

Tools to use with Feedback Assessment

Table of Contents

| | |
|-------------|---|
| P 2 | Sample Letter to Parents |
| P 3 | For students - Secondary V English Course Expectations |
| P 4 | Course Outline |
| P 5 | Response Journal |
| | Writer's Notebook |
| | Tips for Journaling |
| | Guidelines for Self-Evaluations |
| | Product |
| P 7 | Evaluation Rubric for Critical Response |
| P 8 | Evaluation Rubric for Free Verse Poem |
| P 9 | Evaluation Rubric for Literary Essay on time period |
| P 10 | Evaluation Grid |
| P 11 | Reflection and Self Evaluation |

Sample letter to parents

Dear Parent/Guardian,

Your son/daughter is in my Secondary V English course this semester. I am writing to you to explain the course expectations as I believe it is important for parents to know what to expect to see at home as far as schoolwork is concerned. As you know English is a compulsory high school leaving subject and is essential to further studies.

First, all work counts whether it be in class participation, discussions, effort and initiative, ownership and responsibility of their own learning and success, note-taking, conferencing, peer editing, written assignments, self evaluations... I don't ask students to do anything which is not important. I expect students to participate and to complete everything that is asked of them. This is a minimum requirement for success in the course.

As far as formal assignments go, I will be collecting work from students every week. I will alternate formal pieces of writing with their reading journals. Students are expected to read a minimum of 30 minutes every night from a variety of sources such as the newspaper, a novel, the class reader (\$12.00), research material... This reading is then responded to at least once a week in their response journals. Students have the freedom to choose what they read outside the material assigned by me.

As most of the work for this course will be completed or at least begun in class, late work will not be accepted without a legitimate note. I do not believe in grading students with numbers, but through dialogue and written feedback on their process, progress, and work. This takes a lot of time and I cannot be expected to back track, when I am already to move on to the next project. This class will allow for differentiation of study at the student's own level of ability so there will be more time or less time allotted for various students as to due dates, so there really are no excuses for late work.

I encourage you to make sure your child is using their agenda to manage their time and responsibilities. I am committed to the success of each child in my classroom and as such I value your questions or comments. Please feel free to contact me either at the school (450-829-2381), at home (514-765-9711), or by e-mail (marysauve@hotmail.com).

Sincerely,

For students
Secondary V English Course Expectations

As I am teaching this course, the work you do reflects my values as an educator:

1. that you drive your own learning in an inquiry setting: you ask questions, wonder about things, research topics of interest to you, have a point of view and share it, do your work and take pride in it, look things up for yourself, come to class prepared to work and to learn, revisit your notes and your work, take initiative, use class time productively, that you learn how to learn for life.
2. true writing process: you use expressive work (journaling) to get ideas for creative and informative writing which is edited and conferenced over by several people and most of all revised by yourself into a perfected final product which reflects you and of which you can be proud. You always have the option to re-revise and re-do a so-called final product until it meets your standards.
3. a classroom community: you are responsible to yourself, to your peers, to me, and to the school community as a whole in everything that you say and do - the world is not a vacuum, everything we do and say affects others. We should take care and ownership in how we communicate with others as well as be open in sharing ourselves with others to help each other succeed.
4. self monitoring and self-assessment: assignment rubrics or checklists and expectations of performance, when not handed out to you, will be discussed and explained, or you will create your own for individual assignments. The evaluation rubric, which shows the degree to which you have accomplished a task, is constant. The criteria for each assignment are different. It is your responsibility to make sure there is no mystery in your evaluation. That way you will learn from one assignment to the next, improving and learning all the time. If you cannot show this growth, you will fail.
5. portfolios and feedback assessment (no grades will be given): your portfolios will be kept in the classroom and will house final / revised copies of work, self evaluations, conference reports and written comments by me. Your portfolio is the evidence of how you are doing in the course. I do not keep a mark book. How you think you are doing in the course is more important than how I think you are doing. You will know what I think by the feedback I give you. How you respond is up to you and will guide your term-end interview. Always make sure you can justify what you feel you deserve through examining the body of your work in light of the standards for the course.
6. Have a great semester!

Course Outline

This course will be divided into two segments:

1. The impact of historical time periods on their art

In this unit you will be expected to study the history of a time period you choose. Read a classic novel written during that time. Read and respond to a variety of literary and popular texts created in that time or which reflect that time: poetry, short stories, information texts (philosophy and essays), art, music, movies...and investigate the important people of the era. You are expected to link the events and ideologies of a time to the texts that were produced during and about that time.

