



Kentucky Department of
EDUCATION

Text-Based Writing *ACROSS DISCIPLINES*

An Expansion of Composition in the Classroom



FALL 2023

What is Text-Based Writing Across Disciplines?

What does “Text-Based Writing Across Disciplines” mean?

Defining “Text-Based Writing Across Disciplines” requires clarity around the terms “Text-Based,” “Writing” and “Across Disciplines.” “Text-Based” signals that students are engaged with complex, grade level texts throughout their learning. Most simply, writing is communicating. Student writers communicate with themselves, peers, teachers and others. Writing in the classroom can have many purposes and audiences and may be formal or informal. In the academic setting, writing can serve as a tool to promote student learning, to allow students to demonstrate their thinking and understanding of the content and/or concepts taught, and/or to share with others in a real-world setting. These types of writing are called Writing to Learn, Writing to Demonstrate Learning and Writing for Publication. “Across Disciplines” refers to using the types of writing—as defined here—in English/language arts as well as other disciplines, such as social studies, science, math and visual and performing arts.

Each of the tasks in this resource ground students in complex, grade-level text throughout the writing process.

What is Reading and Writing Across Disciplines, and what is its purpose?

Reading and Writing Across Disciplines is an expansion of [Composition in the Classroom](#), a resource developed by reading and writing teachers to help Kentucky educators provide students with opportunities to develop into confident, independent and proficient writers. *Composition in the Classroom* and its expansions support teachers implementing existing [High-Quality Instructional Resources](#) (HQIRs) adopted by school districts as well as educators teaching in districts that have not yet adopted a primary HQIR in reading and writing. The tips, suggestions and tasks in *Composition in the Classroom* and its expansions should not replace adopted HQIRs but rather should serve to supplement instruction towards the full depth and rigor of the *Kentucky Academic Standards*. For more information regarding high-quality literacy curricula, districts and school leaders may access [The Reading and Writing Instructional Resources Consumer Guide](#), a tool for evaluating and selecting instructional resources for alignment to the *Kentucky Academic Standards (KAS) for Reading and Writing*.

Composition in the Classroom is organized around three modes of writing in the *Kentucky Academic Standards (KAS) for Reading and Writing*, including information regarding standards-aligned instruction through Writing to Learn, Writing to Demonstrate Learning and Writing for Publication. *Reading and Writing Across Disciplines*, however, contains sample discipline-specific reading and writing tasks, organized by each of the three types of writing mentioned above. This resource is grounded in the *KAS for Reading and Writing*, which includes the Interdisciplinary Literacy Practices as well as each discipline’s content specific standards. The ten Interdisciplinary Literacy Practices are part of the *KAS for Reading and Writing*, appearing on every page of the standards document but should not be confused as additional standards. They should guide teachers in providing intentional opportunities for students to engage in deeper learning by practicing the behaviors of a literate citizen. The student practices serve as the overarching goals for literacy instruction for each student across the state. These practices are further clarified by [possible teacher and student actions](#). These actions do not define curriculum, but rather they demonstrate how teachers can provide opportunities for students to experience the literacy practices and how students will apply these practices, so they may become an innate part of life across the disciplines and beyond school. This resource aims to bring more clarity around what these practices look like in action.

While *Composition in the Classroom* primarily serves English/language arts teachers and their students, *Reading and Writing Across Disciplines* attends to the needs of all teachers and their students. Because of its widespread classroom use already, the developers chose to begin the expansion with a focus on Writing to Learn (October 2023), a professional learning space that will hopefully both affirm and stretch educators' practices. The second release added Writing to Demonstrate Learning (March 2023) and the final release will include Writing for Publication (September 2023).

Reading and Writing Across Disciplines provides what *Composition in the Classroom*, alone, does not. While *Composition in the Classroom* provides general characteristics of each type of writing (Writing to Learn, Writing to Demonstrate Learning and Writing for Publication) and examples of strategies teachers can implement to engage students in each of the types of writing, this expansion includes a more disciplinary, or specialized, look at writing. *Reading and Writing Across Disciplines* intends to show more precisely how to ensure opportunities for students to engage in discipline-specific literacies or learning that uses reading and writing skills specific to each field to teach or demonstrate content knowledge and for publication purposes as well. The sample tasks in *Reading and Writing Across Disciplines* represent some of the types of reading and writing experts in each field (e.g., economists, biologists, literary scholars, mathematicians, etc.) might authentically engage in to deepen their own expertise.

