E12 OVERVIEW PACKAGE

English 12 is the only mandatory grade 12 course that you must complete for graduation that also includes a provincial exam worth 40% of your grade. With that in mind, there is over 100 hours of class time that will help prepare you to be successful in the end. With that in mind, following some simple tips will help you achieve even greater success.

- *Expect to see & use Prezi*
- *English is all about communication*
- *To share your ideas (and not be afraid of the results) so you are happier in life*
- *We do all this through experiences and the sharing of them together.*
- *We practice before we have to perform.*
- *Use SharePoint & our resources*
- *Use extensions when you need them.*
- *Be here everyday (and if not follow the steps)*
- *Do your best work on all your work.*
- *Practice shows you are serious about your success.*
- *Manage your time with taking notes, using a planner, & 30 minutes/day.*
- *Stay away from network & academic integrity violations.*
- *Trust Mr. F. (Door, Window, Wall)*
- *Set your goal and work towards it (a goal is just a dream without a plan)*
- *Most learning happens through you and not through me.*

Scott Findley
School District 43
Gleneagle Secondary

The goal of English Language Arts is to provide you with opportunities for personal & intellectual growth through speaking, listening, reading, viewing, writing, and representing to make meaning of the world and prepare you to participate effectively in all aspects of society:

- To comprehend and respond to oral and written language critically, creatively, and articulately
- To communicate ideas, information, and feelings critically, creatively, and articulately, using various media
- To think critically and creatively, and reflect on and articulate your thinking and learning
- To develop a continuously increasing understanding of yourself and others
- ***Translation: English helps you get better at sharing your ideas with others so you can be happy in life.***

We read/experience/share various pieces of literature/writing/presentations/movies/discussions in order to have a common realm of experience: this is the vehicle that allows us to write/share/express our ideas with others (the 'something in common' that we need in order to get along)

Short Stories	Shakespeare/Play	Creative Writing
Novel Studies	Public Speaking & Presentations	Research Skills
Poetry	Discussion & Debate Skills	Formal Writing

ASSESSMENT: FORMATIVE (FEEDBACK) & SUMMATIVE (GRADE)

In order to achieve the course goals, there are many learning activities where feedback and comments will only be given (but no grade): think of this like the practice before the game, the rehearsal before the performance, the tracing before the drawing, the memorization before the test. For example, you may be asked to craft a paragraph each day for three days, each time receiving feedback in order to improve specific writing skills. Once you have achieved, or sufficiently practiced this skill, you will then be asked to write another paragraph on which you will receive a lettergrade that assesses your performance in relation to the learning outcomes. Whether it's for marks or for practice, every activity has value and is important in the overall process and final assessment.

In Class Grade (60% of the overall grade) *Cumulative during the entire semester*				Final Provincial Exam (40%)
Formal Written Assignments 30%	Presentations & Group Contributions 30%	Tests & Oral Assessments 30%	Practice & Preparation 10%	A series of three readings, and three pieces of writings in three hours

Excellent or outstanding performance	Very good performance	Satisfactory performance	Minimally acceptable performance	No demonstration of minimally acceptable performance
A++ (100%) A+ (96%) A (91%) A- (86%)	B+ (81%) B (77%) B- (73%)	C+ (68%) C (60%)	C- (50%)	I / F (<49%)

RESOURCES & LESSON AIDES

The best way to succeed is to attend class and ask your questions. The majority of assignments, lessons, and notes can be found on the SharePoint website. You may also attend tutorial sessions to seek further help or see me to arrange an appointment. You may also contact me via email for help in the evenings and on weekends. Most problems can be solved by reviewing your notes and handouts, and using the online resources. ***Remember that you must use your student log in and password to access SharePoint when at home.*** http://teachers.sd43.bc.ca/sfindley & sfindley@sd43.bc.ca

DUE DATES & EXTENSIONS

All projects and assignments have clear due dates, yet if you will be unable to meet them then an extension will be granted if you discuss your schedule with me in person one full day before the due date. You must then follow through, do the work, and meet the required criteria for the new agreed upon due date. Please note that daily practice/preparation assignments normally do not qualify for extensions. Extensions will not be granted before the mark cut off period for interims, term one, or term two or on the due date itself. If it becomes apparent that extensions begin to hinder your learning, then the next time that you request an extension, it will still be granted, but you will be told that you will not be granted another extension for one calendar month.

ATTENDANCE & ASSESSMENT

If you know you are going to be absent, please inform me 2-3 days prior. If you are sick call the main office (604.464-5793). I can also be reached via email (sfindley@sd43.bc.ca). Upon your return to class a note must also be provided. All missed assignments are due on your return and all tests must be completed on that same day. If your absence from class is unexcused (skipping, no note, no contact from home to the school etc.) privileges do not apply and extensions will neither be granted nor honoured.

WORK HABITS

I expect you to be a **motivated learner**. You are accountable to your parents, your school, yourself, and me. *I expect you to be prepared, attend class promptly, and to do nothing less than your best work*.

Attendance	**Good**
• Be here every day. If absent, then do the following four things:	• All work completed to the best of that person's ability
1. Have a parent call the school to excuse your absence	• All classroom and practice/preparation assignments completed on time
2. Check online to see what you missed	• Always on task
3. Email Mr. F. to see what you can do.	• Minimal number of lates and absences all of which are excused
4. Do the work that you can do.	
	Satifactory
Assignments	• Most work is completed to the best of that person's abilities
• Do your best work on all your work.	• Assignments are completed
• The practice that you do helps you be more successful (and it shows your coach/director/teacher that you are serious about being successful when playing the game/acting in the play/writing the test)	• Usually on task and returns to task without undue reminding
	• Minimal number of lates and absences which are usually genuine and excused
Classroom & Daily Habits	**Not Satisfactory**
• Take notes every day & highlight main points (you can't remember everything)	• Classroom and practice/preparation assignments are not completed or are not done to the best of ability
• Use your planner/agenda book everyday (it's like a parachute: it only works if you open it!)	• Several late and missing assignments have affected progress and marks
• Build the habit of putting in 30 minutes a day every day for this course to help yourself improve.	• Often off task; little effort in class
• Use the course resources that are online and supplied in class.	• A pattern of absences and lates that are not excused
• It takes 21 days to make a habit, so make sure you put in the time each day to help yourself be successful.	

NETWORK & ACADEMIC POLICIES

You are expected to follow all District and school policies as a Gleneagle student. These include those related to networking policies and academic integrity.

Abridged Network Policy

- The District's local and wide area networks are intended only for educational purposes only related to your enrolled course.
- Users are advised that computer systems (and files/records including email records) are District property and may be inspected or monitored at any time if misuse is suspected.
- Users may not violate, or attempt to violate, the security of the District's computers, data or network equipment or services.
- Users may not distribute or use anyone else's account name and password;
- Violation of the policy is subject to remedial action on the part of the school including termination of student account access.

Academic Integrity

- Failure to cite or document material from another source
- Submitting the same assignment more than once
- Submitting work which was acquired from another source, including the Internet
- Cheating on an examination by either sharing material, use of unauthorized course notes or any aids not approved by the instructor
- Submitting identical or virtually identical assignments unless authorized
- An automatic failing grade for the assignment in violation is earned for a violation of the academic integrity policy.

Any acts listed *will* involve counselors, administration, and parents and will result in a letter being placed in your G4 Permanent Student Record

FINAL THOUGHTS

When in doubt, it is **ALWAYS** in your best interest to ask a question; that way you can be assured that you have the answer that you need, rather than hoping that you know the answer. If you have a problem, a question, or a concern, always see me to discuss it.

- Believe it or not, I'm here for YOU and I will respect you and work with you to solve problems.
- The entire goal is to get you ready for the next stage whether that is another course or stage of life
- The work you do is for you, not for me: I'm merely the guide on the side; I'm the gardener, not the plant.
- 19 years teaching English, 3840 students taught: so trust that I might know what I'm talking about; if you disagree, try my suggestions first, then see me to discuss why it didn't work so we can come up with a solution.

ENGLISH LANGUAGE ARTS GRADES 8 TO 12: AT A GLANCE

Aim

The aim of English Language Arts is to provide students with opportunities for personal and intellectual growth through speaking, listening, reading, viewing, writing, and representing to make meaning of the world and to prepare them to participate effectively in all aspects of society.

Goals

- comprehend and respond to oral and written language critically, creatively, and articulately
- communicate ideas, information, and feelings critically, creatively, and articulately, using various media
- think critically and creatively, and reflect on and articulate their thinking and learning
- develop a continuously increasing understanding of self and others

Curriculum Organizers

Oral Language (Speaking and Listening)	Reading and Viewing	Writing and Representing
Purposes Use oral language to interact, present, question, explain, persuade, and listen.	**Purposes** Read and view to comprehend and respond to a variety of grade-appropriate texts.	**Purposes** Write and represent to create a variety of meaningful personal, informational, and imaginative texts.
Strategies Use strategies when interacting, presenting, and listening to improve speaking and listening.	**Strategies** Use strategies before, during, and after reading and viewing to increase comprehension and fluency.	**Strategies** Use strategies when writing and representing to increase success at creating meaningful texts.
Thinking • Use oral language to improve and extend thinking. • Analyse and explore multiple viewpoints through speaking and listening. • Use metacognition, self-assess, and set goals for improvement in oral language.	**Thinking** • Use reading and viewing to make meaningful connections, and to improve and extend thinking. • Analyse the influence of context through reading and writing. • Use metacognition, self-assess, and set goals for improvement in reading and viewing.	**Thinking** • Use writing and representing to express, extend, and analyse thinking. • Explore multiple perspectives through writing and representing. • Use metacognition, self-assess, and set goals for improvement in writing and representing.
Features Recognize and apply the features and patterns of oral language to convey and derive meaning.	**Features** Use the structures and features of text to derive meaning from texts.	**Features** Use the features and conventions of language to enhance meaning and artistry in writing and representing.

