



# Shaking Up the Summative

CREATIVE AND ACCESSIBLE OPTIONS FOR ASSESSING STUDENT LEARNING

PRESENTED BY: KRISTIE WARD

# Land Acknowledgement

- I would like to acknowledge that I am presenting today, and have the privilege to live, work, and play on the shared traditional and unceded territories of Katzie First Nation. I welcome and recognize all of the First Nations, Métis, and Inuit attendees, students, and families here today as well as in our schools and community. I also would like to welcome and recognize the many different cultures that are represented here today, in our schools, and in our communities.

# Who Am I?

- ▶ I teach English 8,9,10 this year, but have experience in 8 through 12
- ▶ Since starting teaching in 2014, I've also taught FSL 8 & 10, and ELL at the high school level, worked as an elementary support teacher, a K/1 collaboration teacher, and a music teacher.
- ▶ I am the Department Head at Pitt Meadows Secondary, a Grade 8-12 high school in the Fraser Valley, School District 42
- ▶ I am passionate about inclusion and bringing a love of literature and reading to all students
- ▶ You can find me on Twitter: @MissWard19
- ▶ Email: kristie\_ward@sd42.ca



# Some Information for Our Time Together...

- ▶ I respect your decision to have your camera on or off; please do what makes you most comfortable
- ▶ Please ensure your mic is muted until it is required
- ▶ I have a co-host who is helping me to moderate the chat. Please feel free to post questions, or connect with one another through the chat feature. I will answer questions as they come up, but will also stop from time to time for dedicated Q&A time
- ▶ At the end of the presentation, I will give you some time to think about your own courses/classes and how you could include some creative summatives into your practice as we know if we don't use an idea right away, sometimes you lose it.
- ▶ I will give BCTELA my slides to put on their site afterwards, with some of the student exemplars etc. removed for privacy reasons. I do ask that if you use wording from assignments, etc. that you credit the source.

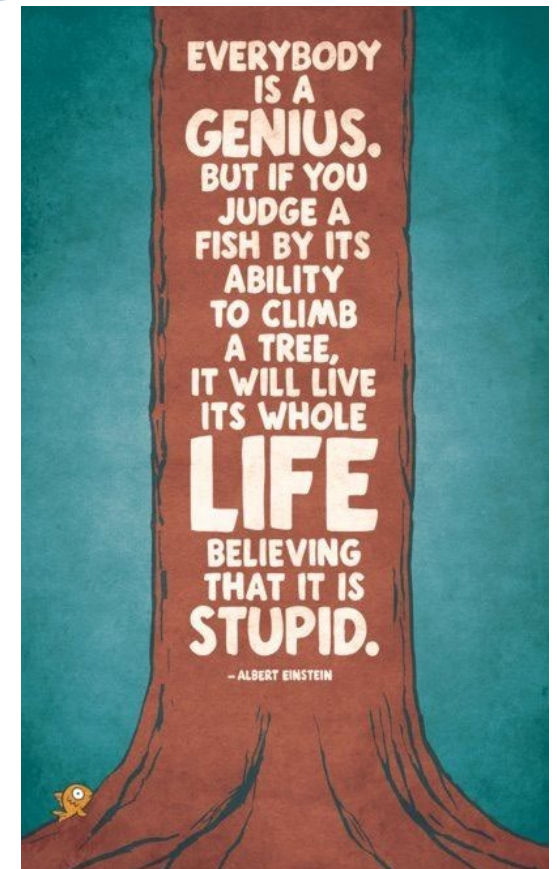
# Learning Intentions

- ▶ To understand the rationale behind offering creative and accessible summatives
- ▶ To understand how to plan summatives that are accessible to all learners
- ▶ To see examples of a variety of creative/accessible summatives and how they work in practice
- ▶ To have time to plan for a creative/accessible summative in your own classroom context