Reading and Writing FOR PUBLICATION Across Disciplines

[Writing for Publication](#), as previously described, allows students to share their learning with audiences beyond the classroom and school community. Writing for Publication is preceded by intentional opportunities for students to Write to Learn and Write to Demonstrate Learning. The primary difference between Writing to Demonstrate Learning and Writing for Publication is the *audience*: whereas teachers are the primary audience of Writing to Demonstrate Learning, publication is for the world beyond the school community.

“Publication” indicates writing will be shared with an intended audience and approximates writing done in a variety of real-world settings, such as in a career or academic setting or in response to civic duty. Pieces for publication are produced for an authentic audience and purpose and are also directly relevant to students’ learning. Ideally, students make decisions about audience, purpose and/or form based on their interests, experiences or inquiry. These pieces of writing are more successful when the writers pay careful attention to success criteria for writing. Teacher and/or student created rubrics may address audience/purpose, idea development, organization, word choice and conventions as well as the content of the subject matter.

Authentic Writing for Publication is writing for authentic audiences and purposes that has been taken through the complete writing process. Draper & Siegert (2010) define Writing for Publication as tasks that allow students “to negotiate (e.g., read, view, listen, taste, smell, critique) and create (e.g., write, produce, sing, act, speak) texts in discipline-appropriate ways or in ways that other members of a discipline (e.g., mathematicians, historians, artists) would recognize as ‘correct’ or ‘viable.’”¹ Thus, Writing for Publication must include both reading complex disciplinary text and then writing about what is learned as a disciplinary expert might write.

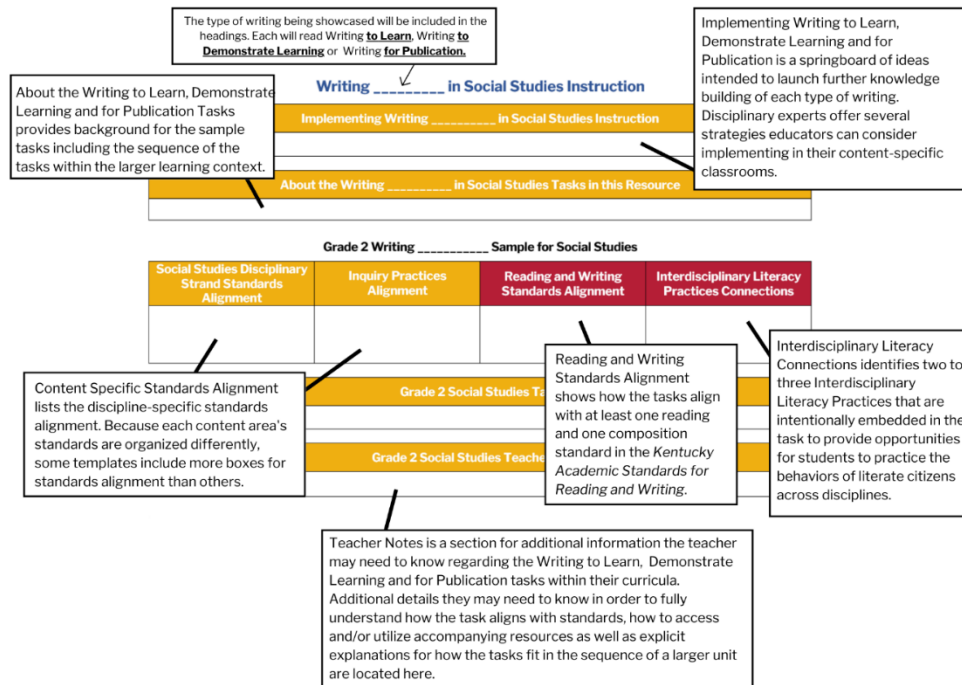
¹ Draper, R.J., & Siebert, D. (2010). Rethinking texts, literacies, and literacy across the curriculum. In R.J. Draper, P. Broomhead, A.P. Jensen, J.D. Nokes, & D. Siebert (Eds.), *(Re)imagining content-area literacy instruction* (pp. 20–39). New York: Teachers College Press.

When students Write for Publication, they become subject matter experts who communicate their learning to the world, requiring them to make considerations for the needs of their audience. In addition to the content and skills of the discipline, many students may also require instruction or support in using technological tools, communication platforms or technical writing/communication strategies used in professional or career settings. Consider opportunities to collaborate with professionals outside of the field of education to provide feedback or serve as the authentic audience to prepare students to Write for Publication. For example, the grade 4 visual art sample task included in this resource asks students to write biographies of fellow student artists prior to presenting the art in a community show. Teachers may collaborate with local gallerists or artists to discuss why this type of writing matters in the field of visual art. In the high school physics sample task, students write a proposal to improve local energy infrastructure. Teachers may collaborate with local energy experts or engineers to share knowledge about their field as well as provide feedback on student proposals.

At the heart of Writing for Publication is **Interdisciplinary Literacy Practice 10: Develop a literacy identity that promotes lifelong learning.** Indeed, as students access complex texts across disciplines and apply their learning from those texts to real world problems, educators can create an environment where students are empowered as lifelong learners able to think for themselves and effectively propose solutions to complex problems. When students have opportunities to engage with relevant issues through the texts they read and write, they can engage more deeply in inquiry and ultimately can take stronger ownership of their learning.

How to Read the Templates

Each content area template begins broadly with a compilation of possible Writing to Learn, Writing to Demonstrate Learning and Writing for Publication strategies that experts in the field deem especially applicable to learning that discipline's content. The remainder of each template provides authentic content-specific sample tasks, organized into elementary and secondary levels. These sample tasks can help educators recognize the presence or absence of Writing to Learn, Writing to Demonstrate Learning or Writing for Publication instructional strategies within their adopted high-quality instructional resource (HQIR), equipping them with the knowledge to identify when the curriculum does not include adequate opportunities for students to engage in both types of writing. Because the types of texts involved in reading and writing vary across disciplines, each sample contains discipline-specific approaches each type of writing.



Writing for Publication in Visual and Performing Arts Instruction

Implementing Writing for Publication in Visual and Performing Arts Instruction

The [*Kentucky Academic Standards \(KAS\) for Visual and Performing Arts*](#) emphasizes four arts processes universal across all five disciplines: Creating, Performing/Producing/Presenting, Responding and Connecting, all of which have possibilities for Writing for Publication

The essence of Visual and Performing Arts is for the artist to communicate ideas and experiences to the audience. Similarly, Kentucky's Interdisciplinary Literacy Practices (part of the *Kentucky Academic Standards for Reading and Writing*) define text as “anything that communicates a message.” While we often think of writing as a purely linguistic activity, student artists engage in the complex task of creating and refining messages throughout the artistic processes. Thus, sharing any part of the creative process with an audience beyond the classroom serves as Writing for Publication, even if “writing” as we typically conceive it is not present.

Creating is a continuous process when students conceive and develop artistic ideas and works, which may require space for thinking and reflecting throughout the artistic process.

The arts process of **Performing** is specific to the performing arts of music, dance and theatre. **Producing** is the process of sharing work in the area of media arts and will often utilize “product” as its final form. **Presenting** is often associated with sharing in more formal settings such as exhibitions in the visual arts.

The artistic process of **Responding** allows students to reflect on their learning as artists and audience members. Due to the cyclical nature of the artistic processes, students can showcase their learning throughout the four.

Connecting involves relating artistic ideas and work with personal meaning and external context. Opportunities for connecting are often the most natural means to integrate traditional linguistic writing in the arts classroom as students connect their own expression with an audience beyond the school community. See the examples listed below.

Though student artists are constantly creating “text” (anything that communicates a message) through the five arts disciplines, arts teachers can consider using traditional linguistic writing as a part of instruction. Because writers also communicate ideas and experiences to the reader as artists and performers do with an audience, Writing for Publication lends itself well to the Visual and Performing Arts classroom. When student artists likewise engage in writing, they can strengthen their understanding of what they learned throughout the artistic process.

Implementing Writing for Publication in Visual and Performing Arts Instruction

Writers in the arts contribute to the field professionally through the following forms. These authentic forms of writing serve as strong possibilities for Writing for Publication tasks in the Visual and Performing Arts classroom,

- Artists statements
- Exhibition reviews
- Artist interviews
- Catalog essays
- Museum exhibition texts
- Art theory essays
- Informational texts for artist handbooks
- Newspaper articles, reviews and critiques
- Magazine publications
- Scholarly journals
- Websites or blogs
- Gallery handouts
- Books

Teachers are also encouraged to leverage writing as a tool for deeper learning using Writing to Learn tasks described in [Writing to Learn in Visual and Performing Arts](#). See [Writing to Demonstrate Learning in Visual and Performing Arts](#) for tools for assessing and monitoring progress towards mastery of skills and concepts.

About the Writing to Learn in Visual and Performing Arts Tasks in this Resource

The [Kentucky Academic Standards \(KAS\) for Visual and Performing Arts](#) include five contrasting arts disciplines connected through Anchor Standards. The elementary and middle school sample Writing for publication tasks below both work towards mastery of different Anchor Standard but the skills include an understanding of all four artistic processes of Creating, Performing/Producing/Presenting, Responding and Connecting in order to complete these tasks, allowing for connection to multiple areas outside of the disciplines presented. Educators may make connections to other disciplines and contexts when possible.

Grade 4 Visual Art Writing for Publication Sample

Visual and Performing Arts Standards Alignment	Artistic Process Alignment	Additional Standards Alignment: Physical Education	Reading and Writing Standards Alignment	Interdisciplinary Literacy Practices Connections
<p>VA:Cn10.1.4 Create works of art that reflect community cultural traditions.</p>	<p>Artistic Process: Connecting</p> <p>Process Component: Synthesize</p> <p>Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art.</p> <p>Note: The Artistic process of “Connecting” includes elements of the other three Artistic Processes (Creating, Performing/Presenting/Producing, Responding).</p>	<p>Enduring Understanding: Through art-making, people make meaning by investigating and developing awareness of perceptions, knowledge and experiences.</p> <p>Essential Question: How does engaging in creating art enrich people’s lives? How does making art attune people to their surroundings? How do people contribute to awareness and understanding of their lives and the lives of their communities through art-making?</p>	<p>RI.4.9 Integrate information from two or more texts on the same theme or topic.</p> <p><i>For this task, the two or more “texts” are 1) the the words exchanged in the student interviews and 2) the artwork created. Both of these texts (the interviews and the artwork) are on the same topic – the artist’s community and cultural traditions – and must be analyzed to successfully complete the task.</i></p> <p>C.4.2 Compose informative and/or explanatory texts, using writing and digital resources, to examine a topic and convey ideas and information clearly.</p>	<p>ILP 1: Recognize that text is anything that communicates a message.</p> <p>ILP 4: Utilize receptive and expressive language arts to better understand self, others and the world.</p> <p>ILP 6: Collaborate with others to create new meaning.</p>

Grade 4 Visual Art Task

Students will interview their partner throughout the Planning, Creating and Presenting processes of developing the assigned artwork. They will then use what they learn from the interviews about their partner's perspective during each step of the artwork development process to write an article that will be displayed alongside their partner's artwork to provide the viewing audience with insight into the artist's perspective.

Students may use an [Artist Interview Outline](#) to assist in organizing the information gathered in each of the three interviews.

1. While the artwork is in the planning process, the interview questions should center around the personal perspective of their partner in terms of their community and cultural identity.
2. When the artwork moves into the creating process, the interview questions should focus more on the artist statement perspective such as, why are students making the artistic decisions they are making and how do they relate to their community and cultural experience.
3. As students prepare their art piece for presentation, the interview should conclude with more finite statements about what the student artists hope their piece will communicate about their community and cultural experiences and what the art piece says about them and their unique perspective.

Grade 4 Teacher Notes

The interview process represents the arts process of **Connecting** and should support the other three arts processes in its structure: The **Planning** process, the **Creating** process and the **Presenting** process.

Teachers can utilize or modify the [Artist Interview Outline](#) as an additional check-in for student progress throughout this art project as it helps integrate all four arts processes of planning, creating and presenting.

Note that the Artist Interview Outline includes questions about cultural identity, which may be challenging to define for elementary school students. Here is a student-friendly definition of cultural identity: “Cultural identity are the things about our communities and families that help us feel like we belong. Some things that help us feel like we belong are our music, food, appearance, clothing, language, nationality, race, religion, sports, art, hobbies, or other parts of our families or communities that make us unique.”

In addition, some of the questions used in the Artist Interview Outline are considered Essential Questions that align with this specific standard as outlined in the Kentucky Academic Standards for Visual and Performing Arts. These Essential Questions can also be found in this document under the column labeled “Additional Standards Connections.”

While the final article can be published as a descriptor of the artwork on display, a complete book of community and cultural art can also be published to include the interviews from all classmates in one place.

Grade 8 Theatre Writing for Publication Sample

Visual and Performing Arts Standards Alignment	Artistic Process Alignment	Additional Standards Connections	Reading and Writing Standards Alignment	Interdisciplinary Literacy Practices Connections
<p>TH:Re9.1.8 a. Respond to a drama/theatre work using supporting evidence, personal aesthetics, and artistic criteria.</p> <p>b. Apply the production elements used in a drama/theatre work to assess aesthetic choices.</p> <p>c. Assess the impact of a drama/theatre work on a specific audience.</p>	<p>Artistic Process: Responding</p> <p>Process Component: Evaluate</p> <p>Anchor Standard 9: Apply criteria to evaluate artistic work.</p>	<p>Enduring Understanding: Theatre artists apply criteria to investigate, explore and assess drama and theatre work.</p> <p>Essential Question: How are the theatre artist's processes and the audience's perspectives impacted by analysis and synthesis?</p>	<p>RL.8.2 Determine themes of a text, and analyze how they are developed through relationships of characters, setting and plot, citing textual evidence, paraphrasing or summarizing.</p> <p>C.8.1 Compose arguments to support claims with clear reasons and relevant evidence.</p> <p><i>If students read the play script prior to the performance:</i></p> <p>RL.8.7 Analyze the extent to which a filmed/live production of a story or drama stays faithful to or departs from the text or script, evaluating choices made by the director or actors.</p>	<p>ILP 5: Apply strategic practices, with scaffolding and then independently, to approach new literacy tasks.</p> <p>ILP 8: Engage in specialized, discipline-specific literacy practices.</p>

Grade 8 Theatre Task

Theatre Critique:

After attending a public performance, students will publish their critique as an audience member based on criteria linked to the elements of theatre. The [Elements of Theatre Critique](#) document provides questions students can use as pre-writing to plan their argument.

The theatre critique will be published publicly upon completion. Publishing opportunities may include the school newspaper or community newspaper, an online student blog or other website or social media platforms.

Grade 8 Teacher Notes

The Theatre Critique should be completed within the same week as the viewing of the live performance to give students an opportunity to investigate, explore and assess their freshest ideas and feelings about the theatre work.

Response prompts can be catered to current discipline-specific vocabulary or focal points of the production. **Examples:**

How did the costumes help/hinder the portrayal of character in the production?

In what ways did lighting help communicate parts of the story to the audience?

Teachers may wish to distribute the assignment details prior to the performance and allow students to take notes during the live performance or jot their thoughts immediately following the performance to aid in the analysis of the production.

If possible, students can access the script of the play prior to the performance to familiarize themselves with the literary components of the drama and to provide opportunities for alignment to RL.8.7 cited above. Note that even if students do not read the original script prior to the performance, they can still engage in evaluation of the director's and actor's choices through the Theatre Critique.

Teachers can publish theatre critique's publicly through several avenues:

- Online student blog
- School/community paper
- In partnership with community theatre newsletters or playbills
- In partnership with the community theatre website or other social media platform