KEY CONCEPTS: OVERVIEW OF ENGLISH LANGUAGE ARTS K TO 12

	Grade 10	Grade 11	Grade 12
ORAL LANGUAGE *GRADE-BY-GRADE DISTINCTION IS FURTHER ARTICULATED THROUGH THE COMPLEXITY OF THE TEXT AND THE SITUATION*	*K to 9 plus...* • initiating and sharing responsibilities • explaining, arguing, and entertaining • responding to texts personally, critically, and creatively • demonstrating understanding of diversity • conveying and deriving meaning through oral language features	*K to 10 plus...* • initiating and sharing responsibilities • explaining, arguing, and entertaining • responding to texts personally, critically, and creatively • demonstrating understanding of diversity • conveying and deriving meaning through oral language features	*K to 11 plus...* • initiating and sharing responsibilities • explaining, arguing, and entertaining • responding to texts personally, critically, and creatively • demonstrating understanding of diversity • conveying and deriving meaning through oral language features
READING AND VIEWING *GRADE-BY-GRADE DISTINCTION IS FURTHER ARTICULATED THROUGH THE COMPLEXITY OF THE TEXT AND THE SITUATION*	• identifying the influence of historical and cultural factors in texts and on texts • analysing and evaluating literary, informational, and visual texts • explaining and supporting personal connections to texts • constructing meaning using text structures and features	• identifying the influence of historical and social factors in texts and on texts • analysing and evaluating literary, informational, and visual texts • explaining and supporting personal connections to texts • appreciating the writer's craft by analysing text structures and features	• identifying and challenging bias, distortion, and contradictions in texts • analysing and evaluating literary, informational, and visual texts • explaining and supporting personal connections to texts • appreciating the writer's craft by analysing text structures and features
WRITING AND REPRESENTING *GRADE-BY-GRADE DISTINCTION IS FURTHER ARTICULATED THROUGH THE COMPLEXITY OF THE TEXT AND THE SITUATION*	• creating a variety of personal, informational, and imaginative texts • creating thoughtful personal responses, evaluating ideas, and synthesizing and extending thinking • using elements of style and form appropriate to purpose and audience • using conventions of language that enhance meaning and artistry	• creating a variety of personal, informational, and imaginative texts • creating thoughtful personal responses, evaluating ideas, and synthesizing and extending thinking • using elements of style and form appropriate to purpose and audience • using conventions of language that enhance meaning and artistry	• creating a variety of personal, informational, and imaginative texts • creating thoughtful personal responses, evaluating ideas, and synthesizing and extending thinking • using elements of style and form appropriate to purpose and audience • using conventions of language that enhance meaning and artistry

GRADE 12 OVERVIEW

Enduring Understandings

- Text is a broad term that can encompass all forms of media, people, and art; we can apply similar strategies in our reading of each.
- An understanding of literature is key to an understanding of oneself, one's community, and the world.
- Text can be experienced for pleasure and/or for a purpose.
- Speaking and listening, reading and viewing, and writing and representing are recursive/iterative processes.
- Meaning making is a constructive and creative process; the quest for meaning is never complete.
- We use dialogue and discussion to develop, synthesize, and clarify ideas.
- Language is a powerful social medium that we need to use responsibly and with care.

- Effective communicators choose and generate strategies depending on purpose and audience.
- Our cultural, historical, political, and social backgrounds influence our attitudes.
- A good thinker uses interpretations, analysis, synthesis, and evaluation to deepen and enhance understanding.
- Critical thinkers consider points of view, examine bias, question the author's intent, and take into account context.
- We need to reflect on, monitor, and regulate our own learning in order to improve.
- Expression requires a form determined by purpose, medium, convention, and style.
- Playing and experimenting with language and creating original texts help us to appreciate the artistry of language.
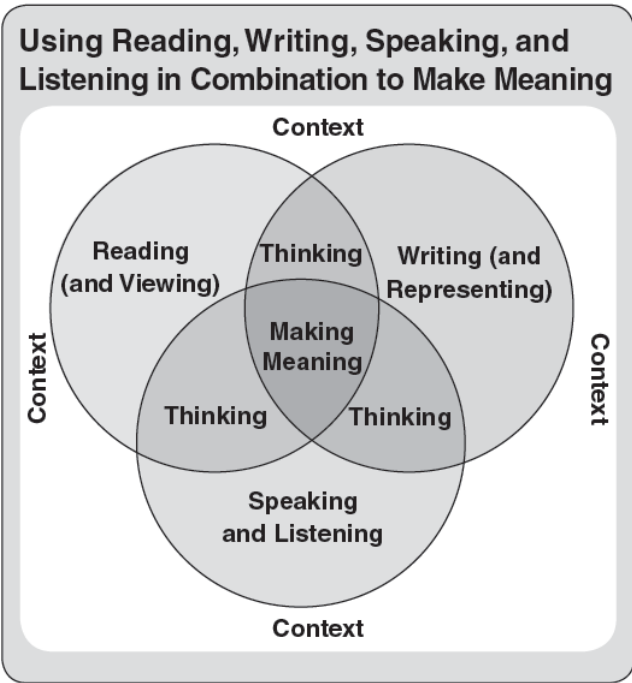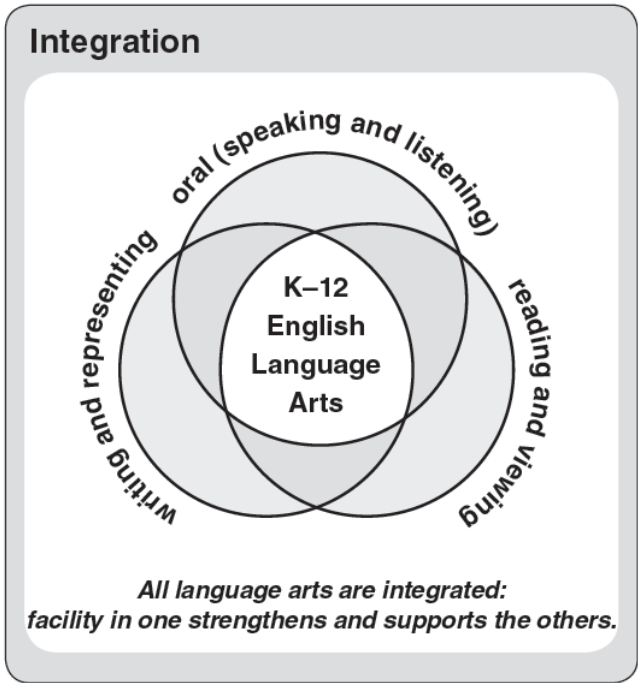- In revision, authors attend to elements of craft while considering the text in its entirety.

What students should know and be able to do
Refer to the Prescribed Learning Outcomes

Snapshot

Summary derived from the Prescribed Learning Outcomes for Grade 12

- interact with others to explore, understand, and create ideas and texts and deepen understanding
- select and read a variety of texts for enjoyment and to increase fluency
- listen, read, and view literary, information, and visual texts to comprehend, analyse, and synthesize ideas, attending to bias, perspectives, voice, context, author's logic, quality of evidence, and coherence
- create personal and critical oral and written communications and representations with clearly developed ideas that connect experiences, ideas, opinions, and feelings
- speak, write, and represent information, persuasive, narrative, poetic, and descriptive texts to communicate and critique ideas and information with a clear purpose and form
- speak, write, and represent to interpret, analyse, evaluate, and synthesize ideas and information, attending to bias, perspectives, voice, context, author's logic, quality of evidence, and coherence

- collect, refine, and use evidence to explain and support personal and critical responses, analyses, and interpretations of texts
- select and apply strategies to construct, monitor, extend, and confirm meaning before, during, and after listening, reading, and viewing and to consider author's craft
- select and apply strategies to develop, organize, revise, and publish written, visual, and oral communications
- use metacognitive strategies to reflect on and assess speaking and listening, reading and viewing, and writing and representing
- use the features, structures, patterns, and context language to make meaning from what is heard, read, and viewed to appreciate the author's craft
- use features, structures, and conventions of language to enhance meaning, artistry, coherence, and unity in written and spoken communications

Integration

K–12
English
Language
Arts

oral (speaking and listening)

reading and viewing

writing and representing

*All language arts are integrated:
facility in one strengthens and supports the others.*

Using Reading, Writing, Speaking, and Listening in Combination to Make Meaning

Context

Reading
(and Viewing)

Thinking

Writing (and
Representing)

Making
Meaning

Context

Context

Thinking

Thinking

Speaking
and Listening

Context

=

Criteria for a Good Speaker and Listener (Grades 8 to 12)

A good speaker and listener

- speaks and listens for a variety of purposes
- maintains concentration during listening and speaking
- listens carefully to understand and respond to others' messages
- communicates ideas and information clearly
- organizes ideas and information so that the audience can understand and remember
- uses vocabulary and presentation style that are appropriate for the audience
- uses tone, pace, and volume that are appropriate for the situation
- sustains short conversations by encouraging the speaker and contributing ideas
- is attentive and respectful to others in conversation
- uses language effectively for a variety of purposes
- monitors presentation and is sensitive to audience response
- uses some strategies to overcome difficulties in communication (e.g., unfamiliar vocabulary, noisy environment, distractions)

- self-evaluates and sets goals for improvement
- refrains from sarcasm or insults that silence others and tolerates digressions from his or her own point of view
- tolerates the missteps, meanderings, and recursiveness typical of discussion and explores the possibilities in ideas offered
- prepares for discussions by completing required activities
- probes and questions to speculate and take risks
- builds upon and extends the ideas of others
- looks for and expresses connections between texts, the ideas offered by other students, and experiences outside the classroom
- acknowledges the structure of the discussion and abides by the patterns implicit within it

Criteria for a Good Reader and Viewer (Grades 8 to 12)

A good reader and viewer

- accesses prior knowledge
- asks questions
- makes predictions
- self-monitors and recognizes when text is not making sense
- uses fix-up strategies to repair meaning during reading and viewing
- makes connections before, during, and after reading and viewing
- uses mental images to deepen and extend meaning
- distinguishes the main ideas and their supporting details
- infers
- determines literal and inferential meanings
- synthesizes and extends meanings
- evaluates the text and considers its relevance to broader questions and issues
- responds personally
- organizes information to aid memory
- paraphrases and/or summarizes
- self-evaluates and sets goals for improvement

Criteria for a Good Writer and Representer (Grades 8 to 12)

A good writer and representer

- generates ideas
- organizes information
- identifies a purpose
- defines an audience and considers its characteristics
- develops a "voice" and style suitable to the purpose, content, and audience
- controls word choice and sentence construction
- conveys meaning clearly
- demonstrates fluency and coherence in flow of ideas
- recognizes the value of feedback
- revises and rewrites
- adheres to conventions
- finds satisfaction in writing
- self-evaluates and sets goals for improvement

