

Hello Everyone and Anyone,

While the theory and practice of the marks-free class still stands as pedagogically relevant, the rubrics attached (from 2000) fulfil the criteria of the old SELA program. As a writer of the new program, I feel it's important to keep updated and use the appropriate language of the new Reform, especially as concerns the evaluation of competency(ies). I actually still do this unit of study that these older rubric are based on, although I have adapted the unit from grade 11 to grade 10, and for the new reform at Secondary. All of these documents were adapted / created as I taught grade 10 last year (2008/09), twice-over thanks to semestering, in the first year of SELA 2 implementation at grade 10. So bear with me, they are in some cases unrefined, however, they served my purposes and those of my students. Hopefully you will find them useful too.

- 1) The Free Verse Poem assignment was always a social commentary poem, bridging the gap between learning about a historical & literary era and applying that lens to today's culture. I kept the assignment as a valuable tool to reflect knowledge but also because I love teaching free verse. However, to 're-formerize' it, I was looking for more to evaluate for the TALK competency as well as try my hand at some media productions. A new colleague showed me a version of this type of iMovie that they produced in teacher's college and I loved the idea. Essentially it is a performed poem narrated into iMovie and then illustrated. So first we have the writing, then we have looking at conventions of spoken poetry and how they differ from written poems. Then we revise etc. ... Then we rehearse the spoken narration and then we record it. It's important to record first, since then when they choose and edit in their images that the rhythm of the poem be based on the narration, not the images. The second time I did this assignment like this (benefits of semestering) I marked the written poem as well as the final film.
- 2) Obviously we still do critical response, however the evaluation criteria have changed. For myself and my department at CVR, we realized that really we're asking students to produce a reflective essay of sorts, and so, facing facts, it does need to be somewhat polished or well organized. This rubric is unfinished in the descriptor section. We were trying to replace the old terminology of 'sophisticated' etc with language from the descriptive scales. AS you can see it measures both READING and PRODUCTION.
- 3) Literary essay on time period – is also still a current assignment. It measures both READING for content and interpretation and analysis (for which they need to use their knowledge of the period and author to help support their thesis), and PRODUCTION for structure, codes and conventions of the genre.
- 4) Lastly, for the evaluation grid, I am sending in a reform evaluation conversion sheet, which can supplement this one. I'm sure each board has a version of this, we adapted it to suit our needs at CVR.

Best wishes and best of luck adventuring into the wild!

