

ELA PROGRAM OF STUDIES 10-12

**Assessment: Fostering Student Success and
Establishing Standards**

PREPARED FOR ALBERTA REGIONAL CONSORTIA

By:

Bryan Ellefson

Graham Foster

Ann Manson

Janeen Werner-King

Table of Contents	
Introduction.....	1
Fostering Student Success With Performance Assessments.....	5
Establishing And Communicating Standards For Performance Assessments.....	23
Notes for the Facilitator.....	25

ELA Program of Studies 10 – 12

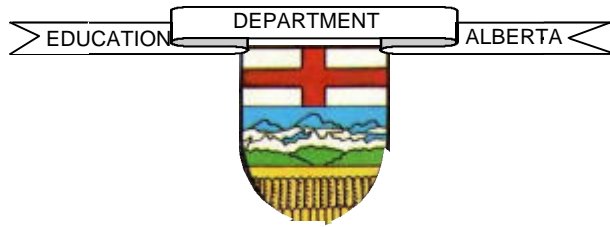
Assessment: Fostering Students Success and Establishing Standards

INTRODUCTION:

This session develops topics explored in the previous session – purposes for assessment including instruction, affirmation of students, metacognition and accountability; forms of assessment including observational assessment, performance assessment and pre-specified response assessment. The previous session suggested the place of observational assessment in the senior high English Language Arts program and argued that performance assessment is appropriate for many outcomes in the revised PROGRAM OF STUDIES. This session explores two important related questions:

- What can teachers do to foster student success in performance assessment?
- How can teachers establish and communicate standards for performance assessments in different courses?

As a warm-up activity, examine the following Grade 8 Alberta Departmental Examination in Grammar and Composition from 1926. Consider what grade 8 teachers in 1926 would have to do to ensure students' success and to be confident about 1926 standards for grade 8 grammar and composition.



DEPARTMENTAL EXAMINATIONS, 1926

GRADE VIII.

GRAMMAR AND COMPOSITION

Time - Three hours.

GRAMMAR

Values

1. For though Rip marveled greatly what could be the object of carrying a keg of liquor up this wild mountain, yet there was something strange and in-comprehensible about the unknown, that inspired awe and checked familiarity.
I should not have known this story, had not the inn-keeper, upon Sir Roger's alighting, told him in my hearing, that his honor's head was brought back last night with the alterations that he had ordered to be made in it.
- 2 (a) Distinguish between a clause and a prepositional phrase.
- 12 (b) What are the *three* kinds of subordinate clauses?
From the above sentences select *one* example of *each* kind and state its relation in the sentence.
- 5 (c) What are the *two* kinds of prepositional phrases?
From the above sentences select an example of each kind and give the relation of each in the sentence.
- 9 2. Use the following in sentences:
 - (a) "Brave" (a) as an adjective, (2) as a verb, (3) as a noun
 - (b) "Axis" and "sister-in-law" in the plural number.
 - (c) "Forsake" and "grind" in the past tense.
 - (d) "Courteously" and "near" in the superlative degree.

values

- 3 3. (a) Analyze the following sentences:
- 3 (1) Three mornings more, *lonely* and sad, she took her stand in the *same* place.
- 3 (2) On the contrary, the Spanish *were always supplies* with soldiers brought from every squadron.
- 3 (3) *For* our men, *whether* in battle-cruisers or battleships, the moment of Sir John *Jellie-coe's arrival was one* of intense excitement.
- 9 (b) Parse the words in italics.
- 2 4. (a) Distinguish between transitive and intransitive verbs and give an example of *each* in a *separate* sentence.
- 2 (b) Name the auxiliaries of the future tense. Use *each correctly* in a *separate* sentence.

COMPOSITION

NOTE: Any extra time should be spent in re-reading and, if necessary, re-writing your Composition paper.

Candidates are directed to use a name other than their own in answering Questions 5 and 6.

- 8 5. Write a letter of thanks to a friend who has given you a book as a birthday gift.
- 8 6. Write an application for one of the positions advertised below:
Wanted: Office boy, smart youth just leaving school, good writer and arithmetician. Apply Box 24, Calgary Albertan.

Wanted: Bright girl to learn millinery. Apply Box 12, Edmonton Journal.
- 8 7. Write a paragraph of five or six sentences, using the following as the first sentence:
Suddenly, as we turned the corner, a heavy truck struck our car.

values

- 20 9. Write a composition of at least *forty lines* on the following topics:
- (a) Shylock, the Jew.
- (b) The Battle of Trafalgar.
- (c) Bassanio's Trial.
- (d) Dr. Grenfell's Rescue from the Ice-Pan.
- (e) Simonides.
- (f) The Accident to Gratus.

100

You might choose to reflect on your own concerns about fostering students' success in assessments and about establishing assessment standards as you respond to the following prompt, employed in all orientation sessions:

WHEN I THINK ABOUT THE REVISED LANGUAGE ARTS CURRICULUM, I AM CONCERNED ABOUT.....

FOSTERING STUDENT SUCCESS WITH PERFORMANCE ASSESSMENTS

Take a few minutes to consider and discuss two or three program features which you might coordinate at your school to foster student success with performance assessments.

The following chart suggests two key program features related to student success with performance assessment. How do these suggestions compare with those which emerged from your reflection and discussion?

<u>STUDENT SUCCESS IN PERFORMANCE ASSESSMENTS</u>
1. RUBRICS AND EXEMPLARS: Rubrics and exemplars are important in establishing standards for performances. However, it is also true that students' work with rubrics and exemplars will help them to perform more skillfully.
2. STUDENT SELF-ASSESSMENT AND PEER ASSESSMENT: Students who regularly engage in self-assessment of their performances will perform more skillfully

These two points are elaborated below:

Student Self-Assessment and Peer-Assessment

- The previous session on assessment defined performance assessment as that requiring the use of criteria since the performance cannot be pre-determined. For many teachers and students, the assessment of writing is the most familiar form of performance assessment.

The importance of student self-assessment to improve writing has clearly been established by George Hillocks in RESEARCH ON WRITTEN COMPOSITION (N.C.T.E., 1986):

- ◆ *As will be seen in the meta-analysis section of this review, students who have been actively involved in the use of criteria and/or questions to judge texts of their own or others, write compositions of significantly higher quality than those who have not. (p. 24)*
- ◆ *As a group these studies conclude rather clearly that engaging young writers actively in the use of criteria, applied to their own and each others' writing, results not only in more effective writing but in superior first drafts. (p. 160)*
- The following pages, excerpted from STUDENT SELF-ASSESSMENT BY Graham Foster (Pembroke Publishers, 1996) illustrate specific criteria related to the revision of writing. Criteria selected should relate to the writer's role, audience, format, topic and purpose (RAFTS).

A CHECKLIST FOR STUDENT ASSESSMENT OF WRITING

- If I have used a title, I have chosen it
 - to point to the main idea
 - to symbolize a character or idea
 - to foreshadow an event
 - to achieve humor or irony
 - other _____

- My introduction is effective because it
 - asks an important question related to my purpose
 - tells a brief, interesting story related to my purpose
 - states a startling fact or example related to my purpose
 - tells about a foolish or incorrect view related to my topic
 - presents a dramatic event or conflict, an interesting conversation or a description of setting which features movement or action related to my purpose
 - other _____

- Each paragraph connects to the next because I have used
 - transition words such as "first," "in addition," "finally"
 - brief* mentioning or reference to previous ideas, or
 - repetition of key words and phrases
 - other _____

- My conclusion is effective because it
 - answers a question posed by the introduction
 - warns the reader about something related to the writing
 - tells a brief story related to the topic
 - uses an effective quotation
 - predicts something
 - makes a surprising or shocking final point
 - other _____

© 1996 Pembroke Publishers Limited. Permission to reproduce for classroom use. *Student Self-Assessment.*

Name: Mary Fisher Date: May 1, 96 Title: _____

I. PURPOSE, AUDIENCE, FORM:

In the attached piece, my purpose is to describe a beautiful place

my audience is teacher

the writing form is description.

II. SPECIFIC CRITERIA:

The following criteria are important to the attached piece of writing.

CRITERION: A dominant impression is emphasized but not stated and every aspect of the description combines to the overall effect.

My Self-Assessment/Revisions: *In my writing, I tried to not tell the reader what it was like, bu. show the reader the details of it.*

Ex: *"The salty mist that rose from the flowing stream, mixed with the odor of damp moss and vegetation, created a clean, fresh smell that made noses tingle, and the cool fresh mist gave skin goosebumps and left a slightly moist feeling."*

CRITERION: Imaginative word pictures appeal to the senses.

My Self-Assessment/Revisions: *I changed some of the sentences from ordinary words to more descriptive ones. Ex: "The sand of the pretty water..."*

"The low trickle of the bottle green stream."

CRITERION: Details are arranged logically.

My Self-Assessment/Revisions: *I arranged my details in a specific order which was I started with the larger things and described the overall place. Then I went on to describe what I heard. I then described what the smells were like (smell) and then went on to describe what I saw (sight). The last thing I described was what I tasted and felt. (taste/touch) I organized my description starting at describing the overall place and then working my way down through the five senses.*

Self / Assessment Form

CRITERIA	VERY EVIDENT		SOMEWHAT EVIDENT		NOT EVIDENT		
	6	5	4	3	2	1	0
— <i>clear indication of thesis statement in introduction</i>		x √					
— <i>selection of a particular technique to create interest in introduction</i>	√	x					
— <i>clear communication of main idea of each supporting detail (preferably in first sentence)</i>			√	x			
— <i>use of transitional sentences/phrases</i>				√	x		
— <i>use of specific examples/quotes</i>				x √			
— <i>variety in sentence structures</i>			√	x			
— <i>use of bright, descriptive vocabulary</i>		√		x			
— <i>sense of voice (personal first person I, me, my)</i>			√	x			
— <i>use of an interesting technique to conclude</i>		evident but x ineffective.		√			

EVALUATION OF STRENGTHS/ GOALS ACHIEVED		SUGGESTIONS FOR LEARNING AND FOR REVISION	
STUDENT	TEACHER	STUDENT	TEACHER
<i>Intro</i>	- good introductory technique	<i>transitional sentences</i>	-manipulate ideas in supporting details to communicate
<i>Conclusion</i>		<i>length was short</i>	- need to work on transitions
<i>Conventions</i>			-rewrite topic sentences to combine technique and personal appeal
<i>Supporting details</i>	- clearly separated supporting details		-combine short, choppy sentences
<i>Quotes</i>	- good use of example		

A teacher who is having her students focus on improving Matters of Choice has students double space their work and highlight vocabulary used precisely and various sentence structures used for rhetorical effect. Students label the techniques they employ in the margin. If students do not find an example of the variations required, they can modify their existing work by crossing it out and writing in the change on the line above.

A Checklist for Improving Matters of Choice

1. Edit for sentence structure. Use short, medium and long sentences. Short sentences reinforce important points. Good ideas can get lost in a long sentence. Highlight an example of each of these sentences in your essay. Note the sentence type in the left hand margin.
 - a. Simple sentence – He was late. (Use on occasion to really emphasize an important point.)
 - b. Compound sentence – He was late and he missed the quiz.
 - c. Complex sentence – He missed the quiz because he was late.
 - d. Complex and periodic sentence – Because he was late, he missed the quiz.
 - e. Compound complex sentence – Because he was late, he missed the quiz and received a score of zero.
 - f. Start some sentences with an introductory phrase – In *Romeo and Juliet*, fate plays an important role. OR Feeling worried, Romeo decides to accompany his friend's to the Capulet's party.
2. Use repetition with a purpose. Highlight it and note it in the left hand margin.
E.g. In "Celebration," the emotional abuse, the physical abuse, and the verbal abuse go on and on.
3. Use rhetorical questions, questions where the answer is implied. Highlight one and note it the margin.
E.g. How could Romeo kill his new wife's cousin?
4. Use parallelism in your thesis.
E.g. In "The Jilting of Granny Weatherall," Katherine Anne Porter suggests isolation may cause an individual to become confused, to feel vulnerable, and to experience an epiphany.
5. Use transitions between paragraphs. Highlight them
E.g. In addition, besides, moreover, similarly, equally, secondly,
E.g. Instead, however, on the contrary, but, yet, nevertheless
E.g. Repeat key words from the concluding sentence of the previous paragraph in your topic sentence.
6. Look up words in the Thesaurus—bigger is not necessarily better. Highlight five words you use precisely.
E.g. Good: "Glib" is a short word but is precise in "He glibly replied that he was late because of poor road conditions."
E.g. Not Good: "Perambulate" is archaic and pretentious in, "He perambulated slowly to school." Which were less effective? Why?

List one goal that you have set for yourself based on your own evaluation of the project. What steps will you take to help achieve this goal? What assistance can your teacher provide to help you achieve this goal? Or what should you conference about to assist you with meeting the target you have set?

What other suggestions could be given to students for a metacognitive written self-assessment?

COVERING LETTERS AND MEMOS

- Having senior students write a covering memo or business letter to the teacher regarding their assignments is another way to encourage them to reflect on their work.

Some possibilities for the content of the covering memo include:

Identify three strengths of your project. If it is a written project, quote the three strongest parts, if it is an oral project or a visual or multi-media project identify and describe the strengths. Then explain why these are some of the best parts of your work.

Identify one way you attempted to make the project challenging for yourself. What strategies did you use to deal with this challenge? Which strategies were most effective? Why do you think they were?

- A self-assessment approach preferred by many teachers and students is to use tags or post-it notes to highlight specific features in their writing, possibly including a criterion (or more than one criterion) related to a personal writing goal.

EIGHT TWENTY-FIVE

She turned away, as I walked up the sidewalk to the bus stop. The oriental woman was always there with me waiting for her eight twenty-five bus.

A sentence
which begins →
with
something
other than
a
subject

She had the same orange-red shawl covering her hair and the same navy blue down-filled coat. She wore dark-brown polyester pants and blue canvass-topped shoes, with plastic soles. On her shoulder hung a coffee-coloured purse; it looked like artificial leather. In her hand was a white plastic bag with a sweater in it.

← Descriptive
Detail ...
"Showing
Not
telling"

I had thought about talking to her, even just to say "Hello," but I sensed there was some tradition that she kept, that did not permit us to talk.

The first time I saw her was during the cold spell when temperatures were reaching minus thirty-four. She had her head down as she approached the bus stop. I thought she was an old woman, trying to keep warm. She walked past, then stood behind me, away from my sight. She played out the same actions every time I was there. I had begun to think it was tradition, perhaps Japanese. I'd heard that in ancient Japan women walked ten feet behind the man.

← Correct Use
of the
Apostrophe -
My personal
writing goal

The number ten: City Center, arrived on time. I let her get on ahead of me. I sat across from her.

She took off her cotton shawl, revealing thick, black curly hair. In profile, her face was long. She seemed about thirty years old. She unzipped her purse and took out a cylindrical plastic container; something, one might assume, contained medicine. She tried to hide her movements, slowly sticking one finger in the container and pulling out its contents. She put one in her mouth. Chewed. It was candy.



Surprising Ending

Points for Discussions

- Would you agree that self-assessment and peer-assessment benefit performances interpretation of literature benefit from using specific appropriate criteria to assess their from self-assessment and peer-assessment with specific criteria? What other student
- According to Hillocks' meta-analysis of research on written composition, is student criteria? How do we bring students to the level that they can self-assess without specific
- How can high school English Language Arts teachers involve students in the creation of

Rubrics And Exemplars

- ◆ a specific itemization of critical features of a performance (e.g.,
- ◆ a description of the gradations of the quality of the performance,

Rubrics vary in the number of gradations. At first, developers of rubrics will find it gradations. Please note that while teachers can develop rubrics, students benefit when they are involved with their teacher in the development of a rubric for a

Writing Assessment Rubric from CAMP, English 10

Scoring Criteria for Thoughtfulness

When marking **Thoughtfulness** consider the student's

- ◆ quality of the ideas
- ◆ comprehensiveness, clarity, and relevance of the support

The writing exhibits

5	<ul style="list-style-type: none"> ◆ perceptively explored ideas ◆ comprehensive, specific, and relevant support
4	<ul style="list-style-type: none"> ◆ thoughtfully considered ideas ◆ substantial, carefully chosen, and appropriate support
3	<ul style="list-style-type: none"> ◆ straightforward conventional idea(s) ◆ general, straightforward, and defensible support
2	<ul style="list-style-type: none"> ◆ vague or superficial idea(s) ◆ underdeveloped or repetitious, simplistic assertions
1	<ul style="list-style-type: none"> ◆ irrelevant or unclear idea(s) ◆ unclear, irrelevant, or unsupported assertions
Ins	<ul style="list-style-type: none"> ◆ no evidence of an attempt to fulfill the assignment or the writing is so deficient in length that it is not possible to assess thoughtfulness, effectiveness or correctness

Scoring Criteria for Effectiveness

When marking **Effectiveness**, consider the

- ◆ quality of the organizational structure
- ◆ impression created by language use
- ◆ writer's voice

The writing exhibits

5	<ul style="list-style-type: none"> ◆ skillful, and/or complex organization ◆ confident, precise and purposeful syntax and diction ◆ a confident voice that may be controlled for effect
4	<ul style="list-style-type: none"> ◆ a well-structured, focused organization ◆ carefully chosen, effective syntax and diction ◆ appropriate and generally effective voice
3	<ul style="list-style-type: none"> ◆ a simple, direct, mechanical organization ◆ clear but general diction; straightforward syntax ◆ an appropriate voice, if present
2	<ul style="list-style-type: none"> ◆ a faltering or unclear organization ◆ imprecise diction; awkward or unclear syntax ◆ an uncontrolled or inappropriate voice
1	<ul style="list-style-type: none"> ◆ a non-functional or unfocused organization ◆ inaccurate diction; uncontrolled, confused syntax ◆ a lack of voice
Ins	<ul style="list-style-type: none"> ◆ Ins for Thoughtfulness

Scoring Criteria for Correctness

When marking **Correctness**, consider the

- ◆ correctness of mechanics, punctuation, grammar, and word usage;
 - correct use of commas and apostrophes
 - correct use of prepositions
 - correct use of subordination and coordination
- ◆ proportion of error to length and complexity of the student's response

The writing exhibits

5	<ul style="list-style-type: none"> ◆ confident control of mechanics, punctuation, grammar, and word usage ◆ a relative absence of error, considering the complexity and length of the student's writing
4	<ul style="list-style-type: none"> ◆ competent control of mechanics, punctuation, grammar, and word usage ◆ understandable, minor errors, considering the complexity and length of the writing
3	<ul style="list-style-type: none"> ◆ general control of mechanics, punctuation, grammar, and word usage ◆ occasional lapses in correctness that do not interfere with the meaning
2	<ul style="list-style-type: none"> ◆ limited control of mechanics, punctuation, grammar, and word usage ◆ a range of errors that blur the clarity of meaning
1	<ul style="list-style-type: none"> ◆ a lack of control of mechanics, punctuation, grammar, and word usage ◆ a range of frequent and jarring errors that impede communication
Ins	<ul style="list-style-type: none"> ◆ Ins for Thoughtfulness

Scoring Criteria for Self-Reflection

When marking **Self-Reflection**, consider the

- ◆ number of ideas and the analysis of writing skills

The writing exhibits

2	<ul style="list-style-type: none"> ◆ two or more ideas that are useful analyses of the impact of writing on readers and/or of writing skills
1	<ul style="list-style-type: none"> ◆ one idea that is a useful analysis of the impact of writing on readers and/or of writing skills
Ins	<ul style="list-style-type: none"> ◆ a misunderstanding of the assignment or lack of development which provides no useful analysis of writing skills and/or no focus on writing skills and/or no awareness of audience in either of the two statements

CREATING RUBRICS

The following chart may be useful to teachers and students to create rubrics for classroom assignments.

Factor	Performance Levels			
	1	2	3	4
Level of Understanding	- little / none - limited - simple	- partial - some - occasionally insightful	- adequate - several - somewhat insightful	- thorough - extensive - consistently insightful
Quantity	-a few - seldom - undeveloped - unsupported - rarely - incomplete	- some - sometimes - sparingly developed - limited support - occasionally - limited	- most - frequently - well-developed - adequate support - often - complete	- almost all - always - thoroughly developed - thoroughly supported - always - detailed
Level of Independence	- novice - with much encouragement	- apprentice - with some encouragement	- confident - with little encouragement	- expert - independent
Strategies / Metacognition	- ability to identify and use no strategies - ability to identify no options to complete task	-ability to identify and use a few strategies - ability to identify one option to complete task	- ability to identify and use some strategies - ability to identify two options to complete task	- ability to identify and use several strategies - ability to identify three or more options to complete task



REFLECTION

In full group discussion, consider sources for rubrics. Consider how rubrics can be used for instruction and for affirmation of students and to encourage metacognition as well as accountability.

ASSIGNMENT

On your own or working with a partner, create a rubric for an English Language Arts task which you are likely to assign to your students.

- **EXEMPLARS**

Exemplars are examples or illustrations of performances at various levels of quality. While the word “exemplar” suggests “exemplary”, exemplars can be of **various** levels of quality. Exemplars can be

- prints samples
- artistic representations
- audiotapes
- videotaped performances
- multimedia performances.

The following is an example of a grade ten exemplar of personal writing.

**The Love Seat
Or Alice in Embarrassed Land**

Life is full of numerous and painful tragedies. In “An Ounce of Cure,” Alice Munro’s protagonist recounts, “Within a few days it was all over town and the school that I had tried to commit suicide over Martin Collingwood. The protagonist must have felt like she could have died when this story was circulated, not only at school but among the adults in her small town: A girl trying to kill herself over a guy she only went out with once! I think she learned that her exaggerated response to being dumped could be even more exaggerated by those who like to tell a good story. Her experience reminds me of when I fell in love with my best friend’s brother.

My love affair happened years ago, in the summer when I was a chubby nine-year-old with two long braids. My parents were busy all day with the annual spring garage clean-up. I, being bored, plus very lovesick decided to state my love for the heart throb of my life all over an old love seat in our rec room. When Mom and Dad came in, saw the chair, I heard “What in tarnation...” followed by hysterical laughter. A couple of days later, my best friend, who was eight, with two long braids, came over to play. I had covered the loveseat with a colorful Mexican blanket to hide my feelings from her. You see, it was her brother with whom I was obsessed. Telling her that I liked her brother was the last thing that I would do because she had a mouth the size of greater Vancouver. As you guessed, despite my efforts to hide my love story, she uncovered the my secret on loveseat.

“You, like my brother?!” she contended.

“No, I don’t!” I cried.

“Yes, you do! Just wait until I tell him!” she proclaimed with triumph. She looked like a grinning Cheshire cat.

“Oh . . . please don’t!” I pleaded, “I’ll do anything for you if you don’t. Please!” I begged with all my heart. Nothing, nothing was worse than a guy discovering his little sister’s friend likes him.

“Give me all the rest of your Easter candy,” the little blackmailer ordered, “and I’ll be quiet.” I grudgingly gave her my two baskets of Easter eggs, acknowledging to myself that my mother would kill me when she thought I ate them all, without even offering to share with her and dad.

That night, in bed, I tossed and turned until my body hit the floor. As I climbed back into bed, the agony that my friend might tell haunted me. The next morning, I woke up baggy-eyed and practically dead.

My eyes widened when Dad winked and told me that we were going to 'his' house for dinner. The fact remained, that my friend would tell her brother then, if she hadn't already told him.

I felt ill as I tried to pick out an outfit to wear that evening. Driving over to their house, I was overwhelmed with excitement, I got to see HIM!

After supper, the kids went down to their basement to watch a video. My friend curled up on the couch grinning at me while she asked her brother, "Guess what?"

"What?" he inquired, without interest.

"Alice. . . ." She was cut off by me dragging her out of the room.

"You promised!" I exclaimed with terror. I knew she'd do this! Why did I trust her? Why did I waste my Easter candy?

"Tough luck!" she laughed. I begged her not to tell, but she went and regurgitated the whole story to him. "Alice loves you!" An expression of smug self-satisfaction smeared across her face as she smiled at me.

"You two are too young to even know what love is." His remark made me feel as small as Alice, when she falls down into the rabbit's burrow." I ran upstairs, crying, giving my friend a good shove on the way by.

I coped with my embarrassment by getting angry, crying and trying to run away from the situation. At home, I flew up to my room, grabbed the nearest pillow and wept. I hated her for telling. She was not my friend anymore! I would never trust anyone again! Later I emptied the cookie jar and a canister of chocolate chips. But this didn't make me feel better. I was still hurt and embarrassed.

From this experience, I learned to be a little more cautious about where I write my private feelings, and I realized that bribing people doesn't always guarantee they will keep your secrets. I wouldn't have fallen into the pit of embarrassment and despair if I hadn't written my feelings all over the loveseat. And maybe if I hadn't tried to bribe my friend, she would have seen I wasn't threatened, and she wouldn't have made such a game out of telling him in front of me. The way this chronicle came about made me realize that I have to be careful about what I say and write. People might get hurt and so might I.

Most of us go through a few infatuations at one time or another, and most of us understand what it is like to feel so excited that one might do impulsive things. Like Munro's protagonist, I did overcome the mortifying feelings of embarrassment, and after a while I could even look my friend's brother in the eyes and not feel like I should crawl into a hole.

The following exemplars of a business letter completed by a grade nine student represent work of different quality - i.e., one letter is superior to the other. How can exemplars like these be used in **instruction** as well as for accountability purposes?

11615 - 11A Avenue
Edmonton, Alberta T2B 1K4
June 1, 1996

Mr. Jones
6700 Meadowlark Rd. N.W.
Edmonton, Alberta T5R 1W3

Mr. Jones:

My name is Jerry Michaels. I'm on the student council for Grant MacEwan Junior High. We are providing a assembly and lunch for the volunteers. I would really appreciate for you to come and get recognized for volunteering.

The assembly, followed by lunch, will be held on June 21, 1996. The assembly will start at 11:00 a.m. and will last about 2 hours. We would appreciate that you be at our school around 10:45 a.m. The assembly is in the gym, and the lunch is in the staff room. On the menu is turkey and fixings and for dessert strawberry short cake. We ask that you would please reply to our main office by June 14, 1996.

I hope you will come to be recognized for volunteering for our school.

Yours truly,

Jerry Michaels

Grant MacEwan Junior High School
11615 - 11A Avenue
Edmonton, AB
T2B 1K4
January 3, 1996

Ms. L. Mulley
System Analyst
Wesjave Engineering Ltd.
#510 - 752-8 Street North
Spruce Grove, AB
T3C 0R5

Dear Ms. Mulley:

It is my distinguished honour to invite you to be a honorary judge at our Science Fair. The Science Fair is being held by the student council at Grant MacEwan Junior High, and is on March 27, 1996 at 7:00 p.m.

Upon your arrival we please ask you to make your way to a gymnasium. We would greatly appreciate if you would be at the school around 6:45 p.m.

You will be judging the top 2 projects from each homeroom for grades 7, 8, and 9. For your greatly appreciated volunteering, we will be serving refreshments after the judging is completed. We ask that you please respond to the office by March 13, 1996.

We would be greatly honoured if you will be able to judge our Science Fair.

Respectfully yours,

Jerry Michaels

A Caution

Since it is true that students own their writing and their other performances, it is advisable to ask students and their parents for permission to collect exemplars. Furthermore, it is advisable to present “anonymous exemplars” to students. The following form may be useful:

Dear _____:

Please sign the attached permission slip so that I may employ the enclosed work sample written by your child as an instructional resource with other classes. Such samples are useful in instructing students about important curriculum expectations.

I have already received your child’s permission to use the work sample to help other students learn. Please be assured that your child’s’ work will be presented anonymously and that it will be honored as an instructional resource.

Current District expectations require parental approval for use of a student’s work as an instructional resource.

If you have questions or concerns, you can call me at _____.

Sincerely,

Sources of Exemplars

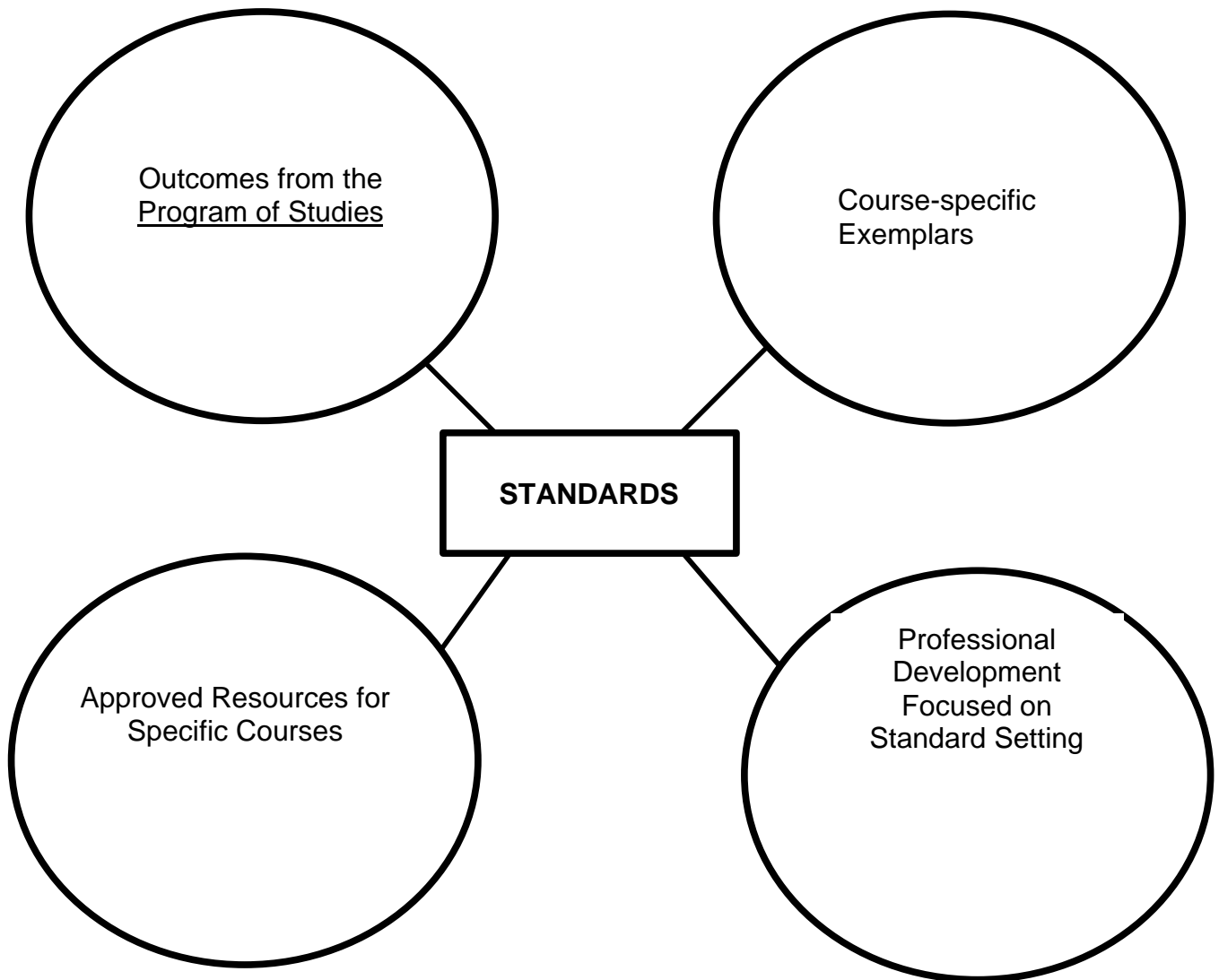
While teachers and schools should collect their own exemplars, they will find exemplars in several sources:

- Newly authorized resources for the revised PROGRAM OF STUDIES
- Diploma Examination documents (including Samples of Student’s Writing from the June 1991 English 30 Diploma Exam, Samples of Students’ Writing from the English 33 Diploma Examinations—January and June 1994, Samples of Students’ Writing from the English 30 Diploma Examinations January and June 1995 Minor Assignment: Reader’s Response to Literature)
- CAMP (Classroom Assessment Materials Project) has exemplars of oral presentations on video as well as written samples.

TOPIC TWO: ESTABLISHING AND COMMUNICATING STANDARDS FOR PERFORMANCE ASSESSMENT

- The emphasis on performance assessment in the revised English Language Arts PROGRAM OF STUDIES challenges senior high teachers to establish and to communicate standards appropriate for courses. A review of diploma examination writing sample documents and CAMP resources will be useful. Take a few minutes to consider and discuss other ways in which English Language Arts teachers will become confident about performance assessment standards for different courses.

- The following chart suggests four key sources for the establishment of performance assessment standards for different courses. How does the list compare to points which emerged from your reflection and discussion?



- Inexperienced teachers are wise to seek standards advice from a mentor. An obvious approach is to ask colleagues to evaluate selected student work samples and then to compare evaluations.

CULMINATING ACTIVITY

Consider what your department will do to establish and communicate standards for high school English courses.

Notes for
the Facilitator

PLANNING NOTES:

- Arrange for chart paper and felt pens to prepare for the concerns chart activity.
- This session will not work well unless participants have attended the previous assessment session.
- Your session will be enhanced if you have copies of authorized resources. These can be used to point out rubrics which have been included.

PRESENTATION NOTES:

- As you complete the Concerns Chart, remind teachers that you will do your best to address all concerns throughout the in-service program (not necessarily in this session). Some concerns are best handled through individual consultation.
- Encourage participants to focus on co-ordination and communication of assessment practice as they implement the revised PROGRAM OF STUDIES. If participants are willing to share materials similar to those included in the packages the session will be enhanced.