Assessment *for* Learning	Assessment *as* Learning	Assessment *of* Learning
Formative assessment is *ongoing in the classroom*	Formative assessment is *ongoing in the classroom*	Summative assessment occurs *at end of year or at key stages*
• teacher assessment, student self-assessment, and/or student peer assessment • criterion-referenced – criteria based on Prescribed Learning Outcomes identified in the provincial curriculum, reflecting performance in relation to a specific learning task • involves both teacher and student in a process of continual reflection and review about progress • teachers adjust their plans and engage in corrective teaching in response to formative assessment	• self-assessment • provides students with information on their own achievement and prompts them to consider how they can continue to improve their learning • student-determined criteria based on previous learning and personal learning goals • students use assessment information to make adaptations to their learning process and to develop new understandings	• teacher assessment • may be either criterion-referenced (based on Prescribed Learning Outcomes) or norm-referenced (comparing student achievement to that of others) • information on student performance can be shared with parents/guardians, school and district staff, and other education professionals (e.g., for the purposes of curriculum development) • used to make judgments about students' performance in relation to provincial standards

Criterion-referenced assessment and evaluation may involve these steps:

Step 1	Identify the Prescribed Learning Outcomes and Suggested Achievement Indicators (as articulated in this IRP) that will be used as the basis for assessment.
Step 2	Establish criteria. When appropriate, involve students in establishing criteria.
Step 3	Plan learning activities that will help students gain the knowledge, skills, or attitudes outlined in the criteria.
Step 4	Prior to the learning activity, inform students of the criteria against which their work will be evaluated.
Step 5	Provide examples of the desired levels of performance.
Step 6	Conduct the learning activities.
Step 7	Use appropriate assessment instruments (e.g., rating scale, checklist, scoring guide) and methods (e.g., observation, collection, self-assessment) based on the particular assignment and student.
Step 8	Review the assessment data and evaluate each student's level of performance or quality of work in relation to criteria.
Step 9	Where appropriate, provide feedback and/or a letter grade to indicate how well the criteria are met.
Step 10	Communicate the results of the assessment and evaluation to students and parents/guardians.

Writing in Grades 8 to 12

Prewriting
- Students prepare for writing and representing by reading and viewing texts, engaging in discussions, interacting with others, and participating in activities such as brainstorming and pair/share to gather information before beginning their work.
- Students identify topic, purpose, and audience.
- Students participate in developing class-generated criteria.
- Students gather necessary data and information (e.g., using text or Internet, accessing prior experiences, using genre models, interviewing others, writing letters requesting information).
- Students use various organizers to sort and manage the quantity of material they collect (e.g., frames, outlines, clusters, concept maps).

Drafting
- Students work with ideas, thoughts, and information to draft and enhance preliminary texts (e.g., check back to planning, reread and revise, pay attention to style and conventions).
- Students refer to class-generated criteria.
- Students examine models of writing and representing.
- Students combine multiple sources of information and consult reference material.
- Students consider and apply feedback from conferences to revise their work.
- Students engage in ongoing editing.

Revising
- Students share their work and check against class-generated criteria.
- Students consider and apply feedback and revise trait(s) to enhance clarity.
- Students self-assess using class-generated criteria and reflect on their success.

Editing
- Students edit by rereading and reflecting on their own writing, and conferencing with peers and the teacher.
- Students edit for accuracy in spelling, punctuation, grammar, and usage, and may use a self-editing checklist.

Publishing and Presenting
- Students publish and present their texts for real audiences and learn from example.
- Students come to see themselves as writers.
- Students create portfolios, newsletters, poems, memoirs, web pages, diaries, essays, informational reports, stories, montages, collages, symbols, timelines, illustrations, tableaus, images, scenes, multimedia presentations.

TABLE OF CATEGORIES FOR READING COMPREHENSION

The table describes the four reading categories assessed in English 12 Reading Comprehension.

READING CATEGORIES
Retrieve Information (RI) The reader locates information that is found in the text. No inferences or interpretations are required. The information is usually contained within a phrase or sentence.
Recognize Meaning (RM) The reader uses information provided in the text and understands an equivalent statement or reformulates it in her/his own words. The reader comprehends the use of literary and stylistic terms and devices. The information is usually contained within a phrase or sentence.
Interpret Texts (IT) The reader integrates ideas and information to show an understanding or interpretation. The information may be implicit and open to interpretation. Information may need to be inferred, "filled-in" or linked across parts of a text. The information is generally derived across the text, but may sometimes be found in a word or sentence.
Analyze Texts (AT) The reader takes a stance, evaluating and making judgments about aspects of the text or the author's purpose, perspective, craft and effectiveness. The evaluation may focus on personal reactions and opinions, or on critical analysis. The evaluation may require information to be integrated or transformed. The reader may make connections with other texts, or synthesize information from multiple texts.

The following diagram illustrates that the four categories in the table are interconnected. Subsequent categories subsume the preceding categories. For example, although closely related, "retrieving information" is generally a prerequisite to "recognizing meaning."

Analyze
Texts

Interpret
Texts

Recognize
Meaning

Retrieve
Information
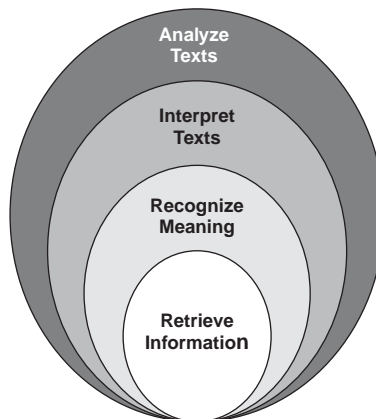
What is Plagiarism?

Definition

1. Plagiarism is defined as "Passing off someone else's work as your own".

2. It happens if you **copy** somebody else's work instead of doing your own.

3. It also happens in those cases where people actually **buy** essays instead of doing the work themselves.

4. Schools, colleges, and universities regard this as a serious offence - and they often have stiff penalties for anyone found guilty.

5. Most people at school level call this 'cheating' or 'copying' - and they know it is wrong.

6. The problem is that at college or university, you are **expected** to use and write about other people's work - so the issue of plagiarism becomes more complex.

7. There are also different **types** and different **degrees** of plagiarism - and it is often difficult to know whether you are breaking the rules or not.

8. Let's start off by making it clear that **all** the following can be counted as plagiarism.

Plagiarism

- Copying directly from a text, word-for-word
- Using an attractive phrase or sentence you have found somewhere
- Using text downloaded from the Internet
- Paraphrasing the words of a text very closely
- Borrowing statistics from another source or person
- Copying from the essays or the notes of another student
- Downloading or copying pictures, photographs, or diagrams without acknowledging your sources

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Why is this so complex?

9. The answer is - because in your work at college or university level you are supposed to discuss other people's ideas. These will be expressed in the articles and books they have written. But you have to follow certain conventions.

10. Plus - at the same time - you will be asked to express your own arguments and opinions. You therefore have **two** tasks - and it is sometimes hard to combine them in a way which does not break the rules. Many people are not sure how **much** of somebody else's work they can use.

11. Sometimes plagiarism can happen by accident, because you use an extract from someone else's work - but you forget to show that you are quoting.

12. This is the first thing you should learn about plagiarism - and how to avoid it. **Always** show that you are quoting somebody else's work by enclosing the extract in [single] quote marks.

In 1848 there was an outbreak of revolutionary risings throughout Europe, which Marx described as 'the first stirrings of proletarian defiance' in a letter to his collaborator, Frederick Engels.

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13. This also sometimes happens if you are stuck for ideas, and you quote a passage from a textbook. You might think the author expresses the idea so well, that you can't improve on it.

14. This is plagiarism - unless you **say** and **show** that you are quoting someone else's work. Here's how to do it:

> This painting is generally considered one of his finest achievements. As John Richardson suggests: **'**In **Guernica**, Picasso lifts the concept of art as political propaganda to its highest level in the twentieth century**'**.

Academic conventions

15. Why do colleges and universities make such a big fuss about this issue? The answer to this is that they are trying to keep up important conventions in academic writing.

16. The conventions involve two things at the same time. They are the same as **your** two tasks:

- You are developing your **own** ideas and arguments and learning to express them.
- You are showing that you have learned about and can use other people's work.

17. These conventions allow you to use other people's work to illustrate and support your own arguments - **but** you must be honest about it. You must **show** which parts are your own work, and which parts belong to somebody else.

18. You also need to show where the information **comes from**. This is done by using a system of footnotes or endnotes where you list details of the **source** of your information.

19. The conventions of referencing and citation can become very complex. If you need guidance on this issue, have a look at our detailed guidance notes on the subject. What follows is the bare bones.

20. In an essay on a novel by D.H. Lawrence for example, you might argue that his work was influenced by Thomas Hardy. You could support this claim by quoting a literary critic:

> Lawrence's characters have a close relationship with their physical environment - showing possibly the influence of Hardy, who Walter Allen points out was **'**his fundamental precursor in the English tradition**' (1)**

21. Notice that you place a number in brackets immediately after the quotation. The source of this quotation is given as a footnote at the bottom of the page, or as an endnote on a separate sheet at the end of your essay.

22. The note gives full details of the source - as follows:

> **Notes**
> 1. Walter Allen, *The English Novel*, London: Chatto and Windus, 1964, p.243

Do's and Don'ts
23. You should **avoid** composing an essay by stringing together accounts of other people's work. This occurs when an essay is written in this form:

> Critic X says that this idea is ' ... long quotation ...', whereas Commentator Y's opinion is that this idea is ' ... long quotation ...', and Critic Z disagrees completely, saying that the idea is ' ... long quotation ...'.

24. This is very close to plagiarism, because even though you are naming the critics and showing that you are quoting them - there is nothing of **your own argument** being offered here.

25. If you are stuck for ideas, **don't** be tempted to copy long passages from other people's work. The reason is - it's really easy to spot. Your tutor will notice the difference in style straight away.

Copyright and plagiarism
26. Copyright can be quite a complex issue - but basically it means the 'right to copy' a piece of work. This right belongs to the author of the work - the person who writes it - or a publisher.

27. When a piece of writing is published in a book or on the Web, you can **read** it as much as you wish - but the right to copy it belongs to the author or the author's publisher.

28. Nobody will worry if you quote a few words, or a few lines. This is regarded as what is called 'fair use'. People in the world of education realise that because quotation is so much a part of academic writing, it would be ridiculous to insist that you should seek permission to quote every few words.

29. In fact there is an unwritten convention that you can quote up to 5% of a work without seeking permission. If this was from a very long work however, you would still be wise to seek permission.

30. This permission is **only** for your own personal study purposes - as part of your course work or an assignment. If you wished to use the materials for any other purpose, you would need to seek permission.

31. Copyright also extends beyond writing to include diagrams, maps, drawings, photographs, and other forms of graphic presentation. In some cases it can even include the layout of a document.

Plagiarism and the Web
32. The World Wide Web has made millions and millions of pages of information available to anybody with access to the Internet. But even though this appears to be 'free' - copyright restrictions still apply. If someone writes and publishes a Web page, the copyright belongs to that person.