# Our Classrooms Are Diverse

- ▶ As Shelley Moore poignantly notes in her book *One Without the Other* (2016), “we are no longer living in the Industrial Revolution; this is the 21<sup>st</sup> century – where **we need to value the strengths rather than the deficits in learning. [...] What can [our students] contribute because of their diverse and unique expertise?**” (p. 4-5).
- ▶ She states further that “We are all diverse, all of us. We all have strengths, we all have stretches, and we all need to get better at something. **The difference in teaching to diversity, however, is that we don't start with our deficits; we start with our strengths**” (p. 5-6).
- ▶ The kids in our classrooms all come with a unique set of talents, experiences, and abilities and by providing a variety of different summative assessments, beyond just the traditional writing tasks associated with Language Arts, we are able to leverage the diversity in our classrooms to create amazing learning opportunities





# Our Classrooms Are Diverse

- ▶ Creating diverse assessments also ensures **all students have access points to showing their learning.**
  - ▶ Sometimes, people will ask me if these kinds of assessments will create more work for them. My answer is this: **it's not more work, but it is different work** (something I learned from an opportunity to work with Shelley Moore in my classroom). And while it might seem to be a bit more labour intensive at the front end, it's WAY less labour intensive at the back end.
    - ▶ If you think about it, if you plan an assessment that has an access point for all learners, then you do not have to spend the time adapting for individual students. This is because the **adaptations are built in to the assessment, rather than being added on to the assessment. Students choose the type of assessment that works for them, so they don't need to change the assessment to work for them.**
  - ▶ Plus, unlike a stack of essays or paragraphs, assessments that honour the diversity in your room and student choice are often WAY more fun to mark.
- ▶ It also **helps students to develop their own independence and agency in their learning, setting them up to be life long learners, by giving them choice.** It shows them they are a valuable participant in the learning process and makes them active, rather than passive, in the process of their learning. And, ultimately, at the end of the day, who knows a student better and what will work for them better than the student themselves?

# The Curriculum Supports It

- ▶ Our English Language Arts Curriculum is also extremely supportive of creating diverse and accessible assessments
- ▶ I am not saying that formal, structured writing isn't important in the English classroom, because it definitely is, but **it isn't the ONLY way to assess student learning**. Some of the assessments I'll show you today are writing based, but there are ways to make the writing more accessible.

## Curricular Competencies

*Using oral, written, visual, and digital texts, students are expected individually and collaboratively to be able to:*

### Comprehend and connect (reading, listening, viewing)

- Access information and ideas for **diverse purposes** and from a **variety of sources** and evaluate their **relevance, accuracy, and reliability**
- Apply appropriate strategies to comprehend written, oral, and visual **texts**, guide **inquiry**, and **extend thinking**
- Synthesize ideas from a variety of sources to build understanding
- Recognize and appreciate how **different features, forms, and genres of texts** reflect different purposes, audiences, and messages
- **Think critically, creatively, and reflectively** to explore ideas within, between, and beyond **texts**
- Recognize and identify the role of **personal, social, and cultural contexts, values, and perspectives in texts**
- Recognize **how language constructs personal, social, and cultural identity**
- Construct meaningful personal connections between self, **text**, and world
- Respond to **text in personal, creative, and critical ways**
- Explain **how literary elements, techniques, and devices enhance and shape meaning**
- Recognize an increasing range of **text** structures and how they contribute to meaning
- Recognize and appreciate the role of **story**, narrative, and oral tradition in expressing First Peoples perspectives, values, beliefs, and points of view
- Develop an awareness of the **diversity within and across First Peoples societies** represented in **texts**
- Recognize the influence of place in First Peoples and other Canadian texts



# The Curriculum Supports It

- ▶ Our English Language Arts Curriculum is also extremely supportive of creating diverse and accessible assessments
- ▶ I am not saying that formal, structured writing isn't important in the English classroom, because it definitely is, but **it isn't the ONLY way to assess student learning**. Some of the assessments I'll show you today are writing based, but there are ways to make the writing more accessible.