2. Contemporary issues in literature (includes thesis project)

In this unit you will be expected to read a contemporary novel and study contemporary issues. Write the thesis paper on one of those issues. Examine how contemporary issues you care about are reflected in today's music, movies, poetry, news and information texts, etc. This unit will also include public speaking, like debating and panel discussions as well as a look at modern popular culture.

In addition, throughout the semester you will have required readings from the class text to illustrate the lessons in class. The skills learned during these modeling mini-versions are to be transferred to your independent reading and study during these two units.

Response Journal

This journal is designed to have you thinking about and relating to what you read. The point is for you to show that you have interacted with the text in a thoughtful, deep, and meaningful way. The text made you think and you are showing me how and about what. This is where you get ideas and learn to read more deeply into what is presented to you.

There are many components to thinking about a text:

- paraphrasing
- connecting to events in your life
- critiquing - the author's style: diction, symbolism, characterization, setting, irony, satire...
- giving and supporting your opinion about whether or not the text is good
- connecting to the real world, society, real events, human nature
- connecting to other literature that you have read like: books, stories, movies, songs, artwork, posters etc...
- picking out and discussing the main ideas, themes, or issues in the text
- asking questions and wondering about life

Try to cover all of these when doing 1 response. Don't worry, the response should sound natural, like you are talking to me. You don't have to do multiple drafts.

Some strategies for responding are:

- Use post-its to mark off the places in a book where you had to stop and think. Write on the post it to remind yourself what you were thinking at that time.
- Use a small piece of paper or separate journal to jot down notes as you read.
- Highlight and annotate photocopied material - writing down what you're thinking right at that spot in the text.
- Reviewing all you notes and synthesizing to the main points you want to discuss in your response - like a highlight reel.

The important thing to do is to respond as you read. If you leave it to the end you will only remember how you felt and what you thought at the end. That's not good enough. I need to know all that was going on in your mind throughout the reading.

Happy Reading!

Writer's Notebook

Your writer's journal is the place for you to do your freewrites and clusters and writing exercises in class, but also a place for you to jot down things that just come to mind. Writers are always noticing the world they live in. You never know when you'll get a good idea - from a headline in the newspaper - clip it out and glue it in here. From a conversation you overheard - from the weather outside - from the way you notice the street lamp hanging, even though you never really saw it before. Whatever and wherever - just jot down your ideas. This is a place where you don't think, you just write.

This is the place to flesh out ideas and inspirations for your formal pieces of writing - from poems to essays - it's all in here.

Tips for journaling:

- write don't think - you cannot edit yourself as you go. Just let it all hang out.
- keep your pen moving - don't daydream.
- it's okay to get an idea first - but don't spend too much time here - the goal is fluency - which is write a lot and write often.
- look for ideas everywhere to start you off - from your favorite line in a song, the first line of a book, a colour, an idea, a dream, a picture, a family photo, you name it, write about it - don't limit yourself.

Tips for extracting ideas from your journal for further writing:

- highlight key words
- use it as a rough draft and expand on it
- link more than one entry by common themes or ideas and write about them
- reread your journal often to get a sense of the themes that are important to you

Follow all of this up with the writing process strategies of brainstorming, organizing, drafting, conferencing, redrafting, editing, and revising your piece.

Guidelines for Self-Evaluations

The following are questions to ask yourself about your work once it has all been completed. You can only write this at the end of the whole process, just before submission. You must reflect on all aspects of the process and product - not just the final product. These are not to be answered one by one and numbered - they are considerations - eventually they should be burnt in your memory.

Process:

- How did you go about finding this topic?
- What, if any, problems or setbacks did you have?
- How did you deal with them?
- How did you go about doing this assignment?
- What would you do differently next time and why?
- What was the effect of feedback on your work? How did you revise / take into consideration others' critiques? What did people actually say that stayed with you - good or bad? You also count as a person giving yourself feedback - monitor your self talk.
- What are the revision strategies you used to revise your work - be specific.

Product:

- Respond to the impact of your work. So, what do you like, not like - this part is your emotional reaction to your piece. Analyze your work. Intellectualize it - if you broke it down into the components of your rubric - what "literarily", structurally, stylistically - did you do well or not so well?