33. If you wish to use material you have located on the Web, you should acknowledge your sources in the same way that you would material quoted from a printed book.

34. Keep in mind too that information on a Web page **might** have been put there by someone who does not hold copyright to it.

http://www.mantex.co.uk/samples/plgrsm.htm

**What follows is the rather strictly-worded code
on plagiarism from a typical university handbook.**

Plagiarism

Plagiarism is the theft or appropriation of someone else's work without proper acknowledgement, presenting the materials as if they were one's own. Plagiarism is a serious academic offence and the consequences are severe.

a) Course work, dissertations, and essays submitted for assessment must be the student's own work, unless in the case of group projects a joint effort is expected and indicated as such.

b) Unacknowledged direct copying from the work of another person, or the unacknowledged close paraphrasing of somebody else's work, is called plagiarism and is a serious offence, equated with cheating in examinations. This applies to copying both from other student's work and from published sources such as books, reports or journal articles.

c) Use of quotations or data from the work of others is entirely acceptable, and is often very valuable provided that the source of the quotation or data is given. Failure to provide a source or put quotation marks around material that is taken from elsewhere gives the appearance that the comments are ostensibly one's own. When quoting word-for-word from the work of another person quotation marks or indenting (setting the quotation in from the margin) must be used and the source of the quoted material must be acknowledged.

d) Paraphrasing when the original statement is still identifiable and has no acknowledgement, is plagiarism. A close paraphrase of another person's work must have an acknowledgement to the source. It is not acceptable to put together unacknowledged passages from the same or from different sources link these together with a few words or sentences of your own and changing a few words from the original text: this is regarded as over-dependence on other sources, which is a form of plagiarism.

e) Direct quotation from an earlier piece of the student's own work, if unattributed, suggests that the work is original, when in fact it is not. The direct copying of one's own writings qualifies as plagiarism if the fact that the work has been or is to be presented elsewhere is not acknowledged.

f) Sources of quotations used should be listed in full in a bibliography at the end of the piece of work and in a style required by the student's department.

g) Plagiarism is a serious offence and will always result in imposition of a penalty. In deciding upon the penalty the University will take into account factors such as the year of study, the extent and proportion of the work that has been plagiarised and the apparent intent of the student. the penalties that can be imposed range from a minimum of zero mark for the work (without allowing resubmission) through to downgrading of degree class, the award of a lesser qualification (eg a Pass degree rather than Honours, a certificate rather than a diploma) to disciplinary measures such as suspension or expulsion.

http://www.mantex.co.uk/samples/plgrsm.htm

GLENEAGLE SECONDARY SCHOOL

School District #43, Coquitlam 1195 Lansdowne Drive, Coquitlam, BC V3B 7Y8
604.464.5793 604.464.5796 (F)

Student Last			eSIS ID #	
Student First		*Grade*	Course	
Teacher		Term	Date	*Monday, September 02, 2013*

Dear Parent/Guardian

I am writing to inform you that your son/daughter/ward has violated the school's academic integrity policy in the above course on his/her **Independent Novel In-Class Essay**. Gleneagle Secondary acts as a public education facility that promotes academic integrity and the quest for lifelong learning. This demands the highest standards of ethics and personal integrity from all participants. Violations of principles intrinsic to learning are violations of a mutual obligation characterized by trust, honesty, and personal honor. It is both the right and responsibility of the school to set out rules and regulations governing academic honesty, to impose sanctions against those who violate those rules, and to keep appropriate records of infractions. Cheating in any form is not tolerated, nor is assisting another person to cheat. The submission of any work by a student is taken as a guarantee that the thoughts and expressions in it are the student's own, except when properly credited to another.

As stated in the student handbook, students who have engaged in such behavior will be given a "ZERO" for the assignment, an "N" for work habit mark on that reporting term and will receive a formal letter home delineating the severity and consequences of such practice.

As a result, a zero has been issued for the assignments in accordance with the zero-tolerance policy that was outlined on the first day of class and is also detailed in the course preview given. For your reference, the policy is also listed below:

PLAGIARISM & ACADEMIC INTEGRITY VIOLATION
- Failure to cite or document quoted or paraphrased material from another source
- Submitting the same assignment more than once
- Submitting work which was acquired from another source, including the internet
- Cheating on an examination by either sharing material, use of unauthorized course notes or any aids not approved by the instructor
- Submitting identical or virtually identical assignments unless authorized by the instructor

Any acts listed *will* involve counselors, administration, and parents.

As protocol dictates, I regret to inform you that a "ZERO" for the assignment has been issued and the clearly unsatisfactory work habit mark for this term. Additionally, this letter of reprimand will be kept in your G4 file until graduation. As the policy explains, your son/daughter's counselor and a member of the administration have been informed about the incident. It is hoped that the serious nature of this academic integrity violation is recognized. Please note that a single incident will not be a determiner of the passing or failing the course.

Please sign and return the second copy of this letter with your son/daughter/ward. A copy of the letter will also be given to the counselor. I have discussed my concerns with your son/daughter/ward and he/she has signed both copies of the letter indicating he/she understands the concerns and that if changes are not made, successful completion of the course may not be possible. I have given your son/daughter/ward time to speak with you personally about the incident prior to sending this letter.

Thank you,

Scott Findley – sfindley@sd43.bc.ca

I, _____, have read the above information and am aware that if changes are not made, successful completion of the course may not be possible. 　　　　_____
　　　　　　　　　　　　　　　　　　　　　　　　　　　　　　　　　　　　(Student signature)

I, _____, have read the above information and am aware that if changes are not made, successful completion of the course may not be possible. 　　　　_____
　　　　　　　　　　　　　　　　　　　　　　　　　　　　　　　　　　　　(Parent/Guardian signature)

Copies to:	Mr. Jerry Areshenko **(A-He)**		Mrs. B. Johal **(Hi-N)**		Ms. Shaunna Martin **(O-Z)**
	Mr. J. Clarke, VP **(A-L)**	X	Mr. Mike Parkins VP **(M-Z)**		

Review

❖ As your teachers, it is our deepest desire to help you improve your English skills. Collectively as a department we have the experience of teaching over ten thousand students.

❖ Language acquisition is a process that takes many years; it will take much more of a personal commitment than attendance in an English classroom for 75 minutes a day.

❖ Furthermore, because you are enrolled in an academic program, we know you are serious about achieving success.

❖ If your verbal and /or written communication skills are below this grade level, we provide support as you:

    ❒ Attend tutorials weekly to seek clarification on all homework and assignments.

    ❒ Stay after school.

    ❒ Ask lots of questions in class so we can help.

    ❒ Actively use all feedback and improvement suggestions provided.

    ❒ Look over provided student samples of success and excellence.

❖ Additionally, there are several processes **you** *must* commit to doing.

Process

❖ Be clear about **why** you want to improve your English skills.

    ❒ Do you want it for a job?

    ❒ To help you study?

    ❒ To be more successful in your other classes?

    ❒ To help with post-secondary success?

❖ Once you have clear goals and reasons, to further help you, we want you to understand that research supports that proficient English skills can be strengthened and improved by following an active process of five steps.

❖ If you commit to following the five strategies listed below, your skills will improve much more rapidly than any other way.

❖ Strategy 1: Make a 30 minute commitment each day.

❖ Strategy 2: Look for opportunities to use English in your regular day.

❖ Strategy 3: Focus on learning new words and phrases

❖ Strategy 4: Practice, practice, practice:

❖ Strategy 5: Relax and enjoy yourself! *over*

❑ **Strategy 1: Make a 30 minute commitment each day:** It requires an active effort, but ***success can be achieved with an initial commitment of 30 minutes a day*. (**This is much better than learning for longer once a week.)

❑ **Strategy 2: Look for opportunities to use English in your regular day.**
  - ❑ Speak English in casual conversation in the hall
  - ❑ Listen to music with English lyrics
  - ❑ Watch a movie or TV show in English
  - ❑ Read an English magazine, newspaper, graphic novel, etc.
  - ❑ Use the English websites for your reading, searching, and interactions.

❑ **Strategy 3: Focus on learning new words and phrases**
  - ❑ Use a "word a day" podcast or blog that helps you learn each day
  - ❑ Keep a list of new words and phrases on your cell phone or iPod that you can use in your interactions.
  - ❑ Keep an ongoing notebook with new words that you can use in your writing.

❑ **Strategy 4: Practice, practice, practice**: There's an expression in English: Use it or you lose it! This is very true when it comes to improving proficiency. You need to take responsibility for your own learning. If you do not want to learn the language, you won't. If you do want to learn the language, take control. Choose content of interest to you that you want to listen to and read. Seek out the words and phrases that you need in order to understand your listening and reading. Do not wait for someone else to show you the language, nor tell you what to do. Discover the language by yourself, like a child growing up. Talk when you feel like it. Write when you feel like it. A teacher cannot teach you to become fluent, but you can learn to become fluent if you want to.

❑ **Strategy 5: Relax and enjoy yourself!** Do not worry about what you cannot remember, or cannot yet understand, or cannot yet say. It does not matter. You are learning and improving. The language will gradually become clearer in your brain, but this will happen on a schedule that you cannot control. So sit back and enjoy. Just make sure you spend enough time with the language. That is the greatest guarantee of success.

Sources: http://www.wikihow.com/Teach-Yourself-a-New-Language , http://www.world-english.org/how_to_learn_english.htm, http://www.learnenglish.de/improvepage.htm, http://www.geocities.com/efi_beginner/resources/ImproveEnglishSkills.htm

| Student Name | _____ | Teacher Name | _____ |
| Student Signature | _____ | Date Signed | _____ |

Class Participation

Each student is expected to contribute _positively_ to the learning environment of the English classroom.

Students who choose to make a positive contribution

- Take responsibility for their own success in class.
- Listen attentively.
- Exhibit self-control.
- Respect classmates and teacher.
- Raise their hands when they have a question or want to make a comment.
- Work independently (unless instructed otherwise).
- Do their class work efficiently and carefully.
- Behave safely in the classroom.
- Walk into class quietly when they are late.
- Bring their materials to class for each meeting.
- Take care of bodily needs (drinks, potty, etc.) outside of regular class time so that they can devote the full time to class activities and not disturb others by walking out and back in.
- Seek to preserve a quiet environment so all class members can listen and concentrate.

