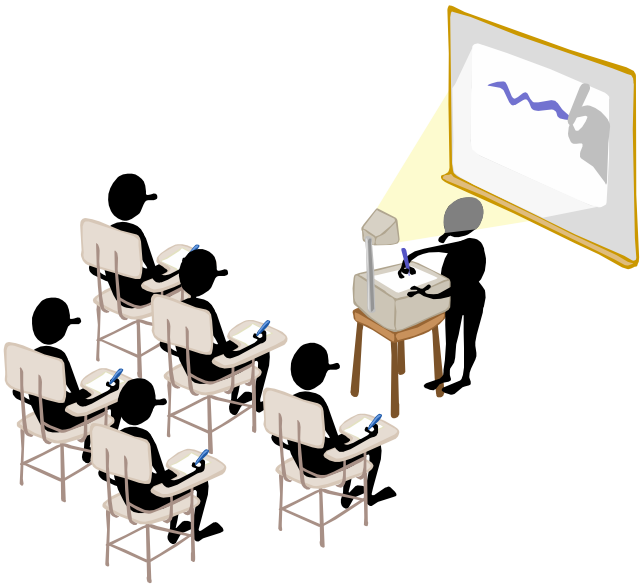

Understanding by Design

Extra Worksheets & Tools

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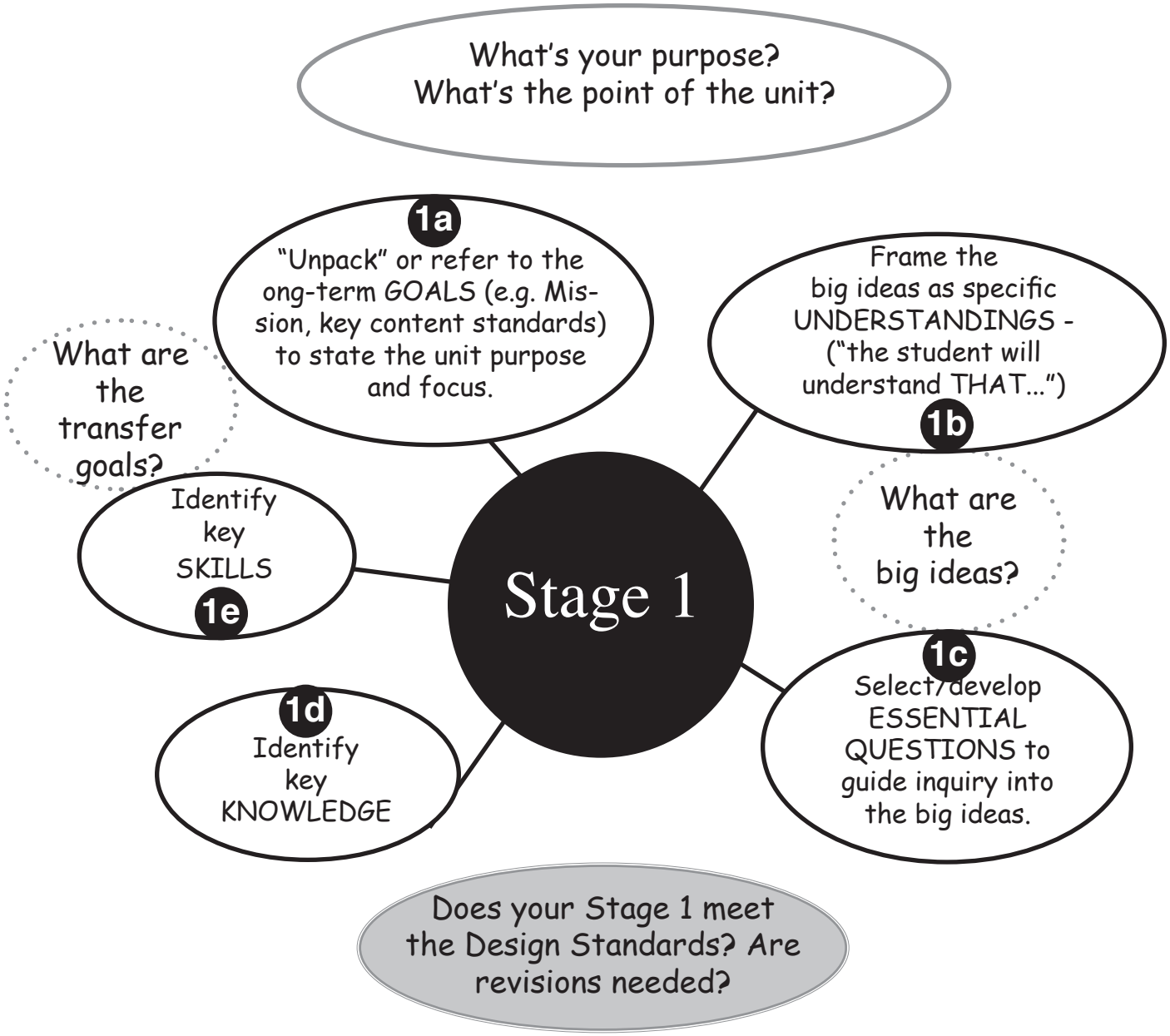
Stage 1: Design Elements & Questions

In Stage 1, designers consider the following elements. A variety of examples and design tools are provided to assist. Note: *There is no required sequence to the design process – designers can enter at any point. However, all of the design elements should be considered.*

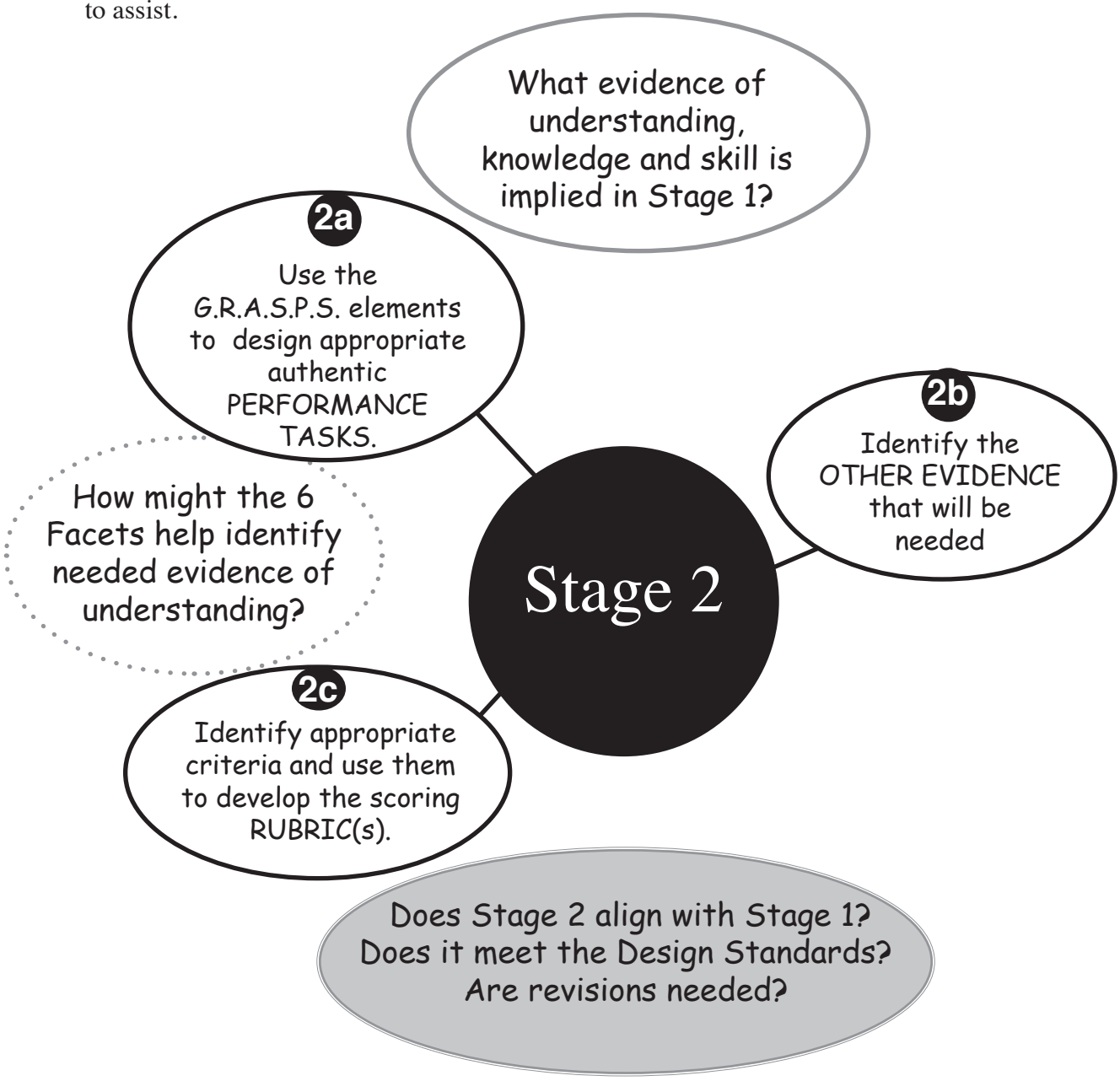


Further Questions for Developing Stage 1

- What should students leave able to do, on their own (transfer)?
- What understandings about key ideas should they leave with?
- What do Content Standards imply for learning goals - i.e. what should students know and be able to do, given the content targeted?
- What big ideas should anchor and organize the content, framed as Essential Questions? What do common/predictable misunderstandings suggest what the desired understandings ought to be?