Evaluation Rubric for Critical Response

| Evaluation Rubric for Critical Response | | | | | | |
|--|---------------|---|---|---|---|---|
| Criteria | Section Total | A | B | C | D | E |
| 1 Function – expressive <ul style="list-style-type: none"> • purpose: to think, respond, express • audience: self, (teacher) | | | | | | |
| 2 Format (response) <ul style="list-style-type: none"> • discusses main highlights, ideas, meanings in the text. • shares relevant connections to self, literature, society • critiques author’s style & structure of text • makes a judgment about the literary merit of the text • examines the deeper ideas/social significance of the text makes format their own - all elements flow naturally - no fragmentation of these content items • strong presence of voice indicates a personal encounter with the text | | | | | | |
| 3 Style <ul style="list-style-type: none"> • asks questions, wonders aloud • shares process of meaning search/discovery • unique and insightful observations • written in first person • total, natural, unedited style • original ideas and interpretation | | | | | | |
| 4 Focus & Development <ul style="list-style-type: none"> • specific and grounded in detail and depth • discerning selection of relevant issues • unity, coherence, flow • shows clear and detailed search for an understanding of the issues • consistently links ideas, meaning, discoveries, thoughts, to the text in question | | | | | | |
| 5 Process <ul style="list-style-type: none"> • notes to the text, highlighted sections, post-its • brainstorming, evidence of planning, organizing ideas • revisions - even on a single draft | | | | | | |
| 6 Presentation <ul style="list-style-type: none"> • title page with original title, properly done • good copy (double spaced, blue/black ink, proper quoting i.e. single spaced quotes which are set apart, only title if anything on good copy) • all rough work | | | | | | |
| Total Overall Range | | | | | | |

Evaluation Rubric for Free Verse Poem

| Evaluation Rubric for Free Verse Poem | | | | | | |
|--|----------------------|----------|----------|----------|----------|----------|
| Criteria | Section Total | A | B | C | D | E |
| 1 Function -- creative / poetic / narrative <ul style="list-style-type: none"> • purpose: to engage, to entertain, to evoke • audience: people who appreciate literature | | | | | | |
| 2 Format (free verse poem) <ul style="list-style-type: none"> • avoids traditional elements of poetry such as rhyme, stanzaic structure, and typical line patterns • original line placement to the maximum effectiveness of each thought, image, word, idea • focuses on emotions and imagery, effective and evocative use of language and expression | | | | | | |
| 3 Style <ul style="list-style-type: none"> • innovative use of language (vocab. & spelling) • varied line structure • appropriate to audience • unique • emotive • though-provoking • highly interpretive | | | | | | |
| 4 Focus & Development <ul style="list-style-type: none"> • specific and grounded in detail and depth • shows insight • discerning selection of relevant issues • unity, coherence • flow • shows clear and detailed understanding of the issues | | | | | | |
| 5 Process <ul style="list-style-type: none"> • brainstorming, journaling • editing, conferencing • rough draft(s) • revisions | | | | | | |
| Total Overall Range | | | | | | |

Evaluation Rubric for Literary Essay on time period

| Evaluation Rubric for Literary Essay on time period | | | | | | |
|---|----------------------|----------|----------|----------|----------|----------|
| Criteria | Section Total | A | B | C | D | E |
| 1 Function – transactional <ul style="list-style-type: none"> • purpose: to persuade, argue, convince • audience: academics knowledgeable about the text under scrutiny | | | | | | |
| 2 Format (literary essay) <ul style="list-style-type: none"> • introduction (general st., thesis st., path st.) • body with supporting evidence • conclusion (synthesis, transference, reiteration of thesis) | | | | | | |
| 3 Style <ul style="list-style-type: none"> • use of language (vocab. & spelling) • varied sentence structure • grammar • appropriate to audience • use of individuated reasoning • well integrated quotes / references • written in third person | | | | | | |
| 4 Focus & Development <ul style="list-style-type: none"> • specific and grounded in detail and depth • shows insight, an original thesis • discerning selection of relevant issues • unity, coherence, flow • shows clear and detailed understanding of issues • use of transitional phrases | | | | | | |
| 5 Process <ul style="list-style-type: none"> • brainstorming • detailed outline • conference plan • rough draft - edited • revisions | | | | | | |
| 6 Presentation <ul style="list-style-type: none"> • title page with original title, properly done • good copy (double spaced, blue/black ink, proper quoting i.e. single spaced quotes which are set apart, only title if anything on good copy) • all rough work | | | | | | |
| Total Overall Range | | | | | | |