Students who choose these behaviors make English class better for themselves and others.
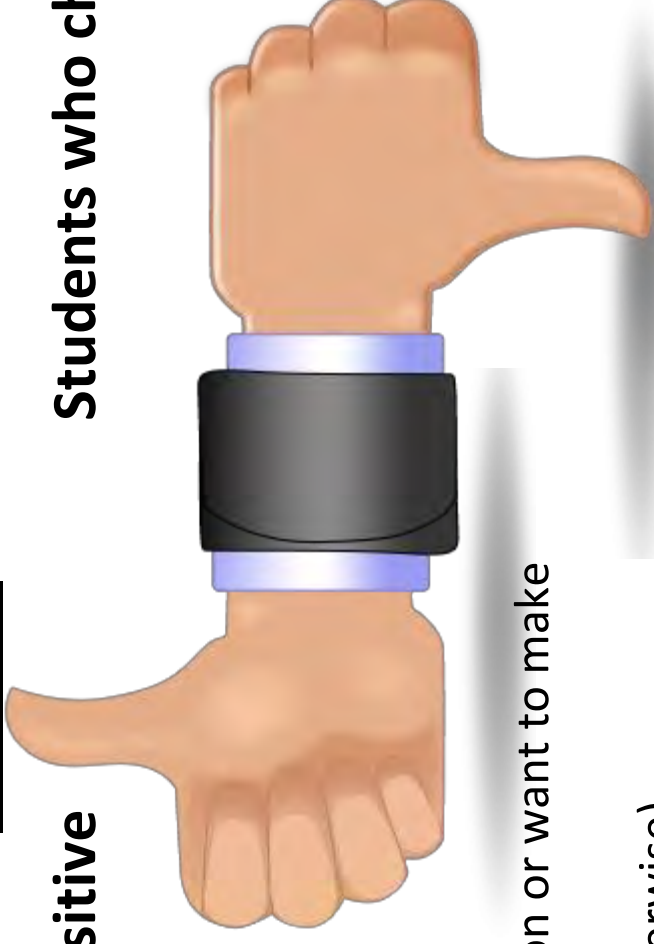
Students who choose to make a negative contribution

- Act disrespectfully to classmates or the teacher.
- Talk out of turn (without raising a hand to be acknowledged).
- Blurt out irrelevant comments.
- Make comments that are off-topic & demonstrate student is not paying attention.
- Criticize, laugh at, or put down other students.
- Make comments or act in way that promotes ignorance or stupidity rather than intelligence and competence.
- Poke, prod, or otherwise disturb another student.
- Sleep or otherwise indicate disengagement from classroom activities.
- Walk around the room unnecessarily.
- Leaving classroom without permission.
- Behave in an unsafe manner in the classroom.
- Use electronic devices without teacher's permission.
- Answer a cell phone or text
- Fail to pay attention and follow directions.
- Eat and/or drink during class time.

Students who choose these behaviors make English class worse for themselves and others.

How to Lead an Effective Class Discussion
Excerpt from: James Helmer, Oral Communication Center, Hamilton College

As the leader of a discussion of a textbook chapter or other class material, your general objective is to help your classmates better understand that material by facilitating a conversation about concepts and issues expressed in or implied by the reading. You should create a plan. Below are suggested elements of the plan.

1. (Optional) Plan a brief "check-in" period. Give each group member an opportunity to speak. For a classroom discussion, the check-in might give people a chance to mention *briefly* things that are on their minds and *relevant to the topic*, such as an item in today's news, a personal experience that occurred since the last class meeting, an issue that came
up in another class, a general reaction to the assigned reading (e.g., it was difficult to read, the language was evocative, it sounded like another writer you've read), etc. Allow individuals only 20-30 seconds each to make these comments, and use this time as a way to let them get engaged and "warmed up" to talking about the reading. Some of
the comments might be used as a bridge to the main part of the discussion.

2. State the objective of the discussion and provide any needed background or orientation.
Keep it brief. Do *not* waste time giving a complete overview and summary of the reading. Assume that group members have done the assigned reading. If they haven't, your summary probably won't be sufficient to produce a very satisfying discussion anyway.

3. Start the discussion. Guide it, keep it on track. Get members involved. Write out the key questions you plan to ask to stimulate thinking and discussion. Arrange them in a sensible order.
In general, avoid asking yes/no questions and questions that simply ask members to recite or recall a detail from the reading as a check on whether anyone actually read it.
Questions that make for more interesting and engaging discussion are those that ask people to clarify, interpret, or extend points made in the reading; to exemplify and apply concepts; to compare and contrast; to offer judgments about the accuracy, relevance, or usefulness of the author's observations; to agree or disagree with positions expressed
in the reading or in the discussion; and to suggest theoretical or practical implications.

4. When the discussion has either run its course or run out of time, summarize what you understand to be the group's major conclusions, the points of agreement and disagreement. Give group members an opportunity to correct or clarify these for the record.

5. (Optional) Conduct a brief "check-out." Give group members an opportunity to comment on the discussion itself or where this experience leaves them or directs them personally.

The Dreaded Discussion: Ten Ways to Start
Peter Frederick

The only privilege a student had that was worth his claiming, was that of talking to the professor, and the professor was bound to encourage it. His only difficulty on that side was to get them to talk at all. He had to devise schemes to find what they were thinking about, and induce them to risk criticism from their fellows.
--*The Education of Henry Adams*

The conspiracy of silence is breaking up: we are learning to talk more openly about our joys and fears as teachers, our achievements and frustrations in the classroom. As I have listened to my colleagues talk about their students and their classrooms, the one fear and frustration mentioned more than any other, as for Henry Adams, was in leading a discussion. No matter how many articles on technique we read, or workshops we attend, the dreaded discussion continues to bother us more than any other part of our daily teaching lives. Freshman seminar and discussion-based core programs continue to develop. Pressures not only to "do more discussion" but to do it well, reinforced by student evaluations and faculty development centers, do not go away. We are learning, alas, that to walk into class and hold up one's copy of the assigned text, asking, "How'd you like it?" does not necessarily guarantee an enthusiastic, rewarding discussion.

We need, first of all, to acknowledge our fears in facing discussion classes: The terror of silences, the related challenges of the shy and dominant student, the overly-long dialogue between ourself and one combative student, the problems of digression and transitions, student fear of criticism, and our own fear of having to say "I don't know." Worst of all, perhaps, is the embarrassment of realizing, usually in retrospect, that "about half way through the period I lapsed, again, into lecture." I suspect that our fears about discussion (and our lapses) have a great deal to do with the issue of who controls the classroom. Although psychologically rooted, the control issue is best dealt with as a nitty-gritty practical question of how to plan and how to begin.

My first assumption is that an effective discussion, like most anything, depends upon good planning. The content goals for any given class period usually suggest employing different teaching strategies. We would like to be able to select from among many discussion possibilities with confidence. The purpose of this article is to expand the range of the options by describing very precisely several different ways of starting a discussion. Like Henry Adams, we "devise schemes" to find out what our students are thinking.

The following assumptions and principles about discussions guide my particular schemes:

§ Because we have much to learn from each other, all must be encouraged to participate.

§ It is important to devise ways in which each student has something to say, especially early in the class period.

§ Students should be expected to do some (often highly structured) thinking about a text or issue before the discussion class begins.

§ Students should know and feel comfortable with each other and with the teacher. As Carl Rogers and others keep reminding us, learning is aided perhaps most of all by the quality of personal relationships.

§ Those relationships are enhanced by a climate of trust, support, acceptance, and respect: even "wrong" answers are legitimate.

§ A student's self-image is always affected by his or her participation in discussions: feedback, therefore, is crucial for self-esteem.

§ The primary goal in any discussion is to enhance the understanding of some common topic or "text" (in the broadest sense).

§ Different kinds of texts, purposes, and faculty teaching styles suggest using different kinds of discussion schemes.

My hope and expectation is that other teachers will adapt these suggestions and devise schemes for their own texts, purpose, and teaching styles.

(1) Goals and Values Testing

The students are asked to pair off and decide together what they think is the primary value of the particular text for the day, and how their consideration of it meshes with course goals. "Why are we reading this?" "Why now?" After five minutes or so, invite reactions. It is not necessary to hear from each pair, but hearing from a few provides a public reality test for the teacher's course goals ("is this text serving the purpose I had hoped it would?"), as well as providing a mutual basis for further probing into the text. An alternative initial question for the pairs is to ask for a list of relationships (comparisons and contrasts) between this text and another, usually the most recent one. Make the instructions explicit: "identify three themes common to both texts"; "suggest the two most obvious differences between the two texts"; "which did you like best and why?"; "make a list of as many comparisons (or contrasts) as you can in ten minutes." In this case, in order to benefit from the richness of diversity, as well as to confirm similar insights, it is probably best to check in with each pair.

(2) Concrete Images

It is obvious, of course, that discussions go better when specific references are made. Yet I think we often need help remembering the content of our text. A few minutes at the beginning can guarantee that the sophisticated analysis we seek will be based on specific facts. Go around the table and ask each student to state one concrete image/scene/event/moment from the text that stands out. No analysis is necessary, just recollections and brief description. As each student reports, the collective images are listed on the board, thus providing a visual record of selected content from the text as a backdrop to the following discussion. Usually the recall of concrete scenes prompts further recollections, and a flood of images flows from the students. A follow-up question is to invite the class to study the items on the board, and ask: "what themes seem to emerge from these items?"; "what connects these images?"; "is there a pattern to our

recollected events?"; "what is missing?" This is, obviously, an inductive approach to the text. Facts precede analysis. But also, everyone gets to say something early in class and every contribution gets written down to aid our collective memory and work.

(3) Generating Questions
We have our own important questions to ask about a text. And we should ask them. But students also have their questions and they can learn to formulate better ones. Being able to ask the right questions about a particular text may be the first way of coming to terms with it. There are many ways of generating questions:

A. Ask students ahead of time (Wednesday for Friday's class) to prepare one or two questions about their reading. One can vary the assignment by specifying different kinds of questions: open-ended, factual, clarifying, connective and relational, involving value conflicts, etc.

B. As students walk into the classroom ask them to write down (probably anonymously early in the term) one or two discussible questions about the text."What questions / issues/ problems do you want this group to explore in the next hour about this reading?" Hand all questions to one student (a shy one, perhaps) who, at random, selects questions for class attention. Do not expect to get through all of them, but the discussion of two or three questions usually will deal with or touch on almost every other one. Students, like all of us, ask questions they really want to answer themselves, and they will make sure their point is made somehow.

C. Same as B, except the teacher (or a student) takes a minute or two to categorize the questions and deals with them more systematically.

D. Ask each student to write down one or two questions (either ahead of time or at the start of class), but in this case the student owns his/her questions and is in charge of leading the discussion until he/she feels there has been a satisfactory exploration of the issues. Start anywhere and go around the table. This obviously works best in smaller groups with longer periods than 50 minutes.