## Curricular Competencies

- Create and communicate (writing, speaking, representing)
- **Exchange ideas and viewpoints** to build shared understanding and extend thinking
- Use writing and design processes to plan, develop, and create engaging and meaningful **literary and informational texts** for a variety of purposes and **audiences**
- Assess and **refine texts** to improve their clarity, effectiveness, and impact according to purpose, **audience**, and message
- Use an increasing repertoire of conventions of Canadian **spelling**, grammar, and punctuation
- Use and experiment with **oral storytelling processes**
- Select and use appropriate features, forms, and genres according to audience, purpose, and message
- **Transform ideas and information to create original texts**
- Express an opinion and support it with credible evidence

- **text/texts**: Text and **texts** are generic terms referring to all forms of oral, written, visual, and digital communication:
  - Oral texts include speeches, poems, plays, and oral stories.
  - Written texts include novels, articles, and short stories.
  - Visual texts include posters, photographs, and other images.
  - Digital texts include electronic forms of all the above.
  - Oral, written, and visual elements can be combined (e.g., in dramatic presentations, graphic novels, films, web pages, advertisements).

Text has a very broad definition. We know this in the texts that we choose for students to analyze, but sometimes forget it can apply to the types of text students can create to show their learning.

# How Do You Plan For It?

- ▶ Really, planning is the same as any assessment: **start with the end in mind** (backwards design) and what curricular competency/competencies you are trying to assess.
- ▶ Next, **consider who your learners are** in your classroom. What strengths and stretches do they have?
  - ▶ Often, I will use the “getting to know you survey” I do at the beginning of the year to help with this.
- ▶ Then **consider how you can leverage their strengths**, to help them work on their stretches.
  - ▶ For instance, do your students need to work on giving evidence to support their claims, but they love to chat in class? Consider a debate or a podcast that capitalizes on their oral conversation strengths, but will force them to provide evidence for their claims.
- ▶ I also **try to consider how I can hit the different types of learning** (e.g. visual, kinesthetic, auditory) and create an assignment that has an option that would support each type of learner

# How do you assess it?

- ▶ The key for assessing these types of assessments, is to focus on the competencies, not the product.
  - ▶ In other words, what skill are you asking students to show you? If it is that they can transform their thinking to create an original text what does that transformation look like at an emerging, developing, proficient, extending level? Not what does an emerging, developing, proficient, extending paragraph look like.
  - ▶ When you focus on the competency itself, the options for demonstrating that competency are endless!
- ▶ You want to create a rubric that is more generic in nature and isn't overly tied to the task itself.
  - ▶ I will show you examples of what that looks like as we look at some different types of assessments you can try which may help to make this a bit more clear.





# What You Came For: The Ideas!

These are some examples of creative and accessible summatives that you can try in your classroom. This is not an exhaustive list by any means, and you are limited only by your own creativity. Often, I find asking students themselves for their own ideas is the best way to get creative ideas and further highlights student choice and agency.

If you have questions as we go along, please post them in the chat. I'll try to pause after each one to answer questions you may have.

# Representation Project: What is It?

- ▶ One of my favourite assessments to use for novel studies is a “final representation project”.
- ▶ This allows me to see students' thinking as it relates to a variety of aspects of the novel we read, while also allowing them to choose a representation style that works for them
- ▶ I've used this successfully for novels, as well as for *A Midsummer Night's Dream*, but it could also be used for any text really

## What is the Project?

The assignment is to represent your thinking from the novel in a creative way. You can **choose one of the options from the list below**, or, you may pursue **a personal idea IF you have consulted with Ms. Ward first to make sure it will work.**

**\*All written components must be typed or in blue or black ink.**

**1) Paper Bag Artifacts:** In a small box or a paper bag, collect small items, pictures, newspaper clippings, etc. (any type of item or object) that represent or depict each of the elements listed. For each item, provide a brief (100-300 words max) explanation of how the item/artifact you chose represents the required element.