Mary

MULTI-MODAL SOCIAL COMMENTARY (FREE VERSE) POEM RUBRIC

TALK CRITERIA	(1) 0 – 40%	(2) 41 – 59%	(3) 60 – 73%	(4) 74 – 87%	(5) 88 – 100%
<p>Communication Context:</p> <ul style="list-style-type: none"> • Understanding of the genre as a whole: narration + multi-modal social commentary poem + audience awareness • Represent understanding of chosen current social issue /value /ideology • The ‘bigger picture’, level of abstraction of ideas, detail and development of poem • Choice and effectiveness of role, point of view, and register in the text, creating a voice that resonates / stands out <p>Ethnographic research (exploring a social world):</p> <ul style="list-style-type: none"> • Understanding of the ideology and culture of today • Text comments on, judges, opposes, or reflects this issue from perspective of both participant and observer • Makes generalizations / interpretations of the data collected from class discussions <p>Conventions of (spoken) Language:</p> <ul style="list-style-type: none"> • Use of sound patterns: rhyme (end and internal), intonation, rhythm including pauses/silences, sound effects – aesthetic qualities of poetic language • Use of literary techniques: repetition, alliteration, assonance, consonance, enjambment • Voice qualities: volume, emphasis, phrasing, pronunciation • Responsible and correct word and image usage 	<p>Context is underdeveloped and/or incomplete.</p> <p>Use of codes and conventions absent, ineffective, confusing</p>	<p>Context is limited and/or simplistic.</p> <p>Use of codes and conventions sketchy</p>	<p>Context fulfils basic requirements.</p> <p>Use of codes and conventions purposeful</p>	<p>Context is well-conceived and solidly developed.</p> <p>Use of codes and conventions fluid and creative</p>	<p>Context is sophisticated and skillfully developed.</p> <p>Use of codes and conventions polished and distinctive</p>
<p style="text-align: center;">PRODUCTION CRITERIA</p> <p>Style:</p> <ul style="list-style-type: none"> • Shows understanding of affordances of spoken poetry and visual images in sequence: <ul style="list-style-type: none"> ○ Varied combinations of spoken word and image to construct meaning (interdependent, additive, parallel) – creates tension, not just representational ○ use of techniques such as pathos, mood/tone, juxtaposition, symbolism, rhetorical questions, emotional appeals, point of view (apostrophe, invocation, direct address), etc. ○ Organization: development, sequence, coherence, and unity – the images flow with the narration, use of transitions, seamless quality <p>Process & Presentation:</p> <ul style="list-style-type: none"> • Production value: <ul style="list-style-type: none"> ○ Image quality, image length on screen, use of transitions (fades in/out etc) ○ Transitions: narration and images connect and flow ○ From iMovie, export to Quick Time and e-mail to me • Rough Work: <ul style="list-style-type: none"> ○ At least 1 full rough poem, with all brainstorming and revision activities ○ Rehearsal of spoken narration before recording • Revisions: <ul style="list-style-type: none"> ○ show attention to content and coherence; word and image combos, poem quality ○ reflect all expectations and peer and teacher feedback from conferences ○ show re-consultation of all class notes, instructions and rubric (as checklist) ○ Use of rehearsal: re-listens to and re-records narration • Manage resources: Use of technology and time is efficient, do NOT monopolize computer, troubleshooting • Reflection (min 300 words) follows all guidelines 	<p>Style is uncontrolled, non-existent, disjointed, and/or indiscernible.</p> <p>Production value lacking / negligent</p> <p>Reflection is inadequate and/or non-existent</p>	<p>Style is uncertain, simplistic, sketchy, and/or inaccurate.</p> <p>Production value rushed / ineffective</p> <p>Reflection is limited and/or uninformative</p>	<p>Style is discernible and fundamental. All elements are present.</p> <p>Production value adequate</p> <p>Reflection is complete and basic</p>	<p>Style is creative, effective and/or purposeful.</p> <p>Production value well thought-out and creative</p> <p>Reflection is detailed and perceptive.</p>	<p>Style is distinctive, refreshing, crafted, and/or polished.</p> <p>Production value professional and distinctive</p> <p>Reflection is in-depth and insightful.</p>

ERA POEM RESPONSE RUBRIC

PRODUCTION CRITERIA	(1)	(2)	(3)	(4)	(5)
	0 – 40 %	41 – 59 %	60 – 73 %	74 – 87 %	88 – 100 %
<p>STYLE <i>Structure of Text:</i></p> <ul style="list-style-type: none"> • Understanding of the genre: reflection + response + knowledgeable audience • 1st person informal POV • Tone that examines, questions, analyzes = critical & reflective • Use and control of the structure of a reflective essay (response) – an introduction which includes a LEAD that captures the reader’s interest and introduces the main idea(s), a short summary of the poem, citing the author and text correctly (2 sentences MAX), and elaboration and illustration of main idea(s); the body comprised of a series of paragraphs which illustrate, compare/contrast and defend your interpretation of the poem; and, an effective conclusion which both wraps up your interpretation (i.e. by making a realization, commenting on today’s society, sharing an epiphany, etc.) and judges the merit of the poem. <p><i>Codes and Conventions of Language:</i></p> <ul style="list-style-type: none"> • Features of reflection, e.g., questions/wondering and attempts to answer own questions, analogies, anecdotes, comparisons, rhetoric, paraphrasing, summarizing, explanation, description... • Prioritizing, sequencing and developing of ideas; use of paragraphs and transitions; flow, coherence, and unity. • Vocabulary/diction, grammar, punctuation and syntax spelling, font and layout appropriate to context. 	<p>Style is uncontrolled, disjointed and/or indiscernible.</p> <ul style="list-style-type: none"> • Text • Language 	<p>Style is tentative, limited, simplistic and/or awkward.</p> <ul style="list-style-type: none"> • Text • Language 	<p>Credible ordinary</p> <p>purposeful solid</p> <p>basic and fundamental.</p> <ul style="list-style-type: none"> • Text • Language 	<p>well conceived and constructed. controlled and skilful. well crafted and proficient.</p> <ul style="list-style-type: none"> • Text • Language 	<p>compelling and innovative.</p> <p>sophisticated, and refreshing.</p> <p>distinctive and polished.</p> <ul style="list-style-type: none"> • Text • Language
<p>Presentation & Revisions: The expectation is that work is presented according to instruction and in order (GC, RW, rubric) - typed and printed in black ink, using a professional font such as Times, size 12, one-inch margins, and 1.5 or double line spacing. The first page has your name, assignment name, and due date at top right (SS), and then title in the center (14). There is evidence that the planning strategies that were modelled and taught (text annotation and/or 4-box outlining/note-making chart) were used to plan a cohesive and integrated response and that peer feedback was specific, constructive, and used to re-shape the final product. Students must also revisit all class notes, model text(s), and the rubric to be sure they fully understand the assignment and complete it properly.</p>					