E. Divide the class into pairs or small groups and charge each group to decide upon one salient question to put to the rest of the class.

(4) Finding Illustrative Quotations
We do not often enough go to the text and read passages out loud together. Students, we are told, do not know how to read any more. If so, they need to practice and to see modeled good old-fashioned explication de texte. Ask each student, whether ahead of time or at the start of class, to find one or two quotations from the assigned text that he/she found particularly significant. There are many ways in which the instructions may be put: "find one quotation you especially liked and one you especially disliked." Or, "find a quotation which you think best illustrates the major thesis of the piece," or, "select a quote which suggests, to you, the key symbol of the larger text." After a few minutes of browsing (perhaps in small groups of three to four), the students will be ready to turn to

specially marked passages, read out loud, and discuss. Be sure to pause long enough for everyone to find the right spot in their book: "start with the middle paragraph on page sixty one. Are you all with us?" Lively and illuminating discussion is guaranteed because not all students will find the same quotations to illustrate various instructions, nor, probably, will they all interpret the same passages the same way.

It is during this exercise that I have had the most new insights into texts I had read many times previously. And there may be no more exciting (or modeling) experience than for students to witness their teacher discovering a new insight and going through the process of refining a previously held interpretation. "Great class today! I taught Doc Frederick something he didn't know."

(5) Breaking Into Smaller Groups

No matter the size of a class, sixty or six or one hundred and sixty, it can always be broken down into smaller groups of four, five, eight, fifteen, or whatever. The purpose, quite simply, is to enable more people to say something and to generate more ideas about a text or topic. Also, groups lend themselves usually to a lively, competitive spirit, whether asked to or not. We are interested not only in the few people we are grouped with but also in "what they're doing over there." Furthermore, reticent students often feel more confident in expressing themselves in a larger group after they have practiced the point with a safer, smaller audience. There are three crucial things to consider in helping small groups to work well. First, the instructions should be utterly clear, simple, and task oriented. Examples: "Decide together which of the brothers is the major character in the novel." "Which person in the Iliad best represents the qualities of a Greek hero?" "Which person, the same or different, best represents a hero by your standards?" "Why did the experiment fail?" "What would you suggest changing?" "Identify the three main themes of this text." "What is Picasso's painting saying?" "Identify three positive and three negative qualities of King David's character." "What do you think is the crucial turning point in Malcom's life?" "If you were the company treasurer (lawyer), what decision would you make?" "Generate as big a list as you can of examples of sex role stereotyping in these first two chapters." "If you were Lincoln, what would you do?" In giving these instructions be sure to give the groups a sense of how much time they have to do their work. Second, I believe in varying the ways in which groups are formed in order to create different constituencies. Pair off ("with someone you don't know") one day; count off by fives around the room another; form groups of "about eight" around clumps of students sitting near one another on a third day. And third, vary the ways in which groups report out when reassembled. Variations include:

§ Each group reports orally, with the teacher recording results (if appropriate) on the board

§ Each group is given a piece of newsprint and felt pen upon which to record its decisions, which are then posted around the room.

§ Space is provided for each group, when ready, to write their results on the blackboard

§ Each group keeps notes on a ditto master, which the teacher runs off and distributes to everyone for continuing discussion the next meeting

§ No reporting out is necessary, or reactions are invited from several groups, but not necessarily from all of them

Further possibilities for small groups are described in the suggestions that follow:

(6) Generating Truth Statements
This exercise develops critical skills and generates a good deal of friendly rivalry among groups. The instructions to each group are to decide upon three statements known to be true about some particular issue. "It is true about slavery that..." "We have agreed that it is true about the welfare system that..." "It is true about international politics in the l950s that..." "We know it to be true about the theory of relativity that...", and so on. I have found this strategy useful in introducing a new topic, slavery, for example, where students may think they already know a great deal but the veracity of their assumptions demands examination. The complexity and ambiguity of knowledge is clearly revealed as students present their truth statements and other students raise questions about or refute them. The purpose of the exercise is to develop some true statements, perhaps, but mostly to generate a list of questions and of issues demanding further study. This provides an agenda for the unit. Sending students to the library is the usual next step, and they are quite charged up for research after the process of trying to generate truth statements.

(7) Forced Debate
Although neither one of two polar sides of an issue obviously contains the whole truth, it is often desirable to force students to select one or the other of two opposite sides and to defend their choice. "Burke or Paine?" "Booker T. Washington or W.E.B. Du Bois?" "Are you for or against achieving racial balance in the schools?" "Should Nora have left or stayed?" "Who had the better argument: Creon or Antigone?" "Capitalism or Socialism for developing nations?" Once students have made their choice, which may be required prior to entering the room for class that day, I ask them to sit on one side of the table or room to represent their decision. Physical movement is important and sides need to face each other. Once the students have actually, as it were, put their bodies on the line, they are more receptive to answering the question: "Why have you chosen to sit where you are?" Inevitably, there may be some few students who absolutely refuse (quite rightly) to choose one side or the other. If they persist, with reasons, create a space for a middle position. This adds a dimension to the debate and, as in the case of deciding between Burke and Paine on whether or not to support the French Revolution, those in the middle find out what it is like to attempt to remain neutral or undecided in heated, revolutionary times. I also invite students to feel free to change their place during a debate if they are so persuaded, which adds still another real (and sometimes chaotic) aspect to the experience.

(8) Role Playing
This is a powerful learning strategy, guaranteed to motivate and animate most students and to confuse and make nervous many. Role-playing is tricky. It can be as simple (deceptively so) as asking two members of the class to volunteer to adopt the roles of two characters from a novel at a crucial point in their relationship, discussing how they feel about it, or what they should do next.
Or two students can act out the President and an advisor debating some decision, or two slaves in the quarters at night discussing whether or not to attempt to run away, or a male and female (perhaps with reversed roles) discussing affirmative action or birth control.

Issues involving value conflicts, moral choices, and timeless human dilemmas related to a student's world usually work best, but role playing need not be so personal. A colleague of mine in biology creates a student panel of foundation grant evaluators before whom other students present papers and make research proposals. Or, as students walk into class and sit down, they find a card in front of them which indicates the name of a character from a novel, or an historical personage, or even a concept. For the discussion that follows they are to be the role indicated on their card. Knowing this might happen is not a bad motivator to make sure students get their reading done.

Any situation involving multiple group conflicts is appropriate for role-playing. There are many simulation games for contemporary issues in the social sciences. But for history I like to create my own somewhat less elaborate "games" putting students into the many roles represented in some historical event or period. One of my favorites is a New England town meeting in 1779, in which a variety of groups (landed elite, yeoman farmers, Tory sympathizers, soldiers and riff-raff, artisans, lawyers and ministers, etc.) are charged with drafting instructions for delegates to a state constitutional convention. Another is to challenge several groups in 1866, defeated Confederates, southern Unionists, northern Radical Republicans, northern moderates, and Black freedmen, to develop lists of goals and strategies for accomplishing them. I play an active role, as moderator of the town meeting or as President Johnson, organizing and monitoring the interactions that follow group causes. Our imagination can create many appropriate examples for role-playing. You have, I am sure, your own. But because role playing can be traumatic for some students and because a poorly-planned or poorly-monitored role play can get out of control, I want to make a few cautionary suggestions that I have found helpful, if not crucial. First, except for finding the cards at the beginning of class which compel playing a role, in most role playing activities students should have some choice in how much to participate, either by deciding whether or not to volunteer or by being part of a group large enough to reduce the pressures on any one individual. Teachers should monitor carefully the unspoken signals of students who may find their role uncomfortable, and intervene, often by skillfully pursuing their own role, to extricate or reduce the pressures on an actor. Generally, however, I have found role playing to be an effective way for the normally shy student, who has said little or nothing in class, to unblock in the new role and participate more readily in conventional discussions afterwards. Second, give students some time (how much depends upon the nature of the particular role-play) to prepare themselves for their role. This might mean two days or more in order to do some research, or fifteen minutes in groups to pool information, or five minutes to refresh one's memory about a character in a novel, or a couple of minutes simply to get in touch with the feelings of a character and situation. Third, in giving instructions the definition of roles to be played should be concrete and clear enough for students to get a handle on who they are playing, yet open enough for the expression of their own personality and interpretation. If the roles are prescribed too clearly, students merely imitate the character described (although sometimes this is the requirement) and have difficulty going beyond it with anything of themselves. If the roles are described too loosely, without a clear context, students will stray too far from the actual situation to be experienced and learned. And finally, and most importantly, in any role-play experience as much (if not more) time should be devoted to debriefing afterwards as for the exercise itself. This is when the substantive lessons of the experience are discovered, explored and

confirmed. This is when those students who may have served as observers will offer their insights and analysis of what happened.

Above all, this is when the actors will need an opportunity to talk about how they felt in their roles and what they learned, both about themselves and about the substantive issues involved.

(9) Non-structured Scene Setting

Most of the ways of starting a discussion described thus far involve a great deal of structure and direction. But inevitably, when teachers suspect that they have been dominating too much ("I blew it again ,talked most of the hour!"), it is clearly time to give students an opportunity to take a discussion in their directions, and to do most, if not all, of the talking. The teacher, however, has a responsibility for setting the scene and getting class started. There are a variety of ways to do this, some more directive than others. Put some slides on a carousel and, without a word, show them at the beginning of class. Or, as the students walk into the classroom, the teacher plays a piece of music or a speech on a tape recorder. Or, on the board before class the teacher writes a quotation or two, or two or three questions, or a list of words or phrases or names, or even an agenda of issues to be explored. The only necessary verbal instructions are to make it clear to the students that until a defined time (perhaps the last five minutes) you, the teacher, intend to stay out of the discussion entirely. Even having said that, I have still found that I am capable of breaking my own contract and intervening or, more likely, affecting the class by non-verbal signals. I tell my students that I find it extremely difficult to stay uninvolved, and that I need their help in making sure I stay out of the discussion. They are usually happy to oblige. If possible, adopt an utterly non-evaluative observer role and take descriptive notes on the course of the discussion. To read your notes back to the students may be the most helpful feedback you can give them.

(10) A Tenth Way to Start

As the term progresses students will have experienced many different exciting ways to start a discussion, most of which, we hope, enhance their understanding of a text or issue. Once the expectation of variety has been established there is even a legitimate place for the following strategy: stroll into class with your book, sit on the edge of the table, hold the book up, and ask: "How'd you like it?"

Although it has not been my primary purpose in this article to extol the many values of discussion, I assume that my basis has been implicitly clear. The key to effective retention of learning, I believe, is in owning the discovery. Emerson wrote in his journals that a wise person "must feel and teach that the best wisdom cannot be communicated (but) must be acquired by every soul for itself." My primary strategy as a teacher is to structure situations in which students have as many opportunities as possible to acquire wisdom for themselves; that is, to own the discovery of a new learning insight or connection and to express that discovery to others. In this way their substantive learning is increased and their self-esteem is enhanced. How we plan the start of class is crucial in achieving this goal. "Hey, roomie, I now know what Emerson meant by self-reliance. What I said in class about it today was that..." Which translated means: "Hey, I'm OK, I

understand this stuff. I said something today others found helpful." Which translated means: "Class was good today: he let me talk."

References:

Neff, Rose Ann and Mary Ellen Weimer, , eds. Classroom Communication: Collected Readings for Effective Discussion and Questioning. Magna Publications, Madison Wisconsin: 1989. (Available at IRC)

ENGLISH 12

SCORING GUIDE FOR STAND-ALONE TEXT

> **This is a first-draft response and should be assessed as such. The use of paragraph structure is assessed holistically with reference to the clarity of expression and organization.**

6 / A / A+ / A++

The six response is **superior** and may draw upon any number of factors, such as depth of discussion, effectiveness of argument, or level of insight. It exhibits an effective writing style and a sophisticated use of language. Despite its clarity and precision, the response need not be error-free.

5 / B / B+ / A-

The five response is **proficient** and reflects a strong grasp of the topic and the text. The references to the passage may be explicit or implicit and convincingly support a thesis. The writing is well organized and demonstrates a strong command of the conventions of language. Errors may be present, but are not distracting.

4 / C+ / B-

The four response is **competent**. The assertions tend to be simplistic; there are no significant errors in understanding. References are present and appropriate, but may be limited to only part of the text. The writing is organized and straightforward. Conventions of language are usually followed, but some errors are evident.

3 / C- / C

The three response is **barely adequate**. Understanding of the topic and/or the text may be partially flawed. Support may consist of long references to the text which are not clearly connected to a central idea or may be meagre or repetitive. The response may show some sense of purpose, but errors may be distracting.

2 / PSM / C- / C

The two response is **inadequate**. While there is an attempt to address the topic, understanding of the text or the task may be seriously flawed. Errors are recurring, distracting, and often impede meaning.

1 / PSM / I / F / D

The one response is **unacceptable**. Although the response attempts to address the question, it is too brief or there is a complete lack of control in the writing.

0

The zero response reflects a complete misunderstanding of the text and/or the task, is off-topic, or is a restatement of the question.

*Any zero paper must be cleared by the section leader.

NR

A blank paper with no response given.

ENGLISH 12

SCORING GUIDE FOR ANALYSIS OF SYNTHESIS TEXTS 1 AND 2

This is a first-draft response and should be assessed as such.

The response is assessed holistically.

6 / A / A+ / A++"

The six essay is **superior**, demonstrating an insightful understanding of the texts. The essay shows a sophisticated approach to synthesis, including pertinent references. The writing style is effective and demonstrates skillful control of language. Despite its clarity and precision, the essay need not be error-free.

5 / B / B+ / A-

The five essay is **proficient**, demonstrating a clear understanding of the texts at an interpretive level. The essay clearly synthesizes the concepts within the texts. References may be explicit or implicit and convincingly support the analysis. The writing is well organized and reflects a strong command of the conventions of language. Errors may be present, but are not distracting.

4 / C+ / B-

The four essay is **competent**. Understanding of the texts tends to be literal and superficial. Some synthesis is apparent. The essay may rely heavily on paraphrasing. References are present and appropriate, but may be limited. The writing is organized and straightforward. Conventions of language are usually followed, but some errors are evident.

3 / C- / C

The three essay is **barely adequate**. Understanding of the texts may be partially flawed. An attempt at synthesis is evident. References to the texts are not clearly connected to a central idea or may be repetitive. The response may be somewhat underdeveloped. A sense of purpose may be evident, but errors can be distracting.

2 / PSM / C- / C

The two essay is **inadequate**. While there is an attempt to address the topic, understanding of the texts or the task may be seriously flawed. An essay that makes reference to both texts but refers only fleetingly to one of them is inadequate. The response may be seriously underdeveloped. Errors are recurring, distracting, and impede meaning.

1 / PSM / I / F / D

The one essay is **unacceptable**. Although the essay mentions both texts, the essay is too brief to address the topic or there may be a complete lack of control in the writing.

0

The zero essay reflects a complete misunderstanding of the texts and/or the task, or is a restatement of the question. Exclusive reference to only one text does not constitute synthesis. Exclusively narrative responses reflect a complete misunderstanding of the task.

*Any zero paper must be cleared by the section leader.

NR

A blank paper with no response given.

ENGLISH 12

SCORING GUIDE FOR COMPOSITION

A composition may apply any effective and appropriate method of development which includes **any combination** of exposition, persuasion, description, and narration. No one form of writing should be considered superior to another. **This is a first-draft response and should be assessed as such.**

The use of paragraph structure is assessed holistically with reference to the clarity of expression and organization.

6 / A / A+ / A++

The six paper is **superior** and may draw upon any number of factors, such as maturity of style, depth of discussion, effectiveness of argument, use of literary and/or rhetorical devices, sophistication of wit, or quality of imagination. This composition exhibits an effective writing style and a sophisticated use of language. Despite its clarity and precision, this paper need not be error-free.

5 / B / B+ / A-

The five paper is **proficient**. The composition displays some manipulation of language to achieve a desired effect and exhibits a clear sense of voice and of audience. The writing is thoughtful and interesting. Vocabulary and sentence structure are varied and serve the writer's purpose successfully. Errors may be present, but are not distracting.

4 / C+ / B-

The four paper is **competent**. The composition conveys the writer's ideas, but without flair or strong control. Diction and syntax are usually appropriate, but lack variety. Structure, regardless of type, is predictable and relatively mechanical. The paper shows a clear sense of the writer's purpose. Conventions of language are usually followed, but some errors are evident.

3 / C- / C

The three paper is **barely adequate**. The paper may feature somewhat underdeveloped or simplistic ideas. Transition[s] may be weak or absent. Support is frequently in the form of listed details. Little variety in diction and sentence structure is discernible. The composition may reflect some sense of purpose, but errors may be distracting.

2 / PSM / C- / C

The two paper is **inadequate**. The ideas are seriously underdeveloped and awkwardly expressed. The composition may be excessively colloquial or reflect inadequate knowledge of the conventions of language. While meaning is apparent, errors are frequent and rudimentary.

1 / PSM / I / F / D

The one paper is **unacceptable** and may be compromised by its deficiency of composition, content, diction, syntax, structure, voice, or conventions of language.

0

The zero paper manifests an achievement less than outlined in a scale-point one, is written in verse, is off-topic, or is a restatement of the topic.
*Any zero paper must be cleared by the section leader.

NR

A blank paper with no response given.

CREATIVE COMPOSITION SCORING GUIDE

	Preparation:	Delivery:
6 – WOW! Your composition is entertaining, engaging, and focused; it shows a thorough understanding of the task.	☐ Composition presents the topic in a highly engaging and appropriate manner ☐ Composition is developed with interesting and enjoyable details ☐ Composition includes a strong ending	☐ Tightly focused, on topic, and fully developed ☐ Sophisticated vocabulary, word choice, and transitions ☐ Sentence structure is varied and controlled ☐ Few mechanical or spelling errors
5 – STRONG! Your composition effectively accomplishes the requirements of the task.	☐ Composition presents the topic in an entertaining and well-organized manner ☐ Composition is developed with appropriate and effective details ☐ Ending complements and affirms the main idea(s) of the composition	☐ Focused, on topic, and developed ☐ Appropriate vocabulary, word choice, and transitions ☐ Sentence structure is varied and competent but uneven in places ☐ Minor mechanical or spelling errors
4 – GOOD Your composition adequately fulfils the requirements of the task.	☐ Composition presents the topic in a predictable yet enjoyable manner ☐ Composition is developed with some effective details ☐ Ending provides closure to the composition	☐ Generally focused; may stray off topic; adequate development ☐ Vocabulary, word choice and transitions are simple but correct ☐ Sentence structure is correct, but simple sentences predominate ☐ Some mechanical or spelling errors are present but do not affect understanding
3 – A PASS Your composition accomplishes the task at a basic level.	☐ Composition presents the topic in a manner that is difficult to follow ☐ Composition development is weak ☐ Opening is vague or not present	☐ Loose focus; may be confusing; limited development ☐ Vocabulary is basic and repetitive; transitions may be ineffective ☐ Sentence structure is awkward or simplistic
2 – ALMOST Your composition does not accomplish the basic task.	☐ Composition presents the topic in a manner which is illogical or insufficient ☐ Composition development is weak ☐ Opening is vague or not present	☐ Simple sentence forms predominate ☐ Numerous mechanical or spelling errors disrupt the flow of the writing ☐ Lacks focus, purpose, and development ☐ Vocabulary is informal and often colloquial; transitions are not present
1 – NOT YET Your composition is incomplete	☐ Composition may be limited to a limited number of sentences ☐ Opening may not be present ☐ Structure and development may not be present ☐ Composition lacks an effective ending	☐ Lacks focus, purpose, or is not present using a unified voice ☐ Vocabulary is immature or vague; word choice is not appropriate ☐ Sentence structure is incoherent ☐ Frequent grammar or spelling errors affect understanding
0 – NOT AT ALL	☐ Composition is too brief to evaluate or not attempted at all	

MULTI-PARAGRAPH SCORING GUIDE

Content – what is said:

Written Expression – how it's said:

6 – WOW!

Your composition is engaging and developed with originality and flair. The writing is consistently strong in content and expression.

- ☐ Introduction captures the audience's attention with an imaginative lead
- ☐ Thesis is clearly articulated, engaging, and developed throughout the composition
- ☐ Paragraphs are well-developed with insightful support and organized for an intentional effective
- ☐ Concluding paragraph is original, creative, and discerning; it presents a convincing, final statement

- ☐ Writing is focused and on topic, with strong voice and expression
- ☐ Vocabulary and word choice are effective and sophisticated
- ☐ Sentence structure is varied and controlled; transitional and topic sentences are well executed
- ☐ Few mechanical or spelling errors

5 – STRONG!

Your composition is effective and has a clear sense of purpose; however, there are areas of minor weakness that could be further polished.

- ☐ Introduction directs the reader to the topic in an interesting way
- ☐ Thesis argues a clear point, and is developed through composition
- ☐ Paragraphs are well-developed with appropriate support and logically organized
- ☐ Concluding paragraph engages the reader; it presents a final statement

- ☐ Writing is focused and on topic
- ☐ Vocabulary and word choice are appropriate
- ☐ Sentence structure is varied and competent; transitional and topic sentences are used carefully
- ☐ Mechanical or spelling errors are minor and do not interfere

4 – GOOD

Your composition is competent and straightforward; there are areas of weakness that could be developed with more originality of thought or expression.

- ☐ Introduction states the main idea of the essay but may be predictable
- ☐ Thesis is simply expressed and developed through the composition
- ☐ Paragraphs exist with adequate support and are organized logically
- ☐ Concluding paragraph makes a final statement, but is predictable in its ideas

- ☐ Writing is generally clear and remains on topic
- ☐ Vocabulary and word choice are simple but correct
- ☐ Sentence structure is correct, but simple; transitional and topic sentences are predictable
- ☐ Some mechanical or spelling errors are present but do not affect understanding

3 – A PASS

Your composition is passable and basic; deeper exploration of the ideas and more effective expression are required.

- ☐ Introduction is present but is unimaginative; may be linked to first body paragraph
- ☐ Thesis is apparent but weak or not directly supported by the composition
- ☐ Paragraphs may be brief, unimaginative, or off topic; organization is difficult to follow
- ☐ Concluding paragraph makes a final statement but is over-simplified

- ☐ Writing is unfocused but attempts to address the topic
- ☐ Vocabulary is basic and repetitive
- ☐ Sentence structure is awkward or simplistic; transitional and topic sentences may not be effective
- ☐ Mechanical or spelling errors are present but do not impact meaning

2 – ALMOST

Your composition is weak and under-developed. More attention to developing ideas and structuring the composition are required.

- ☐ Introduction is not present or is mixed into the main body of the composition
- ☐ Thesis is suggested but not clearly stated or developed
- ☐ Paragraphs may be too poorly developed or organized to communicate meaning
- ☐ Concluding paragraph is not present or mixed into a body paragraph

- ☐ Writing is unfocused and often unclear
- ☐ Vocabulary is informal and often colloquial
- ☐ Simple sentence forms predominate; transitional sentences are not present
- ☐ Numerous mechanical or spelling errors disrupt the flow of the writing

1 – NOT YET

Your composition is inaccurate or incomplete.

- ☐ No attempt to include an introduction and conclusion to frame the composition
- ☐ Structure is very weak – very brief or single paragraph
- ☐ Ideas are poorly developed with little sequence or logic

- ☐ Controlling idea and purpose are not clear
- ☐ Vocabulary is immature or vague; word choice is not appropriate
- ☐ Frequent grammar or spelling errors impede understanding

0 – NOT AT ALL

- ☐ The composition is too brief to evaluate or is not present at all.

Oral Presentation Scoring Guide (6-point scale)

	Preparation:	Delivery:
6 – EXCELLENT! Your oral interpretation is thoughtfully considered, engaging, expressive, and illuminating.	☐ Substantial preparation is evident ☐ Reading is very well suited to oral delivery ☐ Choices of where to place emphasis, pauses, changes in pitch and volume are very effective	☐ Voice is used consciously and successfully to enhance the message ☐ Any music/visuals are carefully chosen to enhance the presentation ☐ Engages and entertains audience ☐ Reading is delivered seamlessly
5 – GOOD! Your oral interpretation is well considered, expressive, and illuminating.	☐ Substantial preparation is evident ☐ Reading is well suited to oral delivery ☐ Choices of where to place emphasis, pauses, changes in pitch and volume are mostly effective	☐ Voice is used consciously and successfully to enhance the message ☐ Any music/visuals are carefully chosen to enhance the presentation ☐ Engages or entertains audience ☐ Reading is mostly seamless, with few errors
4 – SATISFACTORY! Your oral interpretation is expressive and illuminating.	☐ Adequate preparation is evident ☐ Reading is satisfactorily suited to oral delivery ☐ Choices of where to place emphasis, pauses, changes in pitch and volume are satisfactory	☐ Voice is used mostly successfully to enhance the message ☐ Any music/visuals chosen have little effect on the presentation ☐ Engages or entertains audience ☐ Reading is mostly seamless, with some errors
3 – A PASS Your oral interpretation is fairly expressive and solid.	☐ Some preparation is evident ☐ Reading is minimally suitable for oral delivery ☐ Choices of where to place emphasis, pauses, changes in pitch and volume are minimally acceptable	☐ Voice is appropriate and correct, but may not enhance the message ☐ Any music/visuals chosen have little effect on the presentation ☐ Reading maintains audience interest
2 – ALMOST Your oral interpretation is minimally developed and weak.	☐ Little preparation is evident ☐ Reading is too short, or is not the best choice for oral delivery ☐ Choices of where to place emphasis, pauses, changes in pitch and volume are not appropriate	☐ Voice problems interfere with message delivery in places ☐ Any music/visuals chosen are used ineffectively ☐ Audience may struggle to understand or follow the presentation
1 – NOT YET Your oral interpretation is inaccurate and incomplete.	☐ Preparation is not evident ☐ Reading appears to be chosen without consideration for how it would be read aloud, or the audience to receive it ☐ Using emphasis, pauses, changes in pitch and volume are not considered	☐ Voice problems interfere with message delivery ☐ Any music/visuals chosen are totally ineffective ☐ Audience is unable to understand or follow the presentation
0 – NOT AT ALL	☐ You did not submit a recording of, or deliver an oral presentation	

Presenter

Feedback & Concerns

Prepared Content	+ + + +	Stance & Body Language	+ + + +

Marker

Volume & Clarity	+ + + +	Eye Contact & Gestures	+ + + +
Enunciation & Pronunciation	+ + + +	Pacing & Time Usage	+ + + +

C- C C+ B- B B+ A- A A+ A++

+ Below minimal
++ Minimally meets
+++ Fully meet
++++ Exceeds

Presenter

Feedback & Concerns

Prepared Content	+ + + +	Stance & Body Language	+ + + +

Marker

Volume & Clarity	+ + + +	Eye Contact & Gestures	+ + + +
Enunciation & Pronunciation	+ + + +	Pacing & Time Usage	+ + + +

C- C C+ B- B B+ A- A A+ A++

+ Below minimal
++ Minimally meets
+++ Fully meet
++++ Exceeds

Presenter

Feedback & Concerns

Prepared Content	+ + + +	Stance & Body Language	+ + + +

Marker

Volume & Clarity	+ + + +	Eye Contact & Gestures	+ + + +
Enunciation & Pronunciation	+ + + +	Pacing & Time Usage	+ + + +

C- C C+ B- B B+ A- A A+ A++

+ Below minimal
++ Minimally meets
+++ Fully meet
++++ Exceeds

Presenter

Feedback & Concerns

Prepared Content	+ + + +	Stance & Body Language	+ + + +

Marker

Volume & Clarity	+ + + +	Eye Contact & Gestures	+ + + +
Enunciation & Pronunciation	+ + + +	Pacing & Time Usage	+ + + +

C- C C+ B- B B+ A- A A+ A++

+ Below minimal
++ Minimally meets
+++ Fully meet
++++ Exceeds

Presenter

Feedback & Concerns

Prepared Content	+ + + +	Stance & Body Language	+ + + +

Marker

Volume & Clarity	+ + + +	Eye Contact & Gestures	+ + + +
Enunciation & Pronunciation	+ + + +	Pacing & Time Usage	+ + + +

C- C C+ B- B B+ A- A A+ A++

+ Below minimal
++ Minimally meets
+++ Fully meet
++++ Exceeds

It's Your Money & Your Mark

(Cycle diagram: Work Assigned & Explained → Submit Work on Due Date → Work Assessed & Returned → Check over mark, comments & online samples → Thoroughly check your mark statement → Meet with Banker if required or requested →)

How to Negotiate with your Banker & Teacher

- If you want an error corrected by your banker to your account...
  - Bring your receipts to get the error corrected
  - No receipts = No change
- If your banker wishes to see you....
  - Don't ignore the request
  - Requests turn into penalties against your account.
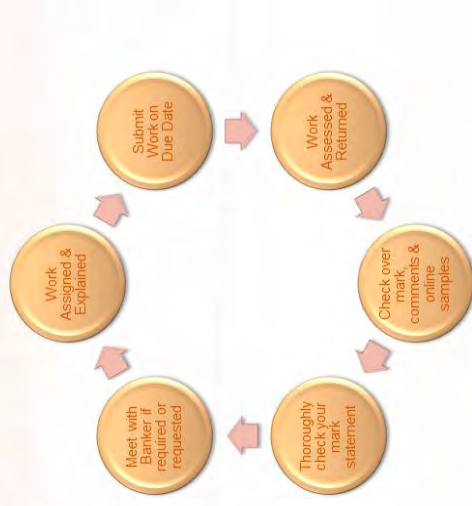

Your Teacher & Your Banker

You & Your Money

- By this stage, you all know how a bank works
  - If a bank made an error with your account what do you do?
  - What if the bank took money that was rightfully yours?
- Why do you treat your marks with any less respect or accountability?

Analogy : Banker & Teacher

Banker

- Open an account
- Deposit your pay cheque
- Valuation of deposit
- Account statement in mail or online statement
- Errors or discrepancies must be reported promptly with receipts

Teacher

- Begin a class
- Submit your work
- Work assessed & valued
- Account statement posted in class & online
- Errors or discrepancies must be reported promptly with original work and marks

In approximately 100 words,
explain what you have really learned in this class.

The most important thing I've learned this semester is not something constructed by criteria, not something scripted by the curriculum, not something that can truly be taught. Through these few short months of English 12, I've learned more about myself than say, synthesizing literature or definitions of literary devices. However, the things that I did learn are much more valuable and meaningful. In the beginning of the semester, when asked to write an essay on who I was, I honestly didn't know what to write. Now, at the end of the semester, I am writing about myself again in a very different style. I don't think that I can say that it was easier this time around, but it was different. Different, as in the side that I represented myself as was different. Yet, I was so much more nervous, for, well this time we had to memorize it by heart, but also because it was something that I cared about, and truly did want to voice it out to others. Getting my message across felt like my goal within that slam poem, and getting such positive feedback from my classmates was extremely reassuring, and made me think that maybe what I had to say did matter to somebody, somewhere, at sometime. I was so grateful to have the classmates I did for English 12... I feel like it defines a huge part of how the class works. The lessons that we learn from each other only amplifies the things we learn alone, as individuals.