**2) Collage:** Cut and paste words and images from magazines, newspapers, the internet, etc. together on a piece of paper to create a collage that represents the novel. Provide brief explanations (100-300 words max) of how your images/phrases represent the required elements.

**3) Mixed CD/Playlist:** Select a series of songs that represent each of the required elements and compile them onto a CD or a USB stick. Provide brief explanations (100-300 words max) of how each song represents/is connected to the required elements.

Several students have taken me up on this idea. This is where student choice really comes in and some of the best projects came from this option.

Students who struggle with written expression find these short explanations mostly manageable; however, I also offer the option to record voice memos to explain, to discuss with me in a gallery walk, etc.



# Representation Project: What Is It?

## What Do I Need to Represent?

1) Cap Anderson plus one other character of your choice, from two different perspectives each.

→For example, you might represent Cap from Zach's perspective and from Sophie's perspective. And then your other character might be Zach from Cap's perspective and Hugh's perspective.

Consider how different characters in the book felt about that character throughout the novel. Were there changes in how they viewed the character? How can you represent that? It is best to choose 2 perspectives that are very different from each other and that we got to know a lot about in the book. (For example, it would not be a good idea to use Lena as your perspective lens).

2) The 2 main settings of the novel (Claverage Middle School and Garland Farm) from Cap's perspective and 1 other character's perspective. Think about how do they see these places? What are their opinions of them? Does their perspective change through the novel?

3) 3 KEY events from the novel (it is up to you to decide what you think are 3 of the most important events are in the novel, but we will brainstorm some ideas to choose from) again from 2 different perspectives.

→For example you might represent the bus incident from Cap's perspective and from Hugh's perspective.

→If you've been keeping up with your perspective chart, it will be extremely helpful here.

( 🤔 OMG Ms. Ward it's like you planned it! 😄 )

4) One theme from the novel. The theme is the message the author is trying to get across. What does Gordon Korman want us to learn by reading his book? How can you represent that? **This one is not done from a perspective. It is just your interpretation of a theme from the novel.**

Similar assignment, but for *A Midsummer Night's Dream* to capture general understanding of the play's elements, etc.

Your Representation Must Include/Show the Following:

• 3 or 4 Main Characters from the Play (Choose from the following list):

-Helena	-Puck	-Egeus
-Hermia	-Oberon	-Theseus
-Demetrius	-Titania	-Hippolyta
-Lysander	-Bottom	

} You may want to represent these 2 together

• The main plot points (e.g. conflict between Hermia and Egeus, the love potion being put on the lover's eyes and the results, what happens to Bottom, etc.). Only focus on the MAIN points (don't get too detailed).

◦ Completing a Sequence Chart will help you with this because it will give you a concise summary.

• The 2 main settings (where does everything take place?)

• 2 themes from the play (e.g. there is magic in the world)

◦ Remember themes are the messages Shakespeare is trying to get us to take away from reading the play. What should we have learned when we finished reading?

This is for Gordon Korman's novel, *Schooled*. We focus a lot in this novel on how perspective changes how situations are viewed, which is why they need to show everything from two perspectives. This requires significant critical and creative thinking.



# Representation Project: Assessment

Aspect/Criteria	Emerging	Developing	Proficient	Extending
<p><b>Comprehend &amp; Connect</b> (Knowledge of the Book)</p> <p><i>I can apply appropriate strategies to comprehend texts, guide inquiry, and extend thinking.</i></p> <p><i>I can recognize how different literary elements impact text.</i></p>	<ul style="list-style-type: none"> <li>• Demonstrates limited understanding of the novel (plot, characters, setting). Student can discuss very simple elements of the story, but has some misunderstandings over plot elements etc.</li> <li>• Demonstrates limited understanding of the impact of perspective. The student chooses different perspectives to show elements of the novel, but they have inaccuracies or are not be particularly ineffective or distinct (e.g. they show Cap from Lena and Zach's perspective)</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrates some understanding of the novel (plot, characters, setting). Student can discuss most main elements of the story, but has some minor misunderstandings.</li> <li>• Demonstrates some understanding of the impact of perspective. The student chooses different perspectives to show elements of the novel and some perspectives are more effective/accurate than others</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrates a full understanding of the novel (plot, characters, setting). Student can discuss all of the main elements of the story without misunderstanding. May discuss some more minor elements.</li> <li>• Demonstrates good understanding of the impact of perspective. The student chooses different perspectives to show the elements of the novel and the perspectives chosen are accurate/ effective in that they show difference (e.g. they show Claverage from Cap and Zach's perspectives)</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrates thorough and insightful understanding of the novel (plot, characters, setting). Student can discuss all of the main elements of the story as well as the impact of the seemingly less significant elements. Work shows close reading of the text.</li> <li>• Demonstrates excellent and nuanced understanding of perspective. The student chooses different perspectives to show the elements of the novel and the perspectives chosen are highly accurate/effective and pick up on more subtle shifts (e.g. they may choose to show a character from the beginning versus the end of the novel)</li> </ul>

The focus is always on the skill itself, not on a specific way to demonstrate that skill

# Representation Project: Assessment

<p>Comprehend &amp; Connect (Thinking, Analysis, and Connections)</p> <p><i>I can think critically, creatively, and reflectively to explore ideas within texts</i></p>	<ul style="list-style-type: none"> <li>• Makes a few logical inferences and/or interpretations of characters/setting/theme/plot points; connection of ideas, but they are strained and may not always be logical. Tends to stick primarily to literal information from the text.</li> <li>• Student is not yet supporting their inferences/interpretations with evidence from the text and may just state their ideas or if they provide evidence, it is limited or very general in nature so it isn't fully supporting their thinking.</li> <li>• Student is able to identify a topic that the book discusses (e.g. friendship), but not be able to interpret a theme statement or may have a theme statement that isn't particularly accurate or effective (e.g. it does not account for the whole book for example) and is stated in cliché terms. Needs significant teacher help to get to this point.</li> </ul>	<ul style="list-style-type: none"> <li>• Makes some logical inferences and/or interpretations of characters/setting/theme/plot points (thought they may be more surface level thinking), but others are still literal information or may be strained</li> <li>• Student supports some inferences/interpretations with some evidence from the text. At times, the evidence may be weak or quite general, but in other places it is effective; unequal development of ideas.</li> <li>• Student is able to identify and interpret a main or obvious theme in the novel and express it as a theme statement, but they may use a cliché. May need some help from a teacher to get to a theme.</li> </ul>	<ul style="list-style-type: none"> <li>• Makes multiple logical inferences and/or interpretations of characters/setting/theme/plot points that show some insight into the text and move beyond literal/surface level.</li> <li>• Student consistently supports inferences/interpretations with specific evidence from the text that shows their thinking and the connections are clear.</li> <li>• Student is able to accurately and effectively identify and interpret a main theme from the novel with only minor help from a teacher and can express their theme using non-cliché terms.</li> </ul>	<p>of the novel)</p> <ul style="list-style-type: none"> <li>• Makes logical and insightful inferences and/or interpretations of characters/setting/theme/plot points throughout the assignment. The inferences consistently move beyond the surface level and show nuance and a deep understanding of the text.</li> <li>• Supports inferences/interpretations with multiple pieces of highly effective, specific evidence from the text.</li> <li>• Student is able to accurately identify and interpret themes in the book and is beginning to show considerable insight and subtlety in that they move past the main or obvious themes. Theme is expressed in a statement that is not cliché.</li> </ul>
--	---	--	--	---



# Representation Project: Assessment

Aspect/Criteria	Emerging	Developing	Proficient	Extending
<p>Comprehend &amp; Connect + Create &amp; Communicate (Representation of Thinking)</p> <p><i>I can respond to text in personal, creative, and critical ways.</i></p> <p><i>I can transform ideas and information to create original texts.</i></p>	<ul style="list-style-type: none"> <li>• Student creates a simple, and literal representation of the text (e.g. draws scenes of the book).</li> <li>• There is a minimal connection between the item/image/song and elements. The representations may be more literal in nature and some may not be connected to the elements.</li> <li>• Representations and written explanations demonstrate student has not thought critically about characters, events, and perspectives; everything is surface level</li> </ul>	<ul style="list-style-type: none"> <li>• Student creates a basic representation of the text and tries to show some creativity/ originality in their response to engage the audience (e.g. chooses a few unique and some literal items, or uses mostly song titles but has some other song connections) though at times it may be more literal.</li> <li>• There is a minimal connection between all items/image/songs and elements and it is a mix of literal representations and some that are more symbolic in nature.</li> <li>• Representations and written explanations demonstrate student has thought somewhat critically about characters, events, and perspectives; some thinking is still surface level</li> </ul>	<ul style="list-style-type: none"> <li>• Student creates an engaging representation of the text and shows creativity/ originality in their approach and response (e.g chooses some interesting items, or a wide variety of music, making connections past just song titles, etc.). The representation moves beyond the literal and is interesting.</li> <li>• All items/images/songs and elements are logically connected and the student has moved into representations that are primarily symbolic in nature with only a few literal representations.</li> <li>• Representations and written explanations demonstrate student has thought critically about characters, events, and perspectives; moves beyond surface level</li> </ul>	<ul style="list-style-type: none"> <li>• Student creates a highly engaging and creative representation of the text; may move past the designated options to create their own style of representation or put their own spin on the project ideas given. The response focuses on symbolism, moving consistently past literal.</li> <li>• All items/images/songs and elements are highly connected and show insight. Student consistently moves beyond literal representations to show their thinking in a more symbolic matter.</li> <li>• Representations and written explanations demonstrate student has thought critically about characters, events, and perspectives; consistently moves well beyond surface level to illustrate more subtle aspects of or connections in the text</li> </ul>



# Representation Project: Assessment

<p>Create &amp; Communicate (Clarity and Presentation)</p> <p><i>I can assess and refine texts to improve their clarity, effectiveness, and impact.</i></p> <p><i>I can use an increasing repertoire of conventions of Canadian spelling, grammar, and punctuation.</i></p>	<ul style="list-style-type: none"> <li>• Demonstrates little care thought/effort; assignment may seem rushed and there are several elements that are missing.</li> <li>• Communicates ideas/info with limited clarity; the thinking is not developed enough to follow consistently which leaves the reader with some gaps.</li> <li>• Work does not yet show evidence of editing and proofreading; significant and frequent errors in basic spelling and grammar effect meaning</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrates some thought/effort; aspects of the assignment seem rushed and there are a few elements missing or is all present but completed at a minimal level.</li> <li>• Communicates ideas/info with some clarity though at times the thinking is hard to follow and the reader may be left with some gaps</li> <li>• Work shows some evidence of editing and proofreading, but more is needed; some errors with basic spelling and grammar as well as frequent errors with more complex spelling and grammar sometimes impact meaning</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrates considerable thought and effort; all elements of the assignment are completed with detail.</li> <li>• Communicates ideas/info with considerable clarity; the thinking is easy to follow and the reader isn't left with gaps, or if there are they are only minor</li> <li>• Work shows evidence of editing and proofreading and any errors are minor, in more complex situations, or do not impact meaning.</li> </ul>	<p>EXCELLENCE</p> <ul style="list-style-type: none"> <li>• Demonstrates a high degree of thought and effort; all elements of the assignment are completed with detail and student may go above and beyond the requirements of the task.</li> <li>• Communicates ideas/info with a high degree of clarity so that the thinking is very easy to follow and there are no gaps for the reader</li> <li>• Work shows evidence of significant editing and proofreading and is nearly or completely error free. Any errors or minor (e.g. typos) and do not impact meaning.</li> </ul>
---	--	--	--	---