Evaluation Grid

| Evaluation Grid | | |
|--|----------------|------------------------------------|
| <p>This grid is constant for all your work and it measures the degree to which you have accomplished the criteria of the task at hand. Look at: Impact (ideas, development, creativity, originality, development, voice, net effectiveness, style, reader engagement, coherence, flow, depth) and Craftsmanship (function, form, presentation, process, planning, organization, editing, revision, reflection, knowledge and understanding of task, use of language, mechanics)</p> | | |
| A | 90-100% | Work of Outstanding Quality |
| <p>This range is for exemplary work that shows excellent comprehension of the subject, exceptional thoughtfulness and an inquiring mind. The student consistently applies a high level of critical scrutiny to texts and discussions, with a willingness to explore ideas beyond what has been presented, to question and evaluate critically one's own thinking and learning processes. The student shows a high degree of dynamic and expressive personal engagement with the topic and makes connections that are deep and insightful. Frequently articulating innovative ideas based on a wide background, the student is creative and thought-provoking. The student consistently integrates broad orientations towards language and learning, and shows great empathy for the human condition. The student's work reflects unique ideas, perceptively developed with a highly individualistic style and voice. This sustained focus, sophisticated control, and rich and varied linguistic choices constitutes crafted work that demonstrates growth and artistry.</p> | | |
| B | 80-89% | Work of Superior Quality |
| <p>This range is for excellent work that shows in-depth comprehension of the subject, thoughtfulness and a willingness to learn. The student critically scrutinizes texts and discussions, sometimes exploring ideas beyond what has been presented. The student reflects well on his/her own thinking and learning processes, questions, and shows creativity in the work. Frequently articulating original, critical insights and demonstrating thoughtful use of existing knowledge in the subject, the student reveals a willingness to engage actively in the learning and to make personal and meaningful connections. A thorough encounter with substantive ideas which are clearly developed through a strong presence of voice and unique style is reflected in the student's work. This purposeful focus combined with craft and precision in language constitutes work crafted with imagination and skill.</p> | | |
| C | 70-79% | Work of Good Quality |
| <p>This range indicates good, solid work that shows a competent comprehension of the subject. The student engages actively in the learning and makes personal connections. The student attempts to scrutinize texts and discussions. The student sometimes articulates original insight, but it is under developed. The work shows attempts at using existing knowledge in the subject. The student attempts, albeit simply, to reflect critically, to question, and to be creative in the work. The student's work shows a general encounter with ideas which are loosely yet noticeably developed through some presence of voice, with some stylistic weaknesses limiting the overall impact. Implied judgments and good control with average language choices constitutes crafted work which meets the requirements, showing effort and diligence.</p> | | |
| D | 60-69% | Adequate Work |
| <p>This range indicates satisfactory work showing discernible comprehension of the subject. The student shares few original or critical insights but the background knowledge is adequate. There is simple evidence of personal involvement in the learning. The work meets basic course objectives and requirements, but the student needs to develop in the areas of critical reflection, inquiry, and creativity. The student shows difficulty understanding the issues and a lack of empathy and transference to the human condition. Crafted work which is superficial and in need of further planning and revision is evidenced by the use of simplistic language choices with frequent and systemic errors, a lack of integration of elements, disjointed flow and style, and little presence of voice.</p> | | |
| F | 0-59% | Inadequate Work |
| <p>This range indicates little or no engagement in the learning. Work is next to effortless, critical thinking is at a base level of summary recall, attempts at connections are disjointed and senseless. The student makes no effort at inquiry and there is little evidence of subject comprehension. The work is devoid of personal investment. It lacks coherence and focus, showing contrived ideas with linguistic errors that impede reading.</p> | | |

Reflection and Self Evaluation

Answer the following questions thoughtfully through the lens of you as a learner, reader, writer, communicator...You need to look at your body of work this term to justify your answers. You will bring this sheet and all your term work to the interview.

Discuss your skills (list and justify):

Discuss your goals (list and justify):

Discuss your best piece and justify:

Discuss your least effective piece and justify:

Discuss what you have learned so far this term, keep in mind what you now know about learning:

Discuss suggestions that you would like to learn in the course:

Give yourself a grade for your report cards:

Letter range:

Number grade:

Signature: