain how it affected you.

You have read several selections from writers who have discussed their work. In what ways do these processes seem familiar, surprising, and/or intriguing to you?

Garrett R., a middle school student at New Line Learning Schools, wrote this poem to describe his experience as a victim of bullying. After reading this poem in public, he received a standing ovation from his class, and the bullying ceased.



The RULER Approach to Social and Emotional Learning, Yale University



Structure of the Curriculum of Identity

How can we call on students to reveal how they have changed as a result of the unit?

Getting Started with the Parallel Curriculum Model
Use the goals and questions for each parallel to:

<u>Pose Classroom Questions</u>	<u>Develop Writing Prompts</u>	<u>Evaluate Current Curriculum</u>
<u>Upgrade Products/Assessments</u>	<u>Add Activities to Current Curriculum</u>	<u>Create Interest/Independent Options</u>

Other PCM Lesson Examples

People and Cultures in Pre-Statehood Minnesota

Essential Understandings:

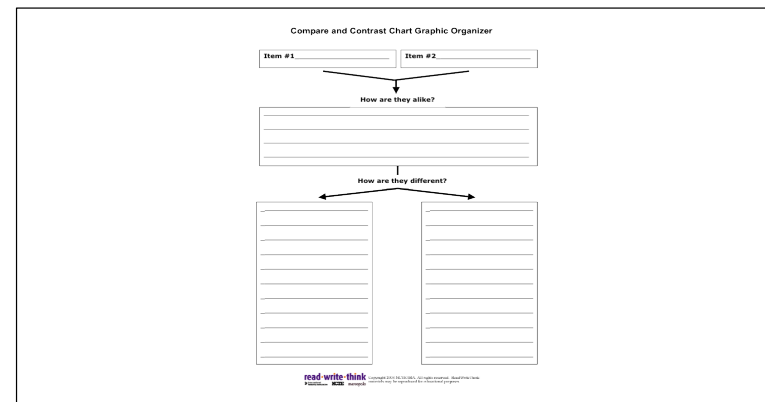
1. A variety of factors are considered when deciding where one chooses to live or where a place is chosen for them.
2. The history of a place is revealed through a study of people, events, and timelines.
3. The use of primary and secondary sources can help tell the story of the past.
4. Historians review the credibility of a source and search for corroborating evidence to support a claim.
5. We study history, in part, because the dilemmas and concerns faced by our predecessors are often similar to those we face today.

Core Curriculum Task: Compare and contrast two immigrant groups that came to America in the early 1900s and then analyze and synthesize information into an essay

Instructions for Students:

- Conduct online research on what was happening in Minneapolis during the same time period in which Moon Shadow, the primary character in *Dragonwings*, lived (early 1900s).
- More specifically, select one immigrant group that came to Minneapolis (from a country other than China) during this time frame, and identify the challenges faced by members of this immigrant group when they arrived and lived in Minneapolis. (A statistic that might be helpful when deciding which immigrant group to investigate--in 1896 official election instructions in Minnesota were provided in nine languages: English, German, Norwegian, Swedish, Finnish, Czech, Italian, and Polish.)
- Compare and contrast the experiences of the immigrant group in Minneapolis to the Chinese immigrants who went to San Francisco (such as, Moon Shadow and his father). For example, what kinds of discrimination did these immigrant groups face; did they form gangs (and, why or why not); what cultural traditions did these groups try to maintain; and so on. Using the graphic organizer provided, record the factors that are alike and different, and then use the graphic organizer to write an essay on the ways in which the groups are similar and different.
- See rubric provided for this task.

Comparisons



Rubric to Guide Your Writing

CATEGORY	4	3	2	1
Purpose & Supporting Details	The paper compares and contrasts items clearly. The paper points to specific examples to illustrate the comparison. The paper includes only the information relevant to the comparison.	The paper compares and contrasts items clearly, but the supporting information is general. The paper includes only the information relevant to the comparison.	The paper compares and contrasts items clearly, but the supporting information is incomplete. The paper may include information that is not relevant to the comparison.	The paper compares or contrasts, but does not include both. There is no supporting information or support is incomplete.
Organization & Structure	The paper breaks the information into whole-to-whole, similarities-to-differences, or point-by-point structure. It follows a consistent order when discussing the comparison.	The paper breaks the information into whole-to-whole, similarities-to-differences, or point-by-point structure but does not follow a consistent order when discussing the comparison.	The paper breaks the information into whole-to-whole, similarities-to-differences, or point-by-point structure, but some information is in the wrong section. Some details are not in a logical or expected order, and this distracts the reader.	Many details are not in a logical or expected order. There is little sense that the writing is organized.
Transitions	The paper moves smoothly from one idea to the next. The paper uses comparison and contrast transition words to show relationships between ideas. The paper uses a variety of sentence structures and transitions.	The paper moves from one idea to the next, but there is little variety. The paper uses comparison and contrast transition words to show relationships between ideas.	Some transitions work well, but connections between other ideas are fuzzy.	The transitions between ideas are unclear or none-existent.
Grammar & Spelling (Conventions)	Writer makes no errors in grammar or spelling that distract the reader from the content.	Writer makes 1-2 errors in grammar or spelling that distract the reader from the content.	Writer makes 3-4 errors in grammar or spelling that distract the reader from the content.	Writer makes more than 4 errors in grammar or spelling that distract the reader from the content.