ERA POEM RESPONSE RUBRIC

READING CRITERIA	(1)	(2)	(3)	(4)	(5)
	0 – 40 %	41 – 59 %	60 – 73 %	74 – 87 %	88 – 100 %
<p><i>Interpret & Analyze:</i></p> <ul style="list-style-type: none"> • Discuss the subtext by identifying with the emotions and underlying conflicts/situations represented in the poem: <ul style="list-style-type: none"> ○ Construct and elaborate on a thesis based on a main idea/theme/meaning, (elevate the issues to universal ones) ○ Select relevant quotations/references to support interpretation ○ Summarize, cite from, and/or paraphrase text correctly and effectively • Judge the merit of the text: is it an effective poem from your time period? • Analyze the use of: <ul style="list-style-type: none"> ○ Structural codes and conventions: the type of poem it is and what is expected in that type of poem (e.g. ode exalts or glorifies subject and why this is significant) ○ Literary techniques: figurative language (simile, metaphor, personification, imagery), symbolism, irony, satire, paradox, hyperbole/exaggeration, tone & mood, pathos, connotation, allusion, metonymy ○ Poetic features: repetition, rhyme scheme, rhythm, line breaks/enjambment, assonance/consonance, use or not of capital letters, layout/stanzaic structure 		<p>Summarizes main points of the text.</p> <p>Identifies obvious codes and conventions.</p> <p>Focuses on secondary / unimportant ideas.</p>	<p>Understands text at a literal level.</p> <p>Locates supporting information.</p> <p>Recognizes obvious bias in familiar texts.</p>	<p>Articulates inferred ideas in text.</p> <p>Explains and justifies opinions.</p> <p>Elaborates on meaning with textual details.</p>	<p>Interprets meanings embedded in text.</p> <p>Analyzes and extends meaning.</p> <p>Discusses alternate points of view about an issue.</p> <p style="background-color: yellow;">Craft – structure/ more sophisticated techniques...</p>
<p><i>Compare, Contrast, & Defend:</i></p> <ul style="list-style-type: none"> • Compare/contrast ideas in the text with own values, experiences, knowledge (personal connections) • Supports ideas with examples outside the text, e.g. with references to other texts, current events, famous quotations, other disciplines, popular culture... <ul style="list-style-type: none"> ○ Use the novel you read from your time period, the two films you watched, any of the other poems you read from your era, and/or James Baldwin’s essay “The Creative Dilemma”. ○ Use the historical information from your timeline: events and ideologies as well as other literary criticism (i.e. Google post-modern poetry) • Draw inferences, make generalizations and draw conclusions based on a wide background, i.e. show understanding of the power of poetry to affect our lives, reflect socio-cultural values, and teach about the human condition. 		<p>Makes simple and/or literal connections to personal experiences.</p> <p>Makes superficial text-text connections.</p>	<p>Makes relevant connections to both own experiences and other texts.</p>	<p>Compares texts and synthesizes related ideas to extend interpretation.</p> <p>Expresses meaningful connections between own experiences and text(s).</p>	<p>Makes varied and disparate connections representing nuanced perspectives on the issues/topic.</p> <p style="background-color: yellow;">Understanding of text’s social purpose.</p>

ERA LITERARY ESSAY RUBRIC

PRODUCTION CRITERIA	(1)	(2)	(3)	(4)	(5)
	0 – 40 %	41 – 59 %	60 – 73 %	74 – 87 %	88 – 100 %
<p>CONTEXT (Relationship between writer, genre, and audience)</p> <ul style="list-style-type: none"> • Create an original and engaging thesis/point of view about the text, elevate the issues to universal ones –ie, don't limit yourself to the text, generalize theme(s) to the human condition --- (<i>Cite the author and text correctly!!</i>) • Address an audience of experts on the text as an expert yourself using a formal, academic, tone, in 1st person global or 3rd person distant point of view • Use reasoning and logic to develop your argument and be convincing and enlightening as you offer up a fresh literary perspective on the text. 	Context is inadequate and/or underdeveloped.	Context is sketchy and/or limited.	Context is credible and ordinary.	Context is well conceived and constructed.	Context is compelling and innovative.
<p>STYLE</p> <p>Conventions of Text:</p> <ul style="list-style-type: none"> • Use and control of the structure of a literary essay – an introduction which includes a LEAD that introduces the topic to the reader, an elaboration of the topic, a clear thesis statement, and a path statement; a series of paragraphs in a body which each include a lead /topic sentence, explanation of the topic, logically argued proofs about the text, supporting quotations, evidence of reasoning and links back to thesis; and, an effective conclusion which both wraps up your thesis about the text and generalizes it to the human condition. <p>Conventions of Language:</p> <ul style="list-style-type: none"> • Features of argument, eg, analogies, anecdotes, comparisons, cause and effect, classification, rhetoric, anticipating and addressing opposing viewpoints, definitions, paraphrasing, summarizing, explanation, description... • Prioritizing, sequencing and developing ideas; paragraphs and transitions; flow, coherence, and unity. • Vocabulary/diction (formal language not slang or colloquialisms), grammar, punctuation and syntax (eg continuous present tense and compound/complex sentences with a semi-colon) spelling, font and layout. 	Use of the conventions of text is uncontrolled, disjointed and/or indiscernible.	Use of the conventions of text is tentative, simplistic and/or awkward.	Use of the conventions of text is purposeful and solid.	Use of the conventions of text is controlled and skilful.	Use of the conventions of text is sophisticated, and refreshing.
<p>PROCESS</p> <p>Presentation:</p> <ul style="list-style-type: none"> • Typed and printed in black ink, professional font such as Times, size 12, one inch margins, and 1.5 or double line spacing • Indent OR block paragraph, not both • Title page: title in center of entire page (16), at bottom center your name, my name, assignment name, and due date, on own line, single spaced <p>Rough Work & Revisions:</p> <ul style="list-style-type: none"> • Detailed outline template filled out and approved by me • Full rough draft with evidence of feedback from teacher and peers • Evidence of revision based on feedback in crafting final draft <p>Self-Evaluation (Rubric filled out with a self-evaluated % total for each comp.)</p>	Process is not evident; steps not respected.	Process is rushed, last-minute, and/or incomplete.	Process is complete and effective.	Process shows time, effort, and studiousness.	Process is instrumental in fine-tuning and shaping final product.

ERA LITERARY ESSAY RUBRIC

READING CRITERIA	(1)	(2)	(3)	(4)	(5)
	0 – 40 %	41 – 59 %	60 – 73 %	74 – 87 %	88 – 100 %
<p>Interpretation: <i>Constructs a stance (adapts strategies to purpose for reading):</i></p> <ul style="list-style-type: none"> • Identifies with the emotions and underlying conflicts/situations to generalize to human condition, to identify main ideas/themes from initial feelings/reactions • Finds support and selects relevant quotations – effectively mines or “researches” the text for evidence to support thesis based on main idea/theme of own choice • Stands back and makes a critical judgement of the text and the effectiveness of its construction, to interpret and analyze its significance <p><i>Works with Information:</i></p> <ul style="list-style-type: none"> • Constructs a tentative thesis statement based on theme in era novel • Rereads text to confirm main ideas and plausibility of thesis, and to find supporting quotations for thesis • Adapts thesis statement and creates a detailed outline • Creates rationale for prioritizing and sequencing proofs • Summarizes, cites from, and/or paraphrases text correctly and effectively • Effective <i>selection</i> of author biographical information AND timeline/ideology information to support areas of proof / thesis 	<p>Interpretation is undeveloped, inaccurate, off-track and/or unsustainable.</p>	<p>Interpretation is tenuous, limited, trite, and/or one-track.</p>	<p>Interpretation is clear and remains at the literal level.</p>	<p>Interpretation is perceptive and thoughtful.</p>	<p>Interpretation is profound and insightful.</p>
<p>Literary Analysis: <i>Contextual Awareness:</i></p> <ul style="list-style-type: none"> • Compares/contrasts ideas in the text with own values, experiences, knowledge • Supports thesis outside the text, eg with examples and references to other texts, current events, famous quotations, other disciplines, popular culture THIS includes integrated author biographical information and timeline/ideology information • Draws inferences, makes generalizations and draws conclusions based on a wide background, ie shows understanding of the power of literature to teach about life, shared experience, and what it means to be human <p><i>Critical Judgment:</i></p> <ul style="list-style-type: none"> • Stays true to thesis and own interpretation (conviction & confidence) • Discusses the use of literary techniques / elements and explains how these prove thesis • Uses reasoning and logic to justify interpretation • Shows understanding of the effects of the time period in its literature 	<p>Analysis is inaccurate, irrelevant, muddy, and/or non-existent.</p>	<p>Analysis is inadequate, simplistic, and/or forced.</p>	<p>Analysis is plausible and relevant.</p>	<p>Analysis is critical and well substantiated.</p>	<p>Analysis is probing and sophisticated.</p>

Competency Development – Secondary English Language Arts

Competency Scale		% Grade	Avg. %	Letter Grade
5+	Exceeds the requirement(s) Demonstrates consistent, remarkable and advanced competency development. Regularly exhibits mastery over the knowledge and skills demanded with complete autonomy and self-monitoring.	95 - 100%	98%	A+
5		92 – 94%	94%	A
5-		88 – 91%	90%	A-
4+	Expected outcome - meets the requirement(s) Demonstrates consistent, assured and thorough competency development. Regularly and independently exhibits the expected outcome in terms of the knowledge and skills demanded.	84 - 87%	86%	B+
4		80 - 83%	82%	B
4-		74 - 79%	78%	B-
3+	Meets basic requirement(s) Demonstrates acceptable competency development. Regularly shows a general, though tentative / exploratory, understanding of the knowledge and skills demanded, with guidance and support.	70 - 73%	73%	C+
3		65 - 69%	68%	C
3-		60 - 64 %	62%	C-
2+	Meets few of the requirement(s) Demonstrates underdeveloped / partial competency development. Regularly shows a limited grasp, often inaccurate or incomplete, of the knowledge and skills demanded, even with prompting.	55 - 59%	55%	D+
2		50 - 54%	50%	D
2-		41 - 49%	45%	D-
1+	Does not meet the requirement(s) Demonstrates undeveloped / minimal competency development. With consistent prompting and/or monitoring, regularly shows rudimentary awareness of the knowledge and skills demanded.	35 - 40%	30%	F
1		26 – 34%		
1-		0 – 25%		
NE	Not Evaluated	-	-	-