Stage 2: Design Elements & Questions

Consider the following elements as you identify the evidence needed to determine the extent to which the desired results (Stage 1) have been achieved. A variety of examples and design tools is provided to assist.

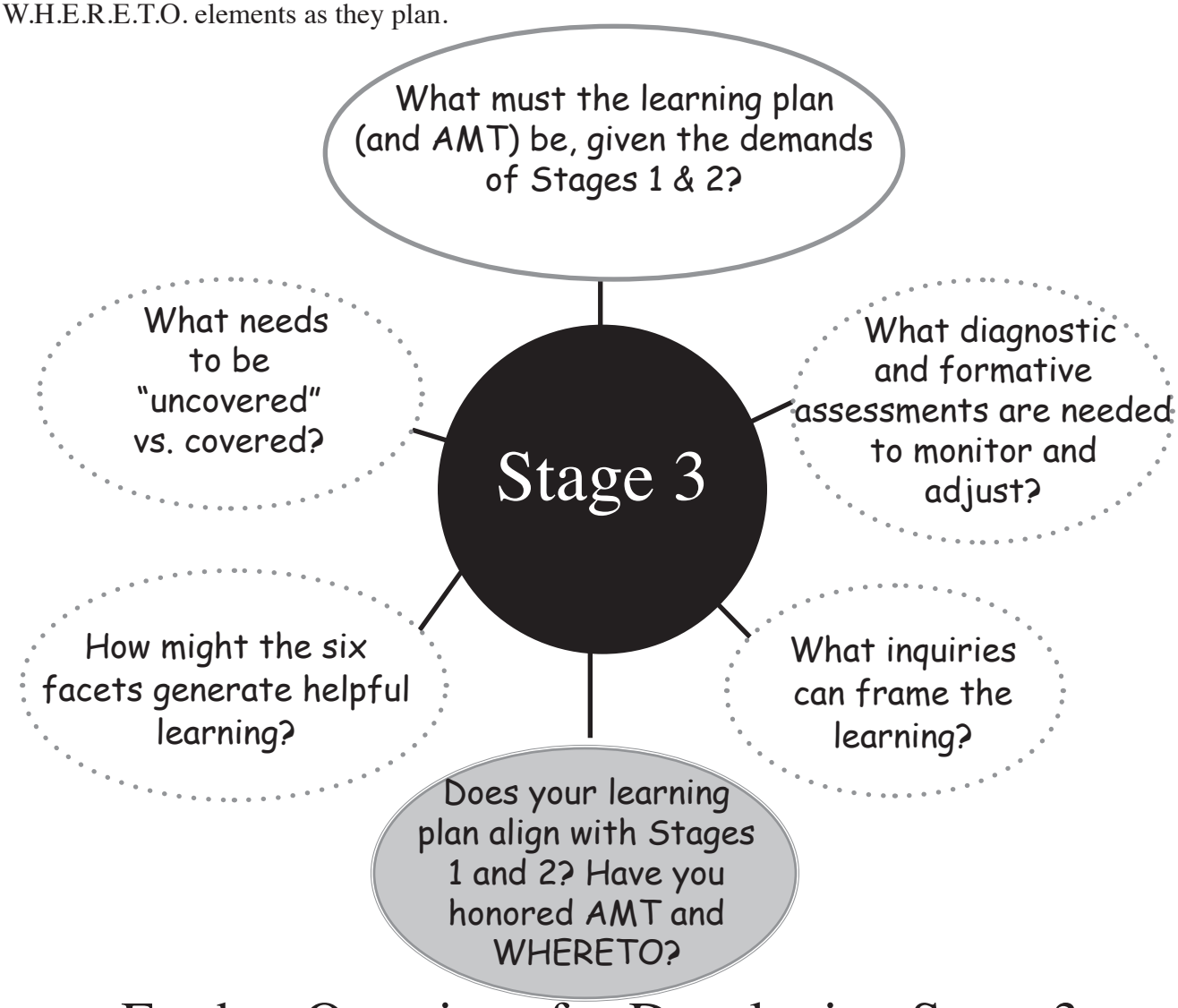


Further Questions for Developing Stage 2

- What evidence must be collected and assessed, given the Desired Results of Stage 1?
- What is evidence of understanding (as opposed to recall)?
- What important transfer tasks should anchor the assessment since transfer is the essence of understanding?
- What criteria should be used to assess work related to the Desired Results, not just the particulars of the task?

Stage 3: Key Design Elements

Consider the following as you develop the learning plan, mindful of the desired results identified in Stage 1 and the needed evidence in Stage 2. There are a variety of ways to "teach for understanding," and UbD is compatible with many instructional frameworks. Regardless of the instructional approach and specific teaching techniques, designers are encouraged to consider the A. M. T. and W.H.E.R.E.T.O. elements as they plan.



Further Questions for Developing Stage 3

- What can I do to make the work maximally engaging and effective?
- If the "content" is the answer, then what were the original questions?
- What content should we cover? What content needs to be "uncovered"?
- When should the "basics" come first? When should they be on a "need to know" basis?
- When should I teach, when should I coach, and when should I facilitate student "discovery"?
- How do I know who and where the learners are?
- What should I do if they ***already*** know/ can do? What should I do if they don't?
- In order to truly meet the standard, what should they be able to do *independently* (transfer)? What should I be doing to make them more independent and able to transfer?

UNIT DESIGN TIPS & GUIDELINES

General design tips.

- A "unit" is a set of lessons organized around a central idea or complex performance goal. Units typically last from one to eight weeks. Units are made up of lessons; lessons are made up of distinct events of different types.

- A unit is the building block of "courses" and "programs." Backward design at its best means deriving some of the unit focus from the overarching elements in courses and programs. Naturally, in the early stages of ubd work those complete overarching frameworks may not yet exist. If those overarching elements already exist, simply refer to them in the Understanding and Questions boxes. If the overarching elements do not yet exist, you might wish to code which Understandings and Questions are Overarching (O) and which are specific to this unit and its content.

- Alignment in unit design is everything: The unit users (students and other teacher-users of the unit) as well as the designer should be able to see how the Stage 1 elements are assessed in Stage 2 and how the learning plan in Stage 3 will get you there - and how those STAGES logically interrelate.

- Common problems in alignment include:
    - Essential Questions that are neither assessed explicitly and directly, nor fully explored in the learning activities of STAGE 3.

    - Assessments that do not match the desired results stated in STAGE 1, either because there are gaps in what is assessed or because the tasks end up assessing something other than the designer intended.

    - Rubrics that do not emphasize or adequately assess the key goal-related performance. Misaligned rubrics tend to score what is easy to score instead of what is most important to the task and goal.

    - Activities in STAGE 3 that are not likely to lead to the desired understandings or to mastery of the performance task(s) in STAGE 2.

- A great way to check for alignment is to hide STAGE 1 and look only at STAGE 2, then STAGE 3, and ask: so, what seem to be the goals of this unit, given the assessment? given the learning plan? Similarly, look only at STAGE 1 and ask yourself: never mind my habits or instincts: what follows logically for assessment and learning activity if those are my goals in STAGE 1? An informal survey of colleagues using one of these tips is also a great way to ensure that the unit is aligned.

UNIT DESIGN TIPS & GUIDELINES

Stage 1: Identify Desired Results.

Goals Addressed:

G

- *Transfer Goals:* make explicit the *long-term performance goals* that are central to your unit objectives. What effective application of content should students be expected to (eventually) do well, on their own? What is the long-term rationale for your specific unit performance content and assessment task?

- *Standards:* Do NOT just identify state standards and put them all in this box. You will need to analyze the Standard. Put ONLY that part of the Standard that is a long-term performance goal. Place more discrete objectives/indicators in the KNOWLEDGE or SKILL box, as appropriate. Rule of thumb: in most states the most general and highest-level Standard refers to complex performance over time. The sub-standards underneath tend to refer to specific skill and knowledge objectives.

What understandings are desired?

U

- An understanding –
  - Makes sense of discrete facts, skills, ideas – it "connects the dots"
  - Reflects the "moral of the story" of your unit
  - is a realization that the work helps students come to see on their own
  - Is not a truism or vague notion, but an important and unobvious insight
  - Is best stated as a specific generalization: "students will understand THAT…"

- Understandings are not just more knowledge. They are the *inferences* students will derive from considering the meaning of the activities. As inferences, understandings cannot just be "covered" – spoken by the teacher or read from the text – they have to be the logical result of higher-order work done by students. If you tell them the "understanding" and merely ask them to recall it, it does NOT belong in this box - it would go in the Knowledge box.

- Misunderstandings are likely to persist if the key ideas are only "covered" instead of being experienced and explored – i.e. they need to be "uncovered."

- Some of your unit-related understandings may be more abstract and general than others - that's OK. A unit is a mix of specific insights and general principle; the understandings should reflect the range.

- In skill areas, the Understandings will be generalizations about strategy - how to use the skill wisely or appropriately.

UNIT DESIGN TIPS & GUIDELINES

Stage 1: Identify Desired Results (cont.)

What essential questions will be addressed in this unit? Q

- A question is *essential* if it –
  - Goes to the heart of the subject's most important ideas and issues
  - Causes inquiry, argument, digging deeper in terms of the big ideas
  - Is not leading or "teacherly" but a real question, pondered by real people
  - Has no definitive "right" answer and requires inquiry and judgment, not mere recall
  - Naturally recurs within and across units

- Often, an essential question itself has to be questioned, since students quickly see that there are different possible meanings to the question that have to be unraveled to make progress

- An essential question isn't really a "serious" question if it is only asked by the teacher and discussed once. It must be pursued throughout the unit and the work of the unit must culminate in some assessment of the student's grasp of the implications of the question for it to be placed in this box. Otherwise, it belongs in the Other Evidence box (see below) if it is a knowledge question or it belongs in Stage 3 as merely a "teaching" question in activities.

- Many designers fall victim to using questions that they want to ask of students to address and focus on key content, but that no curious person would ever ask (what we refer to as "teacherly" questions, above.) Put such content-focused questions in Stage 2, Other Evidence, if accurate student answers to those questions reflect your unit goals.

What key knowledge and skills will students acquire as a result of this unit? K S

- Use this box to make explicit any discrete knowledge and skill objectives that are not already mentioned in the other Stage One boxes. (Or simply say: see relevant Standards and list their numbers).

- The knowledge and skill mentioned here should represent objectives for this unit. You should NOT include, therefore, other knowledge and skill that students will obtain only because they are prerequisites for the performance tasks (e.g. use Powerpoint, learn to role-play). Identify such task pre-requisites in Stage 3 as part of the needed learning.

- Do not provide an exhaustive list of all possible content-related goals here. Try to summarize the essential knowledge and skill needed for unit success.

- You may find it helpful to frame the KNOWLEDGE goals in the form of a Question. This will help you (and students) understand that Essential Questions are different from Knowledge Questions.

UNIT DESIGN TIPS & GUIDELINES

Stage 2: Determine acceptable evidence.

What evidence will show that students understand and can meet other unit goals?

Performance Tasks:

T

- A performance task –
  - Requires ***transfer*** – i.e. a repertoire of knowledge and skill to be used wisely and effectively in a new situation - i.e. used with understanding
  - Asks students to "do" the subject, not just recall and plug in discrete learning, out of context
  - Is set in a novel situation, with little or no scaffolding or cues provided: the student has to think through what the task demands as part of the assessment (the "game" vs. the scaffolded and simplified "drills")
  - should be as realistic as possible, in which students confront the same kinds of challenges, constraints, and options found in the real world

- A task, like any other aspect of STAGE 2, is meant to yield evidence of key elements in Stage 1; it is not meant to be a learning activity: validity is the primary concern, not whether it is interesting or fun as a task.

- A performance "task" may actually involve a variety of situations, performances, and products (i.e. it can be a "complex" task, with related sub-tasks).

- Writing the task in GRASPS form makes it likely that the task will involve authentic transfer: give the student a Goal, a Role, an Audience, a Setting, Performance/product demands, and a set of Standards and criteria by which work will be judged.

- Build in as much differentiation via options and alternatives in the situation(s) as is feasible – *without corrupting the validity of the assessment*. (i.e. the various options should be relatively equal in what they demand and reveal about a student's understanding.)

- The goal is sufficient evidence for each student. Any group component to a task should be matched by evidence about the individual's understanding. This can be accomplished by having separate parts to the task (such as a separate sub-task in which roles and perspective change – e.g. from group design team to solo reviewer) or by quizzes and prompts given to each student (and put in Other Evidence) that assess for the same goals.

- Don't end up unwittingly assessing for evidence unrelated to your goals. Keep asking the "2-question validity test" and its implications: can the task be done well without understanding? Can the task be done poorly by someone with deep understanding? Then, the task will not yield valid evidence, by definition. Be especially careful of demanding a mode or method of assessment that favors some student ability over others in ways that are not at the heart of your goals, e.g. you end up assessing - unfairly - writing ability or multimedia facility instead of understanding of the subject.

UNIT DESIGN TIPS & GUIDELINES

Stage 2: Determine acceptable evidence.

Rubric(s): R

- Clarify the criteria by which constructed-response work should be judged, and develop rubrics for each continuum of quality. It doesn't matter whether you have a single rubric in a matrix form for the various traits or separate pages for each rubric related to each criterion. What matters is that you assess all the independent variables central to success.

- Use as many distinct criteria as needed to ensure excellent feedback. Rule of thumb: the fewest independent variables. e.g. "accuracy" is independent of "well-developed" and "creative" so that at least those three criteria should be assessed separately.

- Make sure that you identify valid criteria for scoring that suit the transfer goals and understandings, not just the particulars of the performance tasks (e.g. if the Standard involves causes and effects of the Civil War, score "causal reasoning" and "insight of historical analysis" not just "high-quality museum display")

Other Evidence (quizzes, tests, prompts, observations, dialogues, etc.): E

- Identify the *specific questions* related to key knowledge and skill goals from Stage 1 that you expect students to be able to answer upon completion of this unit.

- Typical tests, quizzes, and homework belong in this box: discrete and uncomplicated assessment of skills and factual knowledge that isn't otherwise assessed in the performance tasks.

- Supplement all your performance tasks, as needed, to get more reliable and varied evidence of understanding, knowledge, and skill for *each individual student*. This is especially important if you claim that this unit addresses a Standard in an in-depth way, and the performance tasks are basically group projects. You need evidence for each student, ultimately.

- The goal is a photo album, not a single snapshot, for the assessments in the unit to be both valid and reliable.

- Don't confuse "assessment evidence" with "giving grades." Just because you plan to assess it doesn't mean you will give a grade to it. Nor does the assessment "score" need to translate mechanically into a "grade." If the task is difficult and new for students, then grade accordingly; if the point of the assessment is more for feedback, then don't make it a grade for achievement, only process and effort, etc. This is not to say: don't give grades. It is to say: don't confuse "feedback to students" with the separate act of "giving grades." [Local grading policy may be in need for discussion and revision as a separate issue.]

UNIT DESIGN TIPS & GUIDELINES

Stage 3: Plan learning experiences and instruction.

Derive the implied learning: how will the desired results be best achieved? L

- The challenge is to use the most appropriate teaching and learning approaches that derive from STAGES 1 and 2, and to avoid plugging in favorite activities and methods that may not be valid. There should be an appropriate mix of acquisition of discrete content, meaning-making activities, and transfer-related practice and feedback.

- The general guidelines for STAGE 3 are that the activities and teachings be both highly *engaging* and *effective*, for all learners, in achieving the Desired Results of Stage 1.

- The acronym WHERETO summarizes ways of ensuring that the activities are engaging and effective: How will the design –
  - help learners know *where* the unit is going and where it has come from? In other words, how will the work, handouts, activities keep the big ideas, the final performance – the big picture – in view?
  - *hook* and hold their attention throughout the unit?
  - help them *experience and explore* the essential questions and performance issues at the heart of the unit?
  - make students constantly *rethink* their understandings in light of new findings/perspectives/questions/knowledge?
  - *Evaluate* their work against standards, giving them vital feedback en route – thereby making them see the need for adjustments?
  - Be *tailored* to accommodate a diverse group of learners, to make success more likely for all – without compromising the goals of the unit?
  - Be *organized* to maximize an in-depth and engaging inquiry (as opposed to a linear march through content)?

- It is **highly recommended that** you adjust the activities amd personalize the unit, as needed, based on a *pre-assessment* of student abilities, needs, interests prior to teaching the unit.

- Keep in mind that any activity by itself cannot develop understanding. The work must require a reflective/analytical piece (and teacher-facilitated debriefing, in most cases) during and after the activity, if understanding is to occur.

- Formative assessments belong in Stage 3, not Stage 2 because their primary purpose is to provide feedback and thus learning, not a final evaluation; they are part of the instruction. Make sure you provide students with sufficient formative assessment and opportunities to use it in the unit – don't overplan the unit: leave room for adjustments and reteaching, as needed, to achieve the goals!!

Analyzing Textbooks and Instructional Resources for *Understanding by Design*

Established Goal(s): G

Understanding(s): U
Students will understand that...

Essential Question(s): Q

Students will know... K

Students will be able to... S

Stage 2 – Assessment Evidence

Performance Task(s): T

Other Evidence: OE

Learning Activities: L

To what extent does this textbook or instructional resource...		*What supplementary resources and/or unit re-design is needed?*
Y = yes, S = somewhat, N = No		
Stage 1		
• align closely with identified standards?	☐	
• align closely with educational mission and program goals?	☐	
• focus on recurring big ideas and essential questions?	☐	
Stage 2		
• include valid and varied assessments aligned with the desired results?	☐	
• include performance assessments requring transfer?	☐	
Stage 3		
• support inquiry and constructivist learning?	☐	
• focus on understanding and transfer, not only knowledge acquisition?	☐	
• provide ideas for differentiation?	☐	

An Understanding-focused Course Planning Matrix

Key transfer goals in doing history	1. identify and evaluate the validity and usefulness of sources, primary and secondary	2. apply an understanding of the past to an analysis of the present and a prediction of the future	3. analyze and synthesize conflicting historical accounts & interpretations	4. demonstrate perspective in considering other narratives, interpretations, arguments	5. critique the work of other historians; identify slant, bias, distortion, oversight, and misinterpretation	6. develop an independent thesis, and support it to construct a sound historical argument	7. construct and defend a historical narrative - *your* story
Essential Q's of US History							
A. Who is an American? Says who? How has the answer changed and why?							
B. Who has the power and who doesn't, in theory and in fact? How and why has the location & balance of power changed over time?							
C. What is the ideal role of our government? When is it too much, too little, just right?							
D. *E pluribus Unum* - what should it mean? How idealistic is it?							
E. How democratic is the US? How has democracy been advanced and been undermined in our history, and why?							
F. How & why has America changed? When has it been evolution and when revolution? Which debates are timeless and which new? Healthy or unhealthy?							

In this planning tool the teacher considers which topic best fits which question(s) and skill(s):

- pre-columbian era
- colonization
- pre-revolution
- Revolution
- Constitution
- Expansion
- Industrial Revolution
- Civil War
- Reconstruction
- Immigration
- Progressive era
- World War I
- World War II
- Cold War
- Civil Rights
- Vietnam
- Fall of Communism

Key transfer goals in doing history Essential Q's of US History	1.dentify and evaluate the validity and usefulness of sources, primary and secondary	2. apply an understanding of the past to an analysis of the present and a prediction of the future	3.analyze and synthesize conflicting historical accounts & inter-preta-tions	4.demonstrate perspective in considering other narratives, interpretations, arguments	5.critique the work of other historians; identify slant, bias, distortion, oversight, and mis-interpretation	6. develop an independent thesis, and support it to construct a sound historical argument	7.construct and defend a historical narrative - *your* story
G. In terms of key policy decisions and new law: What really happens? How important is the 'almighty dollar'? The 'people'? the elite? Religion? Politics? Rights? 'factions'? Media? etc.							
H.What is the American Dream? Is it real or a hoax? What has been its impact, regardless?							
I. What is the pioneer spirit and how has it influenced national politics and international relations? When has it helped us and when has it hurt us?							
J. Why have we fought? When have those fights been just or needed and when wrong or foolish? How did we get in and how did we get out, and why?							
K.Life, liberty & the pursuit of happiness: What does it mean? Are we more or less free than our founders envisioned?							

Framing a Course Using Essential Questions

Biology **Key Topics** **Essential Questions**	The Cell	Heredity	Evolution	Taxonomy	Viruses, Protists, Fungi & Bacteria	Plants	Invertebrates & Vertebrates	Ecology and Interaction	Human Body Systems	Ethics of Biology
What are we made of? What is everything made of? What makes any living thing what it is? What is "alive"?										
How are structure and function related in living things? Why does this creature do this and look like that?										
How are characteristics of living things passed on through generations? What is inherited and how does it happen? What is 'nature' and what is 'nurture'? What's determined and what's an accident? How and in what ways are accidents beneficial?										
What is that creature? How do we know? What's in a name?How should we classify the things around us?										
How do living things obtain and use energy? Coordinate the actions of cells and organs? Move nutrients? Breathe? Manage water, salts, and wastes?										
How much interaction, stress, growth, and change (to individuals and species) is possible, even desirable, biologically?										
What is the evidence for evolution? How much of the controversy is science-based and how much is cultural?										
How do diseases and medicines work? What can biology teach us about human health?										
What analogies have been most helpful in understanding life? How and when do the analogies permit and how and when do they inhibit further understanding?										

Framing a Course Using Essential Questions

French I	1.1 Use oral and written language to provide information, exchange ideas, and explain concepts in formal and informal communications.	1.2 Comprehend the main ideas and significant details in oral and written presentation in the target language.	1.3 Use accurate pronunciation and culturally appropriate gestures to clarify meaning and intent in formal and informal situations.	1.4 Determine when the comprehension of language surpasses the ability to produce it, and use circumlocution to successfully communicate messages.	3.1 Analyze how linguistic elements are used to convey meaning in the home and target languages.	3.2 Analyze how grammatical structures of the target language correlate to the home language.
Essential Questions / **Key Topics**						
What are the similarities and differences between French and English? How can English help me learn French? How can it hold me back?						
What strategies can help me to retain as much as possible in long-term memory?						
How can I use context to understand words I do not know? What cues do I listen and watch for before I respond?						
What are key rules for making sense of the gender of nouns, pronunciation, syntax?						
What do I do when I am stuck? How can I keep the conversation going?						
How can body language help or hinder my ability to communicate or understand?						
How can I sound more like a native? What do i want to avoid as much as possible?						
What is it like to be a "foreigner"? What are its benefits, given the discomforts?						
How can I describe the people and culture without stereotyping them?						

Thinking Through Questions

toward answers

toward more questions

I — *Leading:* Questions seeking "the" correct or desired straightforward answer.

How many people went west? How many survived?

What were the obstacles and how were they overcome?

III — *Exploratory:* Questions meant to yield varied and interesting possibilities.

What was common to the people who made it or did not make it west?

Why do people leave home?

Is it possible to be a pioneer anymore?

What were the most common motives to the pioneers heading west? What are the common motives for all "pioneers"?

In what ways can we and our families be thought of as pioneers?

What other groups have we studied that might be thought of as pioneers?

II — *Guiding-Essential:* Questions aiming at discovery of an appropriate – but unobvious – understanding.

IV — *Open-Essential:* Questions aiming at raising ***more*** questions and issues.

Cornerstone Assessments in Writing (6-12)

GREECE CENTRAL SCHOOL DISTRICT, NY

GRADE	Expository	Persuasive	Literary Analysis	Creative/ Expressive
Grade 6	Research report	Position paper	Literary essay on setting or conflict	Original myth
Grade 7	Autobiography	Policy evaluation	Literary essay on character	Persona writing
Grade 8	Research report	Problem/ solution essay	Literary essay on symbolism	Narrative fiction
Grade 9	Cause/effect essay	Editorial	Analysis of multiple literary elements	Poetry
Grade 10	Research report	Social issue essay	Critical Lens essay	Historical Persona
Grade 11	Definition essay	Argumentative essay	Comparative genre essay	Parody/satire
Grade 12	Research paper	Position paper	Response to literary criticsm	Irony

Creating Cornerstone Assessments Tasks: Idea Starters in Mathematics

Types of Authentic Mathematical Applications	**Task Ideas**
Create a mathematical model/representation of complex physical phenomena (e.g, quantity, size, rate, change).	
Data Analysis: o Observe _____ o Collect _____ o Measure _____ o Record _____ o Display _____ o Analyze data _____	
Make & justify predictions or decisions based on pattern analysis (e.g., Which team will win the NBA playoffs in 2007?)	
Design a physical structure in response to a need or problem (e.g., a 3-dimensional shipping container to maximize volume and safety).	
Evaluate mathematical/statistical claims (e.g., "Nine out of ten dentists recommend....").	
Other: _____ _____	

Camper Name: Group / Team Name:

Present Level: New Level: Instructor:

Level A SEAHORSE	Comment	Level II ANGELFISH	Comment	Level IV TUNA	Comment
1. Pool rules and basic water safety 2. Blow Bubbles 3. Jump from the side with the aid of instructor 4. Back float with aid of instructor 5. Flutter kick with kickboard from wall to instructor 6. Adjustment to water **Level B STARFISH** 1. Pool rules and basic water safety 2. Blow Bubbles 3 Bobs 4. Prone glide to instructor 5. Back float –10 seconds 6. Front float 5-10 seconds 7. Flutter kick 1 width with kickboard, blowing bubbles 8. Jump from side 9. Swim 3-4 strokes to instructor, arms OUT, Face IN **Level I SUNFISH** 1. Pool rules and basic water safety. Rescue component: Rescue Assist 2. Blow Bubbles 3 10 Bobs 4. Prone glide 10 seconds, face submerged 5. Front glide with kick 6. Front float, 10 seconds 7. Flutter kick with kickboard, 25 yards 8. Freestyle (front crawl) 10 feet, arms out of the water 9. Back glide 10 seconds 10. Back float 20 seconds 11. Jump from side, deep water		1. Pool rules and basic water safety Rescue component: Rescue Assist 2. Bobs 3. Open eyes underwater 4. Prone glide/float 5. Freestyle, rotary breathing, 25yards 6. Flutter kick with rotary breathing, 25 yards 7. Back float, 1 minute 8. Backstroke, 1 width 9. Jump from side, deep water 10. Knee dive 11. Survival float, 1 minute 12. Treading water, 1 minute **Level III BLUEFISH** 1. Pool rules and basic water safety. Rescue component: Tire Buddy System 2. Retrieve object from 5 feet 3 Bobs 4. Freestyle with rotary breathing, 25 yards 5. Combination Swim: 25-ft. freestyle, 25 ft. backstroke, continuous 6. Freestyle 25 ft., tread water 30 seconds, return to side 7. Flutter kick with rotary breathing, 25 yards 8. Standing dive: Minimum depth of pool—feet 9. Backstroke, 25 yards 10. Introduce elementary backstroke 11. Survival float, 3 minutes		1. Pool rules and basic water safety. Rescue component: Tire Buddy System 2. Rules, deep water 3. Underwater swim, 25 feet 4. Treading water, 6 minutes 5. Elementary Backstroke 6. Head first surface dive 7. Survival float, 7 minutes 8. Freestyle with "S" pull 9. Breast stroke 10. Swim 150 yards: Freestyle, Backstroke, Breaststroke, 50 yards each **Level V MANATEE** 1. Pool rules and basic water safety. Rescue component: Tire Rescue Tube 2. Freestyle 200 yards endurance swim, nonstop 3. Survival float, 15 minutes 4. Treading water, 10 minutes 5. Open turns, all strokes 6. Backstroke, "S" pull 7. Butterfly, dolphin kick, arms out of the water **Level VI OMGA** 1. Pool rules and basic water safety. Rescue component: Approach Stroke 2. Freestyle, 200 yards, rotary breathing, "S" pull 3. Backstroke 200 yards, "S" pull 4. Breast stroke 200 yards, with correct frog kick and arm pulls, 5. Sidestroke 50 yards 6. Butterfly 25 yards, dolphin kick, arms out of the water 7. Flip turn 8. Feet first surface dive	

Common Analytic Rubric for World Language

Level 2 Speaking Tasks

Comprehensibility

1 -- Responses barely comprehensible
2 -- Responses mostly comprehensible, requiring interpretation on the part of the listener
3 -- Responses comprehensible, requiring minimal interpretation on the part of the listener
4 -- Responses readily comprehensible, requiring no interpretation on the part of the listener

Fluency

1 -- Speech halting and uneven with long pauses or incomplete thoughts
2 -- Speech choppy and/or slow with frequent pauses, few or no incomplete thoughts
3 -- Some hesitation but manages to continue and complete thoughts
4 -- Speech continuous with few pauses or stumbling

Pronunciation

1 -- Frequently interferes with communication
2 -- Occasionally interferes with communication
3 -- Does not interfere with communication
4 -- Enhances communication

Vocabulary

1 -- Inadequate and/or inaccurate use of vocabulary
2 -- Somewhat inadequate and/or inaccurate use of vocabulary and too basic for this level
3 -- Adequate and accurate use of vocabulary for this level
4 -- Rich use of vocabulary

Grammar

1 -- Inadequate and/or inaccurate use of basic language structures
2 -- Emerging use of basic language structures
3 -- Emerging control of basic language structures
4 -- Control of basic language structures

Source: Fairfax County, VA Public Schools
http://www.fcps.k12.va.us/DIS/OHSICS/forlang/PALS/rubrics/index.htm

Learning Goals and Teaching Roles

Three Interrelated Learning Goals →	ACQUIRE	MAKE MEANING	TRANSFER
	This goal seeks to help learners *acquire* factual information and basic skills.	This goal seeks to help students *construct meaning* (i.e., *come to an understanding)* of important ideas and processes.	This goal seeks to support the learner's ability to *transfer* their learning autonomously and effectively in new situations.
Teacher Role/ Instructional Strategies *Note: Like the above learning goals, these three teaching roles (and their associated methods) work together in pursuit of identified learning results.*	**Direct Instruction** In this role, the teacher's primary role is to *inform* the learners through explicit instruction in targeted knowledge and skills; differentiating as needed. *Strategies include:* • diagnostic assessment • lecture • multi-media presentation • advanced organizers • graphic organizers • questioning (convergent) • demonstration/ modeling • process guides • guided practice • feedback, corrections, • differentiation (e.g.,sub-grouping, product/process choices, tiered lessons).	**Facilitative Teaching** Teachers in this role engage learners in actively processing information and guide their inquiry into complex problems, texts, projects, cases, or simulations; differentiating as needed. *Strategies include:* • diagnostic assessment (misconception) • using analogies, • graphic organizers, • questioning (divergent) and probing • concept attainment • inquiry-oriented approaches • Problem-Based Learning • Socratic Seminar • Reciprocal Teaching • formative (on-going) assessments • understanding notebook • process-related feedback/ corrections m rethinking and reflection promps • m differentiation instruction	**Coaching** In a coaching role, teachers establish clear performance goals, supervise on-going opportunities to perform (independent practice) in increasingly complex situations, provide models and give on-going feedback (as personalized as possible). They also provide "just in time teaching" (direct instruction) when needed. *Strategies include:* • on-going assessment, • providing specific feedback in the context of authentic application • conferencing • prompting self assessment and reflection

Learning Goals and Student Roles

Three Interrelated Learning Goals →	ACQUIRE	MAKE MEANING	TRANSFER
	In order to *acquire* knowledge and skills, learners need to: • listen • read • view • respond • take notes • ask questions • use mnemonics • link to prior knowledge • compare (simple) • create non-linguistic representations • practice dscrete skill • complete classwork and homework • self assess simple task • set learning goals • employ productive habits of mind	In order to *make meaning* (i.e., come to an understanding) of important ideas and processes learners need to: • listen, read, and view critically • respond thoughtfully • take reflective notes • critically question • compare • make inferences • create analogies • make connections • create non-linguistic representations • rehearse/practice • self assess • reflect on their understanding • set learning goals • employ productive habits of mind	In order to develop the capacity to *transfer* their learning, students need to: • apply their learning in novel and increasingly complex situations. • observe the results • listen to and act on feedback • engage in focused practice • re-try • refine • rethink • re-try • revise • reflect on performance • revise • employ productive habits of mind

Stage 3: Coding instruction and learning activities.

A = acquiring basic knowledge and skills M = making meaning T = transfer

MATH Unit on Measures of Central Tendency
Essential Question: **What is fair - and how can math help us answer the question?**

1. Refer to essential question, first part - What is 'fair'? What is 'unfair'? **M**

2. Introduce the road-race problem (see next page). Which 7th-grade class section won the race, given the results? A small-group inquiry, followed by large-group discussion of results **M, T**

3. Teacher informs students about the mathematical connections derived from the problem analysis, and lays out the unit and its culminating transfer task **A**

4. In small-group jigsaw, students share their answers to the INQUIRY sheet, then return to their team to generalize from all the small-group work. (see sample inquiries, below) **M**

   - When is it deemed 'fair' to use majority vote and when is it not fair? Why? What might be fairer?
   - Why is is supposedly fair to have apportioned Representatives yet 2 Senators from each state? What might be fairer?
   - What are fair and unfair ways of representing how much money the average worker makes, for purposes of making government policy?
   - What is a fair way to rank many teams when they do not all play each other?
   - What is a fair way to split up limited food among hungry peeople of very different sizes?

5. Teacher connects results to the next chapter in the textbook - measures of central tendency - mean, median, mode. **A**

6. Students practice calculating each type of measure **A**

7. Teacher gives quiz on mean median mode from textbook **A**

8. Teacher leads a review and discussion of the quiz results **A M**

9. Transfer task worked on in class and at home: What is the fairest possible grading system for use in this class? **M T**

10. Individuals and small teams present their grading policy recommendations and arguments. **M T**

11. Each student writes a reflection on the essential question for the unit **M**

From "Facts" to "Understandings" - Generalizing & Asking "What if...?"

Common pioneers terms:

hearthstone	windmill	whicker
gopher	zinnias	paddock
woodchuck	ladder	nasturtiums
bonnet	biscuit	horses
squall	kettle	meadowlark
mica	axe	hailstones
petticoat	overalls	harvest
tumbleweed	wagon	churn
pitchfork	hammer	suspenders
lantern	saw	plow

1. What inferences about pioneer life can you draw?

2. Write a sentence using these words, speaking as –

- **a member of a pioneer family**
- **a Native American**
- **a government soldier**

Adding Up the Facts: Generalizing & Validating

Use the following worksheet to look at a set of facts or data together. What inferences can you make or conclusions can you draw from "adding up the facts"?

Many pioneers, especially children, died from disease.

Much hard work was required to settle new land - clearing fields, constructing shelter, etc.

\+

Settlers faced attacks by Native American tribes on whose lands they travelled or settled.

What's your "SUM"-mary?

How might you test it?

Inference Equations: 2 Examples

So, who *is* Holden Caulfield? Given only what he tells us about himself – and THAT is a bit problematic! – what can we infer from the 'clues' in ***Catcher in the Rye*** about who he really is?

Clues from what Holden says	What I know about people and situations	So, I infer or conclude that...

While reading, I was able to infer that...	Support for my inference is on page...	Text + my thinking & experience = inference: I was able to make and support this inference because...

Comparison Matrix with Inferencing

	assessment formats		
Dimensions for comparison:	selected-response	performance assessment	portfolio assessment
key features	Students select from a set of alternatives. Typically, there is one "best" answer.	knowledge of facts, concepts and discrete skills	Portfolios contain a collection of students' work over time.
appropriate for assessing:	knowledge of facts, concepts and discrete skills	the application of knowledge, complex processes, and reasoning	the process and progress of learning over time, reflected in collected products
scoring process	responses are scored using an answer key or machine (e.g., Scantron)	student products and performances are judged against criteria (e.g., rubric)	portfolios are typically reviewed against a set of criteria (product, process and progress)
reporting methods	typically reported in terms of the number or % correct	typically reported as a rubric score with descriptions of the performance level(s)	varied: e.g., written reports, checklist, conferences, student self assessment

Inference or conclusion: Different types of assessments provide different information. Each format has strengths and limitations. The assessment format needs to match the learning goals and the purpose of the assessment.

Coming to Understanding

Learners must be coached in, and through a gradual release of responsibility, eventually be able on their own to use these understanding-related 'moves' effectively:

1. **Question the 'text':** What is the point? What is 'between the lines'? What lies under the surface? What is unsaid but intended? What is the purpose here?
2. **Test/critique/validate claims:** What's the evidence? What's the logic? What is being assumed? Can I confirm this? How might this be proven?
3. **Compare and contrast:** How are these alike, different? What does this remind me of? To what is this analogous? What are the limits of the analogy?
4. **Generalize and extend/develop a thesis:** What's my theory? What is a defensible interpretation? What is my claim and how can I back it up?
5. **Adapt what you know to specific contexts and challenges:** Given what I know, how should it be used in this *particular* situation? What does this purpose/audience/context call for?
6. **Break it down into its elements:** What is this made of? What are the key parts? How does this work? What do we know for sure? What's the underlying framework or logic here? What are the key concepts? What are the most sensible or logical steps for accomplishing the task?
7. **Monitor and alter performance to achieve goals:** How should I adjust, given the goal and the feedback? What feedback do I need 'early and often', and how will I get it?
8. **Problem clarify:** What is really the problem here? What are the key variables? What is cause and what is effect? What might only be correlation and not cause? Whose interests are at stake here, with what implications? Why did they do that? Why might they have done that? If that is the problem, how can I think backwards from a possible solution to it?
9. **Be creative, flexible, and empathetic as a thinker:** Ask: 'What if…?' or 'How might that be so?' 'There must be more to it than that.' 'There has to be another way to look at this.'
10. **Infer and identify likely causes/effects:** Why did this happen? What is likely to occur in the future? How is this likely to end?

What then were the causes of the American Revolution? It used to be argued that the Revolution was caused by the tyranny of the British government in the years following the Seven Years War. This view is no longer acceptable. Historians now recognize that the British colonies were the freest in the world…

The French menace was removed after 1763 and the colonies no longer felt dependent on England's aid. This did not mean that they wished for independence. The great majority of the colonists were loyal, even after the Stamp Act. They were proud of the Empire and its liberties…In the years following the Stamp Act a small minority of radicals began to work for independence. They watched for every opportunity of stirring up trouble….The radicals immediately seized the opportunity of making a crisis and in Boston it was this group who staged the Boston Tea Party…. In the Thirteen Colonies the Revolution had really been a civil war in which the whole population was torn with conflicting loyalties. John Adams later said that in 1776 probably not more than one-third of the people favored war.

– from a *Canadian* US History textbook

from a biology final exam:

1. Local drivers are known for their indifference to pedestrians, typically using them for target practice to hone their driving skills. Joe Biology had a close encounter with just such a driver on his way to last year's exam. As he stepped off the curb to cross the street he noticed a red Mazda speeding directly at him. Filled with terror, he froze for an instant, but managed to consciously jump back on the curb, narrowly avoiding the oncoming car.

a. Describe how and over what pathways the visual information was transmitted to and processed by the brain.
b. Beginning at the brain, describe the motor and cardiac response to this terrifying experience. Include in your description the neural pathways, muscles and organs involved.
c. Unfortunately, when Joe jumped to avoid the car he lost his balance and fell, breaking his wrist. He also sustained a small laceration on his hand. Describe the cells involved and their function in repairing these wounds

2. Your government decides it wants to harvest the rare and commercially important snail *Helix memoresus* for its memory-enhancing mucus. The government decides to adopt a fixed quota harvesting policy.

As an expert naturalist, explain to the myopic politicians the potential problems of such a policy: What advice would you give about how to set the harvest and why?

3. You find that the *Glaucium flavum* has a population on Nantucket Island that is significantly larger than those on the Mass. mainland. You find the difference is due to growth rates. The difference in growth rate may be due to genetic differentiation or environmental differences.

• Design a field experiment to arbitrate between these hypotheses.

from a math exam:

2 tanks, capacities 50 gals. and 100 gals., are connected by pipes. At times t = 0 they are both full. The first contains 20 lbs. of salt, the 2nd contains 10 lbs. of salt. Pure water flows into tank #1 at 5 gals. / min. The outflow goes to tank #2; outflow from

tank #2 leaves the system. Assume perfect mixing; ignore pipe capacity.

• Find the amount of salt in tank #2 as a function of time. At what time is this amount greatest?

from an English exam:

Freshman Poetry

> As to twentieth century poetry... it will, I think, move against poppy-cock, it will be harder and saner, it will be ... 'nearer the bone'. It will be as much like granite as it can be, its force will lie in its truth... I want it so, austere, direct, free from emotional slither."
>
> - Ezra Pound, 1912

How has Pound's notion of modern poetry manifested itself in the modern poems we have read?

Has his prediction come true?

- from Harvard freshmen exams

Dallas-Fort Worth students struggle with TAKS' short-response written test

09:16 AM CDT on Sunday, July 20, 2008

By LAURIE FOX and HOLLY K. HACKER / The Dallas Morning News

A small part of the high school language arts TAKS tests has become a sinkhole for even the state's best students. Three short-response questions require students to stretch their brains by generating clear, reasonable ideas from a reading selection.

Then they must support those ideas with evidence from the text in a well-written response.

It's a challenge that's vexing high school students and their teachers.

Students are passing the ninth-, 10th- and 11th-grade language arts TAKS at higher rates than ever. Some even post near-perfect passing rates.

But on the short-response portion, fewer than half of North Texas students pass.

In Highland Park ISD, for example, every 11th-grader passed the overall language arts TAKS. But just less than half wrote satisfactory answers on the short-response portion. The section trips up students across the state, from low-performing districts to high-achieving ones.

Some educators and testing experts say the low scores reveal a troubling lack of critical thinking and communication skills.

"Can your kids identify and state a main idea? If not, you need to teach them strategies to think through the text," said Patricia Mathes, director of Southern Methodist University's Institute for Reading Research in Dallas. "The real issue is not waiting until high school to teach these skills. If we teach our kids well, they will do well on these tests."

But some classroom teachers are frustrated, saying they teach the material the way they've been trained. Scoring on that section is too tough, they say, and doesn't truly measure what students know.

thinking through a unit on friendship

In order to make the unit go deep and be meaningful, you must consider -

Who is a true friend? Perspectives:
- A so-called friend betrays a friend
- A so-called friend is just a fair-weather friend
- Someone who was thought to be an enemy was really in the end a great friend
- Someone acts like a true friend but is unappreciated for doing so

Who can be a friend?
- Can teachers, parents, elders, authorities be friends?
- Can lovers be friends, and friends be lovers?
- 2 people who are completely different; can they be friends?

How is friendship tested – and will the test deepen it or end it?
- Adversity – poverty/threat to survival/competition
- conflicting loyalties – peer/social/familial pressure

What do friends (or the absence of friends) cause us to feel, do, or be like?
- The power of friendship to make us better people
- Loneliness hurts, and too limited a friendship holds us back

"Spring" from Frog & Toad Are Friends

Frog ran up the path to Toad's house. He knocked on the front door. There was no answer. "Toad, Toad," shouted Frog, "wake up. It is spring!"
"Blah," said a voice from inside the house.
"Toad! Toad!" cried Frog. "The sun is shining! The snow is melting. Wake up!"
"I am not here," said the voice.
Frog walked into the house. It was dark. All the shutters were closed. "Toad, where are you?" called Frog.
"Go away," said the voice from a corner of the room. Toad was lying in bed. He had pulled all the covers over his head.
Frog pushed Toad out of bed. He pushed him out of the house and onto the front porch.
Toad blinked in the bright sun. "Help!" said Toad. "I cannot see anything."
"Don't be silly," said Frog. "What you see is the clear warm light of April. And it means that we can begin a new year together, Toad.
Think of it," said Frog, "We will skip through the meadows and run through the woods and swim in the river.

In the evenings we will sit right here on this front porch and count the stars."
"You can count them, Frog," said Toad. "I will be too tired. I am going back to bed."

Toad went back into the house. He got into the bed and pulled the covers over his head again.

"But, Toad," cried Frog, "you will miss all the fun!"
"Listen, Frog" said Toad. "How long have I been asleep?"
"You have been asleep since November," said Frog.
"Well then," said Toad, "a little more sleep will not hurt me. Come back again and wake me up at about half past May. Good night, Frog."
"But, Toad,' said Frog, "I will be lonely until then."
Toad did not answer. He had fallen asleep.

Frog looked at Toad's calendar. The November page was still on top.
Frog tore off the November page.
He tore off the December page.
And the January page, the February page, and the March page.
He came to the April page. Frog tore off the April page too.
Then Frog ran back to Toad's bed. "Toad, Toad, wake up. It is May now."

"What?" said Toad. "Can it be May so soon?
"Yes," said Frog. "Look at your calendar."
Toad looked at the calendar. The May page was on top.
"Why, it *is* May!" said Toad as he climbed out of bed.
Then he and Frog ran outside to see how the world was looking in the Spring.

Quotes about friendship & friends

Friend – a person known well to another and regarded with liking, affection and loyalty.
– Collins English Dictionary

When the character of a man is not clear to you, look at his friends.
Japanese Proverb

Go through your phone book, call people and ask them to drive you to the airport. The ones who will drive you are your true friends. The rest aren't bad people; they're just acquaintances.
Jay Leno (1950 –)

You can make more friends in two months by becoming interested in other people than you can in two years by trying to get other people interested in you.
- Dale Carnegie

In the end, we will remember not the words of our enemies, but the silence of our friends.
- Martin Luther King Jr.

Treat your friend as if he might become an enemy.
Publilius Syrus (~100 BC), Maxims

A friend is a gift you give yourself.
– Robert Louis Stevenson

Two are better than one; because they have a good reward for their labour. For if they fall, the one will lift up his fellow: but woe to him that is alone when he falleth; for he hath not another to help him up.
– Bible: Ecclesiastes

What is a friend? A single soul in two bodies.
- Aristotle

Without friends no one would choose to live, though he had all other goods.
- Aristotle (384 BC – 322 BC), Nichomachean Ethics

From a supervisor in a district:

Last year, while conducting a teacher observation, I experienced the following scenario:

I was in a second grade classroom where students were studying countries of the world. The district curriculum called for students to know and understand a variety of cultures, so the four second grade teachers decided to each focus on a different country. They introduced students to different aspects of each country and students did some light research in the library on a country. Each of the four classrooms were decorated with artifacts from the featured countries and simulated a country in which the students could visit and learn about. Students were able to travel to each country while carrying a "passport."

On this particular day, students from a visiting class entered with their passports the classroom decorated to simulate the country of Switzerland. Students had visited the simulated Switzerland the day prior, listening to the teacher talk about resources the country was known for such as cheese, chocolate, The Swiss Alps for tourism, and dairy. They had learned that some cows wore a type of bell around their necks so dairy farmers could hear them on the mountainsides and in the fields. The activity on this day was for students to take turns creating the cowbell in small groups with the teacher while the rest of the class colored sheets of paper that pictured the resources discussed the day before.

I scripted the activities, watching the teacher repeatedly call up groups of 4 and 5 students. The teacher and students methodically covered Styrofoam cups with aluminum foil and carefully cut necklace-sized pieces of yarn to string the bells. The students at the table and those working at the desks were busy the entire 45 minutes - coloring, manipulating foil, and stringing yarn. Students were fully engaged. The teacher was so proud of the students and all the Swiss cowbells they produced by the end of the class period.

The next day during my post-conference with the teacher, was asking her about the curriculum goal she was addressing. Sure enough, she could not tell me which one it was. I delicately spoke to her about how I felt making cow bells was not very "meaty" and how I felt that for second graders color-

ing and making foil bells was more of a kindergarten activity. We also discussed the use of time and how it took four days to make bells with four classes of students. I offered suggestions on how she could improve the unit, perhaps adding a journaling activity, or a reflection piece where the students could write about their experiences visiting the four countries. She offered some of her own ideas as well. I felt the post conference went well and THOUGHT we reached some mutual understanding on making cowbells. I was looking forward to a new and improved unit next year…..

Fast forward to this year…. I was doing walk-abouts and entered the same second grade classroom. I was in Switzerland once again. And what were we making today? Cow bells! I had to chuckle when I saw a group of second graders walking to the bus with foil bells around their necks. Moo.

From the *American Diploma Project*:

- More than 70 percent of HS graduates go to two- and four-year colleges, but at least 28 percent of those students immediately take remedial English or math courses.

- The California State University system found that 59 percent of its entering students were placed into remedial English or math in 2002.

- While a majority of high school graduates enter college, fewer than half leave with a degree.

- The courses students take in high school are more predictive of success
- than family income and race.

- More than 60 percent of employers question whether a high school diploma means that a typical student has learned even the basics, and they rate graduates' skills in grammar, spelling, writing and basic math as only "fair" or "poor."

- Nearly half the states require students to pass exit exams to graduate, but these exams are generally pegged to 8th and 9th grade material, rather than reflecting the knowledge and skills students must acquire by the time they complete high school.

- A majority of workers give high schools a grade of C, D or F for their success in preparing students for success on the job.
- They rate literacy and critical-thinking skills as much more important than job-specific or computer skills.

  "If they can write, I'll take them." – a power plant manager

Burlington High School – English Department

Mrs. Anne Ford

060 Drama

I. Course Overview:

"Knowing what sort of person you could become is very important, because the pressures and the corrupting influences are pretty strong." "All art is autobiographical. The pearl is the oyster's autobiography." These two quotations, from Vanessa Redgrave and Federico Fellini respectively, speak to one of the guiding principles of this Drama course. Before one can fully engage in drama, one must know oneself. In order to create memorable characters, we must first understand the driving forces behind those characters. This course strives to help students understand their own characteristics so that they may explore more deeply how playwrights, directors and actors bring characters to life. As Ellen Barkin has said; "Acting is a matter of giving away secrets." This course is a hands-on workshop where all students will be required to engage in the four main aspects of drama – reading, acting, directing and writing.

II. Successful Learning:

To insure success in this class, the student must:

- Report to class on time.
- Come prepared with the homework and all necessary materials, including journals, scripts, and writing utensils.
- Be prepared to engage in theatre games, acting exercises and discussions.
- Take good notes in class.
- Prepare all assignments carefully and on time.
- Actively participate in group and class discussions, ask questions, and be a risk-taker.
- Be attentive, curious, and diligent.
- Give a dedicated effort – be concerned with learning before grading.
- Don't be afraid to ask for help!!! Come for extra help when necessary.
- Be respectful and courteous to each other and the teacher.
- Show respect in the classroom for the sharing of diverse ideas.

III. Student Learning Expectations:

By the completion of this course, successful students will be able to:

- Create, communicate, and produce memorable characters and scenes
- Communicate orally
- Read critically
- Demonstrate self-control and respect for all individuals
- Pursue/participate in modes of artistic and creative expressions
- Acquire academic and social skills that foster lifelong learning and responsible citizenship

IV. Expected Outcomes:

At the completion of this course, the student will have explored the following:

- What is "Drama"?
- What is a "Performance"?

- What was the role of drama in the past? What is the role of drama in today's society?
- How can a character be brought to life by an actor? By a playwright or screenwriter? By a director?
- What can we learn about human nature from analyzing various forms of drama?
- How do playwrights and directors portray heroes and villains? What are the differences?
- What is The Stanislavski System?
- What is meant by acting from outside-in vs. acting from inside-out?
- What are circles of concentration?
- What are objectives and super-objectives?
- What is sensory recall?
- What is subtext?
- What is a beat? What is a wash, and how can it be used effectively to advance a performance?
- What personal connections can we make to characters that we read? What personal connections can we highlight in characters that we write?

I. Topics/Content:

Areas covered include:

- Readings: There is no specific text for the class; however, students will read selections from *William Shakespeare, Sam Shepard, Tom Stoppard, Lorraine Hansberry, Anton Chekhov* and others.
- Writing: During the first term, student writing will be confined to their drama journals, which should be updated on a daily basis. During the second term, students will explore what it means to be a playwright by writing scenes.

I. Assessing Progress: Students will be assessed on their work in class, their drama journals, and on their performances and projects.

Term averages are calculated using the following percentages:

Performances & Projects	**40%**
Drama Journal	**35%**
Class Participation & Collaboration	***25%***

II. Classroom Expectations: The rules in the student handbook apply.

Cheating/Plagiarism: No form of cheating or plagiarism will be tolerated. For any infraction of cheating or plagiarism (including the first), the student will receive a zero on the assignment or assessment, and parents/guardians will be notified, as per the student handbook.

Class Participation & Collaboration: Students will receive a weekly class participation grade. Class participation encompasses both the little things and the big things. Attendance is crucial for success, and students are expected to arrive on time, fully prepared (homework done; writing implements, books and notebooks present) for the day's work. Students should be ready and willing to work both individually and in groups. Deviation from these will result in a lowered class participation grade. Cutting class is not tolerated. The first cut class will result in a failing class participation grade for that week. For any subsequent infractions, the student will receive a failing class participation grade for the term.

All homework assignments, test/quiz dates and due dates of major writing assignments are listed on the board and on the website for each class. Students are expected to take responsibility for keeping up with their assignments when they are absent and completing makeup work promptly.

Our English classroom is a community. The rules of this community are simple:

- ★ Respect yourself.
- ★ Respect all others.
- ★ Respect the work that we do.

III. Homework:

Major Assignments: All papers, projects and other student works will have assigned due dates. The writing assignment is due at the *beginning of class* on that due date. For all major assignments, **10% credit will be deducted from the final grade for each class period that the assignment is late**. Students who are absent the day that an assignment is due are required to pass in that assignment at the beginning of class on the first day that they return to school.

Daily Assignments: The Drama Journal grade accounts for over one-third of the term average. Therefore, keeping up with entries is crucial to the student's success. Journals will be collected on a regular basis and will be assessed at that time.

IV. Make-up Policy: Students who are absent the day that an assignment is due are required to pass in that assignment on the first day that they return to school. Please understand that it is very difficult to make up major performances, so please make every effort to be in class on the day that you have a major performance scheduled.

Assignments: Students are responsible for completing any work that is assigned while they are absent. All assignments will be listed on the class website. It is the responsibility of the absent student to collect these materials before or upon his or her return and complete the assignments in a timely fashion (within one or two days). If a student is absent for a longer period of time, the student should see me upon his or her return to discuss an appropriate timeline for completion of assignments.

Students who are absent the day that an assignment is due are required to pass in that assignment on the first day that they return to school.

Students who are absent sometime between the date that an assignment is given and the due date of that assignment do not receive extra time to complete the work.

V. Course Materials: All students are required to have the following each day in class:

- ★ Pen or pencil
- ★ Drama Journal (the first one is provided by me)
- ★ The current scene (if applicable)

VI. Additional Information: I encourage students to see me for extra help or to discuss any concerns that they may have. I am available every day before school and after school by appointment in Room 217a. I can be reached by email at ford@burlington.mec.edu or by phone at 781-270-2934. My website is http://www.mrsford.com

"I don't invent characters because the Almightly has already invented millions. Just like experts at fingerprints do not create fingerprints but learn how to read them."

~Isaac Bashevis Singer

from the NEASC self-assessment materials for accreditation:

STANDARD #2: The curriculum, which includes coursework, co-curricular activities, and other school-approved educational experiences, is the school's formal plan to fulfill its mission statement and expectations for student learning. The curriculum links the school's beliefs, its expectations for student learning, and its instructional practices. The strength of that link is dependent upon the professional staff's commitment to and involvement in a comprehensive, ongoing review of the curriculum.

Indicators:
1. Each curriculum area shall identify those school-wide academic expectations for which it is responsible.
2. The curriculum shall be aligned with the school-wide academic expectations and shall ensure that all students have sufficient opportunity to practice and achieve each of those expectations.
3. The written curriculum shall:
- prescribe content;
- integrate relevant school-wide learning expectations;
- identify course-specific learning goals;
- suggest instructional strategies;
- suggest assessment techniques including the use of school-wide rubrics.

4. The curriculum shall engage all students in inquiry, problem-solving, and higher order thinking as well as provide opportunities for the authentic application of knowledge and skills.
5. The curriculum shall:
- be appropriately integrated;
- emphasize depth of understanding over breadth of coverage.

6. The school shall provide opportunities for all students to extend learning beyond the normal course offerings and the school campus.
7. There shall be effective curricular coordination and articulation between and among all academic areas within the school as well as with sending schools in the district.
8. Instructional materials, technology, equipment, supplies, facilities, staffing levels, and the resources of the library/media center shall be sufficient to allow for the implementation of the curriculum.
9. The professional staff shall be actively involved in the ongoing development, evaluation, and revision of the curriculum based on assessments of student performance in achieving the school's academic expectations and course-specific learning goals.
10. The school shall commit sufficient time, financial resources, and personnel to the development, evaluation, and revision of curriculum.
11. Professional development activities shall support the development and implementation of the curriculum.

What to ask and look for, in relation to each indicator:

Indicator 1
Each curriculum area shall identify those school-wide academic expectations for which it is responsible.
What to Look for:
Using the mission statement and the definitions of the academic expectations, has each department/curriculum area identified those school-wide academic expectations for which it has responsibility? Has each department/curriculum area determined when and where students will learn, practice, and be assessed on each of these expectations?

- each subject area has its own curriculum document(s) indicating which school-wide expectations are being addressed in specific courses (or other curriculum-related programs) and clearly identifying the learning experiences required to meet each expectation
- each subject area assesses student achievement of the school-wide expectations for which it has assumed responsibility by using school-wide rubrics

Indicator 2
The curriculum shall be aligned with the school-wide academic expectations and shall ensure that all students have sufficient opportunity to practice and achieve each of those expectations.
What to Look for:
Do all students have opportunities to practice and achieve each of the school-wide academic expectations?

- a core curriculum is required of all students that addresses all of the school-wide academic expectations
- the design of the curriculum ensures that each student is provided with the learning experiences necessary to achieve the school-wide academic expectations at the desired level
- when appropriate, alternative paths/programs and time options are available to those students who need significant additional support or time to meet the expectations (e.g., night school, summer school, or Saturday programs)
- ancillary support mechanisms are in place to help all students achieve the expectations (e.g., teachers are available to provide extra help; learning centers are open to provide support both during and after school; tutoring is available)

Indicator 3
The written curriculum shall:

- prescribe content;
- integrate relevant school-wide learning expectations;
- identify course-specific learning goals;
- suggest instructional strategies;
- suggest assessment techniques including the use of school-wide rubrics

What to Look for:
Are written curriculum documents available in all areas?

- curriculum guides clearly indicate the course content
- curriculum guides identify and integrate relevant school-wide learning expectations

- curriculum guides recommend instructional approaches and assessment techniques for particular courses
- curriculum guides identify course-specific learning goals/expectations

Indicator 4
The curriculum shall engage all students in inquiry, problem-solving, and higher order thinking as well as provide opportunities for the authentic application of knowledge and skills.
What to Look for:
Is the curriculum intellectually challenging and does it provide opportunities for students to authentically apply knowledge and skills?

- all courses, regardless of level, provide students with rigorous and challenging learning experiences which require them to apply, analyze, synthesize, compare/contrast, and evaluate
- the course catalog clearly offers challenging coursework for all students (i.e., there are no courses that "water down" the curriculum for certain "less able" students)
- intellectual rigor is evident in the quality of student work reflecting higher order thinking and problem solving techniques
- students are regularly called upon to demonstrate their growing body of knowledge, skills, ideas, and concepts and to apply them to real life situations:
- writing is done for audiences beyond the classroom (e.g., letters to editors, businessmen, Congress; proposals to government agencies; a literary piece prepared for publication or sent to a college professor for his/her criticism)
- students prepare portfolios of their work to be shared periodically with parents and a panel of outside judges
- project work replaces much teacher-directed learning and leads to formal public presentations to audiences of parents, community people, university-based educators, scientific organizations, etc.

Indicator 5
The curriculum shall:

- be appropriately integrated;
- emphasize depth of understanding over breadth of coverage.

What to Look for:

This particular indicator includes two different elements that should be visible in the curriculum and is, therefore, treated in two sections:
5A: Are efforts made to show *interdisciplinary* connections so that students recognize that knowledge and learning are not isolated within a particular subject area? Likewise, is the curriculum within a given subject area integrated so that basic concepts are shown to be connected and reinforcing of each other?

- math courses are integrated and spiral the basic concepts of algebra and geometry, of logic and statistics, etc. as suggested in most curriculum frameworks and in the NCTM standards
- science courses integrate concepts, skills, and knowledge in the life and physical sciences (earth science, physics, chemistry) as recommended by national science organizations (NSTA, etc.)
- social studies courses incorporate and show the relationships between geography, history,

economics, sociology, etc. rather than acting as discrete courses (e.g., American Cultural Studies instead of American history)

- Humanities courses (rather than discrete courses in English, social studies, or art history) are offered as interdisciplinary opportunities for students to see the connections between literature, history, social culture, the arts, etc.
- interdisciplinary courses or programs are offered (or efforts within existing courses are made) to draw connections between a range of subject areas/disciplines (e.g., environmental literature; calculus and advanced physics; arts and literature; math and music; etc.)
- themes or *essential questions* are used to drive the curriculum and thus encourage interdisciplinary thinking (e.g., Is war inevitable in human society? An interdisciplinary unit focused on this question might ask students to read a war novel in English, analyze the causes of war in social studies, and study human behavior in psychology.)

5B: Is *depth of understanding* valued over *breadth of coverage*? Does the curriculum emphasize higher order thinking and "essential questions"? Does it push all teachers to encourage students to think critically and to "use their minds well"? Are students asked to go beyond purely memorizing information? Are students taught to think inferentially?

It is necessary to find evidence that the school has sought a balance in going beyond state standards and has created opportunities for students to think critically, to spend time in truly understanding complicated concepts, and to demonstrate, perform, or exhibit their knowledge, skills, and understandings.

- *project-based learning* is evident throughout the school
- *essential questions* or themes are used to frame lessons, units, or course descriptions and are found in course booklets, department curriculum documents, handouts to students, or on classroom marker boards
- courses revolve around themes (e.g., "What impact has war had on American society?") rather than chronological coverage (i.e., survey courses) and allow for in-depth research
- all courses allow for in-depth application of concepts to real-life situations
- assessment activities include many opportunities for students to demonstrate *higher order thinking*, not simply rote responses on multiple choice tests (e.g., students are asked to apply information, skills, ideas, and concepts that they have learned to new situations)
- expectations for higher order student learning are posted in classrooms in order to emphasize to students the importance of critical thinking and the level of learning expected of them; these expectations are evident in the curriculum and instruction and are continually reinforced by teachers

Indicator 7

There shall be effective curricular coordination and articulation between and among all academic areas within the school as well as with sending schools in the district.

What to Look for:

Is there effective coordination and articulation of curriculum with sending schools as well as across academic disciplines within the school itself?

- district curriculum guides provide a continuum of student learning expectations and curriculum from grades K-12
- curriculum is aligned across disciplines and within disciplines
- regular formal meetings of curriculum leaders/teachers are held between sending schools and the high school to ensure seamless curriculum articulation
- meetings of school instructional leaders (e.g., department heads or academic coordinators)