Curriculum of Connections Task (From Westward Expansion Unit): Exploring the Impact of Perspective

The students will:

- Review information about Manifest Destiny
- Analyze the decisions regarding why the US believed it was entitled to explore and take possession of new lands
- Determine the effects of the Manifest Destiny belief for various groups during the Westward Expansion time period
- Draw conclusions about the effects of the Manifest Destiny belief on life in America

Student Instructions:

Part 1: Read the information regarding Manifest Destiny reprinted below from <http://www.ushistory.org/us/29.asp> and use your mark-up tools (? ! *) to analyze the information.



- In the 1850s trains were leaving Washington for the West twice daily. Expansion westward seemed perfectly natural to many Americans in the mid-nineteenth century. Like the Massachusetts Puritans who hoped to build a "city upon a hill," courageous pioneers believed that America had a divine obligation to stretch the boundaries of their noble republic to the Pacific Ocean. Independence had been won in the Revolution and reaffirmed in the War of 1812. The spirit of nationalism that swept the nation in the next two decades demanded more territory. The "every man is equal" mentality of the Jacksonian Era fueled this optimism. Now, with territory up to the Mississippi River claimed and settled and the Louisiana Purchase explored, Americans headed west in droves. Newspaper editor **JOHN O'SULLIVAN** coined the term "**MANIFEST DESTINY**" in 1845 to describe the essence of this mindset. A symbol of Manifest Destiny, the figure "Columbia" moves across the land in advance of settlers, replacing darkness with light and ignorance with civilization.



- The religious fervor spawned by the Second Great Awakening created another incentive for the drive west. Indeed, **many settlers believed that God blessed the growth of the American nation.** The Native Americans were considered heathens. By Christianizing the tribes, American missionaries believed they could save souls and they became among the first to cross the Mississippi River.
- Economic motives were paramount for others. The fur trade had been dominated by European trading companies since colonial times. German immigrant John Jacob Astor was one of the first American entrepreneurs to challenge the Europeans. He became a millionaire in the process. The desire for more land brought aspiring homesteaders to the frontier. When gold was discovered in California in 1848, the number of migrants increased even more.
- **At the heart of manifest destiny was the pervasive belief in American cultural and racial superiority.** Native Americans had long been perceived as inferior, and efforts to "civilize" them had been widespread since the days of John Smith and **MILES STANDISH**. The Hispanics who ruled Texas and the lucrative ports of California were also seen as "backward."
- A symbol of Manifest Destiny is the image above. The figure "Columbia" moves across the land in advance of settlers, replacing darkness with light and ignorance with civilization.

Student Activity:

- Part 2: Historians examine events in history from various points of view and take care to note those perspectives when reflecting on the event. In other words, historians realize that different people will see things differently and in order to be fair, historians want to try and see events from all sides.
- Step 1:** Reflect on what you have read about Manifest Destiny and think about the different perspectives that people of the time might have had about this movement of westward expansion. Complete the graphic organizer to record the different perspectives people might have had about Manifest Destiny.



- In 1840, the entire southwestern corner of the United States was controlled by foreign powers (shown in orange), and the territorial dispute over the Oregon Territory (light green) had not been settled. By 1850 the U.S. had control of lands from the Atlantic to the Pacific, covering almost all of today's continental United States.
- Expanding the boundaries of the United States was in many ways a cultural war as well. The desire of southerners to find more lands suitable for cotton cultivation would eventually spread slavery to these regions. North of the Mason-Dixon line, many citizens were deeply concerned about adding any more slave states. Manifest destiny touched on issues of religion, money, race, patriotism, and morality. These clashed in the 1840s as a truly great drama of regional conflict began to unfold.

Perspectives of the Manifest Destiny

Person	Perspective about Manifest Destiny
• An explorer	
• Farmer	
• Dakota	
• Anishinabe	
• Fur Trader	
• The President	
• Missionaries	
• (your choice)	
• (your choice)	

Step 2: Having considered many perspectives of the Manifest Destiny, write a letter to someone from that time period that explains what you have come to understand about this movement.

How does understanding these varied perspectives help you to understand the conflict? How does knowing this help you to understand current day events that affect our state?

Rubric for Manifest Destiny Letter

Writing Element	Excellent	Good	Satisfactory
Content	Several perspectives regarding Manifest Destiny are included. Conclusions drawn are clearly supported with well-reasoned explanation.	Different perspectives regarding Manifest Destiny are included. Conclusions drawn are mostly supported with the explanation provided.	Few or limited perspectives are included in the letter. Conclusions drawn are somewhat supported in the explanation.
Organization	The letter is well organized with all appropriate elements: greeting, body, and closing. Good use of language and vocabulary appropriate for the topic.	The letter is mostly organized but does include all elements: greeting, body, and closing. The use of language and vocabulary is appropriate for the topic.	The letter is only somewhat organized but does include all appropriate elements: greeting, body, and closing. The use of language and vocabulary is mostly appropriate for the topic.
Conventions	The letter is free from spelling and punctuation errors.	The letter has a few spelling and punctuation errors but does not distract from the explanation.	The letter has several spelling and punctuation errors that should be revised and resubmitted.

Curriculum of Practice Task: Can Art Shape Perspective?

- Students will:
- Analyze a historical painting reproduction to draw inferences about the concept of Manifest Destiny
- Compare and contrast his or her personal analyses with that of a historian who studies primary and secondary sources of the past and how the historical artifacts reveal potential intentions of a painting
- Draw conclusions about how the visual images artists create can have intention and motive, and shape individual perspective
- Conduct research to locate other primary documents during the 1800s that do not support the concept of Manifest Destiny

Student Instructions

- Part 1: The job of an historian is to study the past. Historians gather information, documents, and images of the past, analyze and study them for significance, and share their findings with the world. Questions they often ask themselves about a historical time period include: What issues, concerns, or conflicts were people experiencing? What were their perspectives or beliefs about these major issues? How did these varying perspectives shape the types of actions taking place?
- Today you will assume the role of an historian and analyze a painting called the *American Progress*. This painting came to symbolize a growing belief, called the Manifest Destiny, as our Nation grew and expanded during the 1800s.
 - Your job is to analyze this painting, looking for details in what the painting might be suggesting to you. The graphic organizer will guide your observations and your thinking about this painting as you try to hypothesize what the visual images might be suggesting about various groups of people in the painting, actions that are taking place, and objects that may symbolically represent an idea or belief.



Photo Analysis Graphic Organizer

Step 1. Observation

Study the photograph of the painting for 2 minutes. Form an overall impression of the painting and then examine individual items. Next divide the painting into 4 quadrants to see what new details become visible.

Use the chart below to list people, objects, and activities in the photograph.

People	Objects	Activities



Step 2. Inference

Based on what you have observed above, list three things you might infer from this painting.

What does the painting say about **American** life during this time period?

What does **Gast's** painting suggest about how some people "defined" progress in the West?

What are some of the attitudes toward Indians and the environment expressed by **Gast**?

What point do you think this painting was trying to make?

Step 3. Questions

What questions does the painting raise for you?

Where could you find answers to these questions?

A Historian's Interpretation

Part 2: Now go to this site (http://picturinghistory.gc.cuny.edu/item.php?item_id=180) to read how this historian interprets the images in this same painting. In a journal entry in your notebook write your responses to the following questions:

1. In what way were some of your ideas similar to hers? How did your ideas vary?
2. What other research did she have to conduct in order to interpret the meaning of the symbols and images used by this painter to convey certain beliefs?
3. What does her analysis suggest to you about the purpose of the painting during this time in history?
4. Do you think that a painting can influence or shape someone's perspective? If so, what might be some of the positive and negative outcomes on various groups of people during this time?
5. What does this make you think about the **progress** America will soon make during this time period?
6. Is this **progress** a negative thing or a positive thing?

Part 3: Now that you have experienced what kind of thinking goes on in the minds of historians as they try to figure out what went on in the past, locate another historical document, journal entry, newspaper, or photograph during this time period (Manifest Destiny) that reflects a different perspective than the one that is suggested in the painting you just analyzed. It is important to realize that not all people in a given historical time period share the same perspectives or beliefs. As a historian you want to act like a detective to gather clues that might suggest different points of view about social, economic, political, and cultural actions. By identifying varying perspectives historians can make hypotheses about what caused certain conflicts to exist and what effects resulted from trying to resolve these conflicts. Understanding perspective helps you to understand how conflict occurs during a historical time period.

- To locate one of these historical artifacts, potential search topics might include: Manifest Destiny, Manifest Destiny historical documents, Westward Expansion, US History 1890, etc. After you locate one of these artifacts and you reveal its significance in helping to understand how history is a study in perspectives, create a presentation (in a format of your choice, iPod cast, PowerPoint, Glogster, etc.) that demonstrates how historical perspective can shape what we learn about the past, the present, and the future.

Part 4: Use the *Can Art Shape Perspective: Student-Teacher Conference Evaluation Form* to discuss your performance.

Can Art Shape Perspective: Student-Teacher Conference Evaluation Form

Self-Evaluation Questions	My Thoughts	My Teacher's Thoughts
How did your first impressions change as a result of methodically analyzing this painting?		
How did your observations and your understanding of this time period shape your interpretations?		
How has this analysis shaped your understanding of this time period and the questions you now wonder about?		
Did your presentation help others understand how history is a study in perspectives?		

Ascending Levels of Demand



Ascending levels of intellectual demand is the process by which we escalate the curriculum in order to match the learner profile. Prior knowledge and opportunities, existing scheme, and cognitive abilities are major attributes of a learner's profile. Teachers reconfigure one or more curriculum components in order to ensure that students are working in their zone of optimal development.

As Teachers See Continuous Intellectual Ascent, They Apply Ascending Intellectual Demand That Requires. . . .



- Use of heuristic approaches to problem solving
- Transfer of content & skills for use in other novel and unfamiliar contexts
- Higher degree of abstract and critical thinking
- Use of a more complex and extensive knowledge and skills
- Search for subtle examples
- More global applicability
- Change in nature of the audience
- Increased self reflection and honing
- Tolerance for greater risk

Ascending Intellectual Demand

It means that we would envision each learner on an “escalator of development” and envision ourselves as seeing to it that each escalator moves steadily upward in all those areas required for persistent intellectual, affective, and moral growth in all students... and in each student.



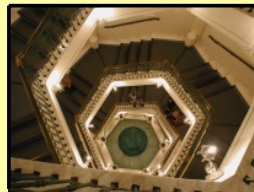
Ascending Intellectual Demand

Is the mechanism for ensuring that even very rich and challenging curriculum can continue to provide the elasticity necessary to extend the capacity of advanced learners as they grow.

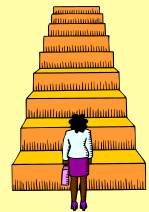
Provides a new way of looking at what it means to provide challenge for gifted learners.

Is based on each learner’s journey toward expertise in a discipline.

Is a kind of differentiation.



Three Routes to AID



Design curriculum tasks that call on students to work and be increasingly more like experts.

Use the AID questions for each parallel in a variety of ways in curriculum and instruction.

Use the AID continuums—both general and discipline specific—to understand and respond to a student’s development toward expertise in knowledge, skills, attitude, and habits of mind.

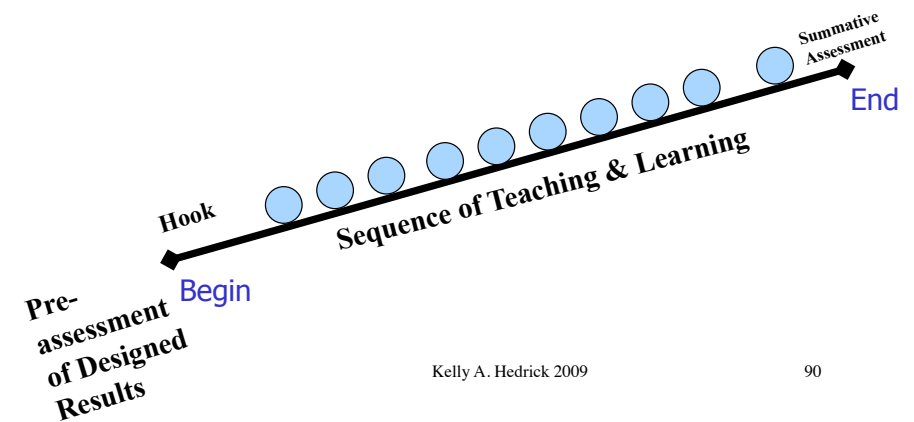
Developing Student Understanding: Ascending Intellectual Demand

If we were to graph the level of intellectual development across a unit of study would it:

- Require incremental increases in sophistication of thought?
- Modify the organization of concepts and application of skills through gradual adjustments in challenge?
- Follow a logical sequence of challenges that make sense to the learner?
- Facilitate student progression toward expertise in the discipline?

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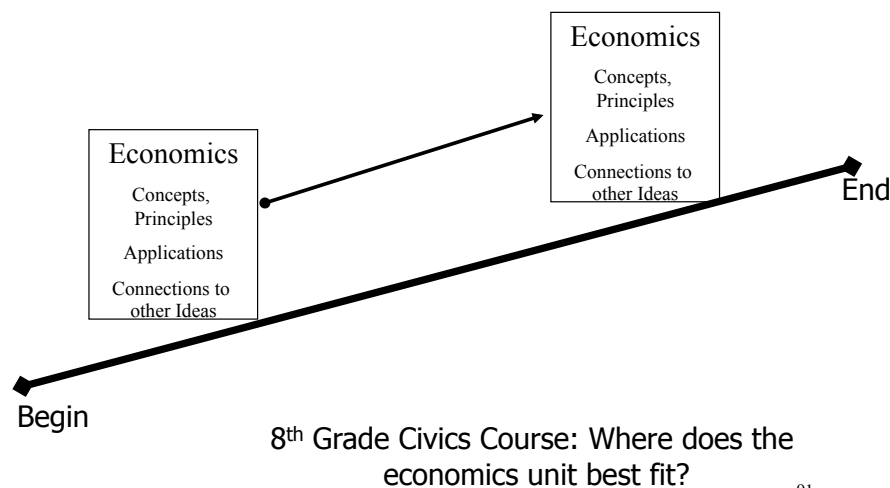
If so, it might look like this...



Kelly A. Hedrick 2009

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Using AID in Curriculum Design



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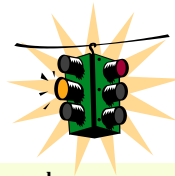
Rules for the Road



- Quality curriculum requires student understanding and student engagement.
- Understanding comes from student interaction with conceptually-based, rigorous curriculum that gradually increases in sophistication.
- Student engagement is derived from curriculum that connects to the heart and mind of a learner.

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Ascending Levels of Intellectual Demand



- Vary the depth
- Adjust the abstraction
- Change the complexity
- Make contexts and examples more or less novel or familiar
- Adjust the pace
- Use more/less advanced materials and text
- Provide more/less scaffolding
- Provide frequent/intermittent feedback
- Provide/let students infer related strategies
- Infer concepts from applications and problem solving
- Provide more/fewer examples
- Be more/less explicit/inductive
- Provide simpler/more complex problems and applications
- Vary the sophistication level
- Provide lengthier/briefer texts
- Provide more/less text support
- Require more/less independence or collaboration
- Require more/less evidence
- Ask for/provide analogies
- Teach to concepts before/after examples
- Teach principles before/after examples or concepts

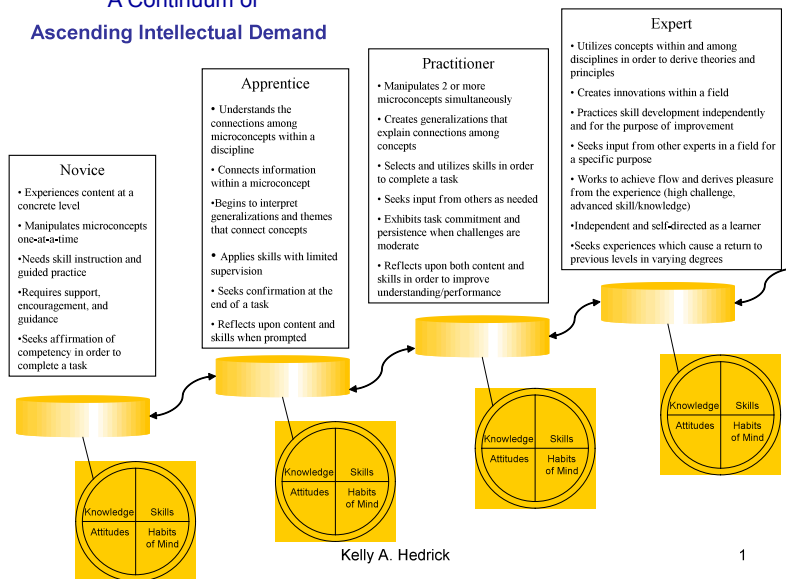
Students Show Continuous Intellectual Ascent

When They Demonstrate

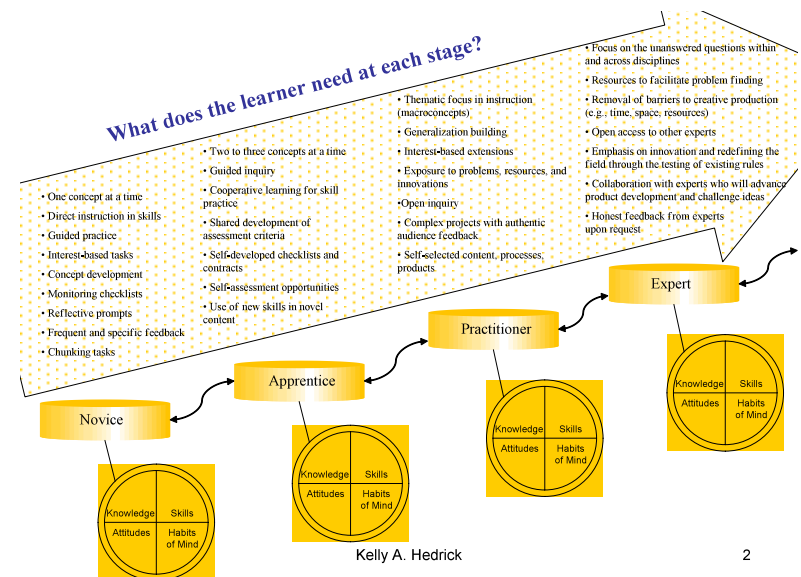


- Non-imitative use of knowledge
- Extensive knowledge and skill
- Pattern recognition
- Efficient and meaningful organization of knowledge
- Increased curiosity, reflection, and concentration
- Questioning about reasons for and uses of knowledge
- Formulating insights/insightful questions
- Assuming considerable responsibility for own learning
- Reflective, evaluative behavior

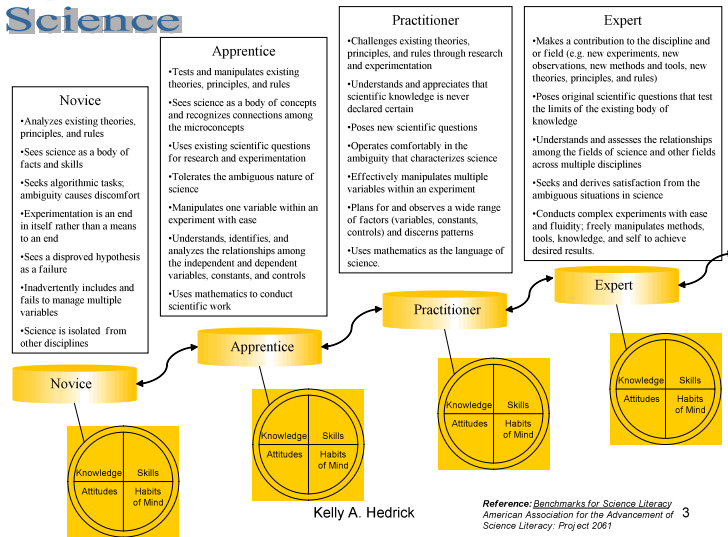
A Continuum of Ascending Intellectual Demand



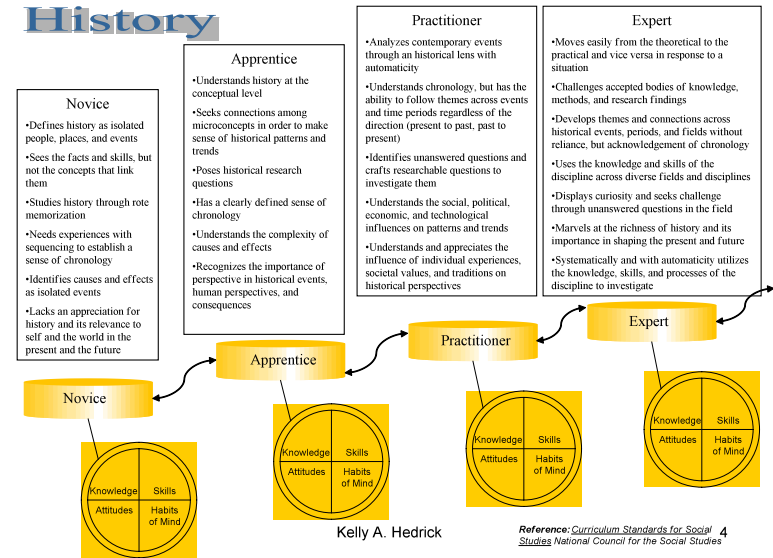
Teacher Response to Student Development of AID



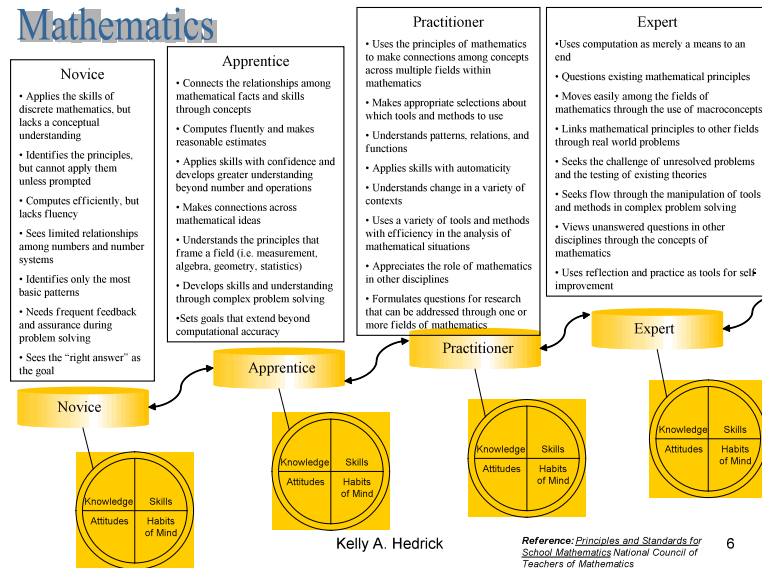
Expertise in Science



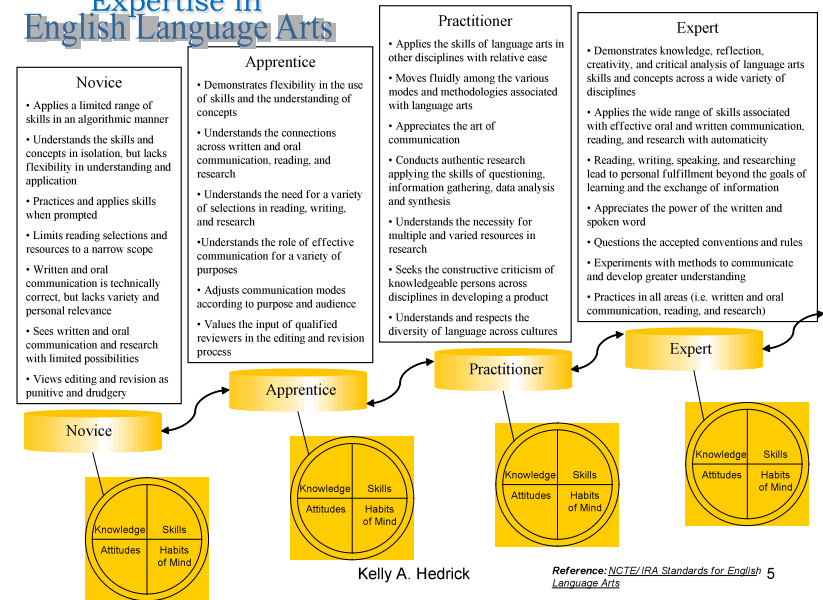
Expertise in History



Expertise in Mathematics



Expertise in English Language Arts



Some Paths to **Ascending Intellectual Demand** in the Core Curriculum

- Call on students to use more **advanced reading, resources, and research materials**.
- Assist students in determining and using **multiple perspectives** on issues and problems.
- Have students apply what they are learning to **contexts that are unfamiliar** or are quite dissimilar from applications explored in class.
- Design tasks and products that are **more open ended** or ambiguous in nature and/or that call on students to exercise greater levels of independence in thought and scholarly behavior as learners and producers.
- Develop rubrics for tasks and products that delineate levels of quality that include **expert-level indicators**.
- Design tasks that require continuing student reflection on the **significance of ideas** and information and **cause students to generate new** and useful methods and procedures to represent ideas and solutions.
- Include directions and procedures that ask students to **establish criteria for high-quality work**, assess their progress in working toward those criteria, and seek and use feedback that improves their quality of efforts and methods of working.
- Ask students to reflect on the **personal and societal implications** of solutions they propose to problems.

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Some Paths to **Ascending Intellectual Demand** in the Curriculum of Connections

- Increase the **unfamiliarity of the context or problem** in which understandings or skills are applied.
- Ask students to **generate defensible criteria** against which they then weigh diverse perspectives on a problem or solution.
- Call on students to **develop solutions, proposals, or approaches** that effectively bridge differences in perspective but still effectively address the problem.
- Ask students to **make proposals or predictions for future directions** based on student-generated, discipline-related patterns from the past in a particular domain.
- Have students **search for useful connections** among seemingly disparate elements (e.g., music and medicine or law and geography).

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Some Paths to **Ascending Intellectual Demand** in the Curriculum of Connections

- Develop tasks or products that **seek patterns of interaction** among multiple areas (e.g., ways in which geography, economics, politics, and technology affect on another).
- Call on students to look at **broad swaths of the world through a perspective quite unlike their own** (e.g., how a peer from a culture and economy very different from the student's would react to the student's house, slang, religion, clothing, music, relationships with adults, toys or gadgets, plans for the future, etc.).
- Develop tasks and products that **seek out unstated assumptions** beneath the surface of beliefs, decisions, approaches, or perspectives.
- Ask students to develop systems for **making connections**, drawing generalizations, achieving balanced perspectives, or addressing problems.
- Design criteria for students' work that call for a **higher standard of quality** (such as insightful, highly illustrative, highly synthetic, unusually articulate and expressive, etc.) as opposed to a less demanding but still positive standard of quality.

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Some Paths to **Ascending Intellectual Demand** in the Curriculum of Practice

- Encourage students to **distinguish between approaches** that seem relevant in tackling authentic problems of the discipline and those that are less relevant.
- Call on students to develop a **language of reflection about problems** and scenarios in the field.
- Devise tasks and products that cause students to develop, through application, **personal frameworks** of knowledge, understanding, and skill related to the discipline.
- Have students **test those frameworks** through repeated field-based tasks and refine them as necessary.
- Have students compare standards of **quality used by practitioners**, connoisseurs and critics in the field to standards of quality typically used in school as they relate to problem solving in that field.

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Some Paths to **Ascending Intellectual Demand** in the Curriculum of Practice

- Guide students in **establishing their own goals** for work at what they believe to be next steps in quality for their own growth, and to assess their own work according to those standards
- Make it possible for students to **submit best quality exemplars of their own work to experts** in a field for expert-level feedback
- Have students **work on problems currently posing difficulties** to experts in the discipline
- Structure products and tasks to require students to **engage in persistent, prolonged, written reflection about their own work** and thinking in the field, with analysis and critique of those patterns as they evolve
- Call on students to **compare and contrast their own approaches** to discipline-based dilemmas, issues, or problems with those of experts in the field

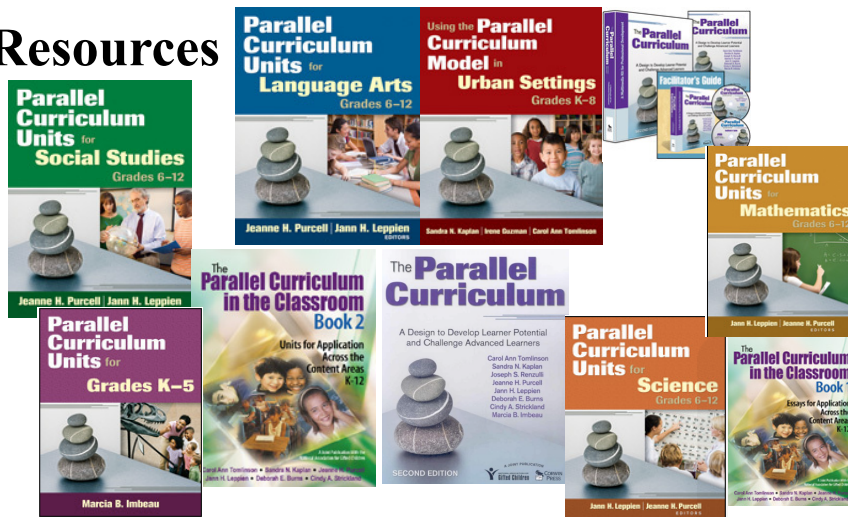
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Some Paths to **Ascending Intellectual Demand** in the Curriculum of Identity

- Look for and reflect on **“truths,” beliefs, ways of working, styles,** and so on that typify the field.
- Look for **“roots,”** or theories, beliefs, and **principles in a field** and relate those theories, beliefs, and principles to the time when they **“took root” in one’s own life.**
- Look for and reflect on the **meaning of paradoxes and contradictions** in the discipline or field.
- Engage in **long-term problem solving** on an intractable problem in the discipline that causes the student to encounter and mediate multiple points of view and reflect systematically on the experience.
- Look for **parallels (or contrasts) among personal prejudices,** blind spots, assumptions, habits, and those evident in the field.
- Challenge or **look for limitations of the ideas,** models ways of working, or belief systems of the discipline.
- Research and **establish standards of quality work** as defined by the discipline, applying those standards to the student’s own work in the discipline over an extended time period and reflecting systematically on the experience.

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Resources



Tomlinson, C.A., Kaplan, S.N., Renzulli, J.S., Purcell, J., Leppien, J., Burns, D.E., Strickland, C.A., & Imbeau, M.B. (2008). *The parallel curriculum: A design to develop high potential and challenge high-ability learners* (2nd ed). Thousand Oaks, CA: Corwin Press, Inc.