# Character Social Media: What Is It?

- ▶ This is a “go to” assessment for getting kids on board by using something the kids are familiar with and use on a daily basis.
- ▶ It's also great for creating short, “sound bite” types of assessments as social media necessitates brevity. This is great for teaching kids to be concise and to highlight key points.
- ▶ This is helpful too for the kids who struggle with written output because they are just “sound bites” and don't require a lot of writing.
- ▶ I've had kids create singular Instagram posts, entire Instagram profiles, a series of Snaps, Tweets, you name it.
  - ▶ Some students have chosen to use the actual sites and create entire fake profiles online, or I also always provide a paper copy for students to use as well.

# Character Social Media: What Is It?



## *Instagram from Our Mind*

### Writing to Characters from Gordon Korman's Schooled



Now that we have made good progress in our novels and met many of the key players, it is time to stop and reflect on the characters and what is happening to them. Why? Because good readers think about and reflect on what they are reading. In this assignment, we are working on two key competencies for our unit:

- Our ability to think critically, creatively, and reflectively to explore ideas within texts.
- Our ability to respond to text in creative and critical ways.

Your task for this assignment is to create a fake Instagram post to illustrate how one of the characters in the novel has changed. You can choose who you want to create your post about and from whose perspective you want to post. You could post as the character, discussing their own changes, you could post as an outsider observing the changes, as someone else in the novel observing, etc. The choice is up to you, but you must meet the requirements below of what the purpose of the writing and representing is.

#### In the "Comments" Section of Your Instagram Post:

- Explain the changes your character has undergone so far in the novel. Talk about what they were like before and what they are like now.
- Explain why you think they have made those changes and if they are changes for the better or for worse. This part of the task is asking you to analyze and make inferences about the characters based on what they have done and when the change occurred. There are not really any wrong answers here, but your reasoning needs to be backed up with things that actually occur in the novel. (I.e. you can't say they've changed because alien's abducted them.)

**\*\*It is up to you how you want to tackle covering off these explanations. There are many possible and creative ways this could be done. \*\***

#### In the "Photo" Section of Your Instagram Post:

- Create an image that represents the change your character has undergone in some way. It could be a scene from the book, an abstract image, a meme, anything you choose that represents how the character has changed and that enhances the written portion of your post.
- Underneath the photo create a "hashtag" by quoting a line or a phrase from the book that demonstrates the change in the character you are talking about. While I know hashtags are normally within the post, put it as a separate line under your post and write the words out properly, not as one big line. Your quote should relate to and/or extend the thinking you did in the longer writing.

**EXAMPLE:** You could have your post be from Naomi's perspective where she posts a picture of her doing tai chi with Cap with the hashtag/quote "Zach called it hippie ballet, but I thought it was kind of graceful and athletic" (p. 68). Then you might have her comment on how she used to bully him, but now she thinks he's really cool and she has started talking to him about peace and tai chi, etc. Then maybe Hugh or Lena comments on Naomi's picture saying they've noticed the change in her and explaining why they think she's changed (of course that would be your thinking, but you could use a character as a way of explaining it).

Students are practicing inferencing, citing evidence, synthesizing, and showing comprehension of a text with this summative. They are also honing their abilities to communicate clearly and concisely, while transforming their thinking in new ways.



# Character Social Media: What Is It?

Name: \_\_\_\_\_ Date: \_\_\_\_\_ Block: \_\_\_\_\_



## *Social Media Storytelling – Melinda Signs on to Social Media*



Often, we think of social media simply as a fun way to pass the time or share funny things that have happened to us throughout our day; however, these sites can be used in a powerful way: to tell a story.

Telling her story is something that Melinda has struggled with in our novel, *Speak*. However, as we have discovered over the course of the novel, Melinda begins to find her voice through artwork and imagery and images themselves play an important role in telling the story in a variety of ways.

In addition, two questions have helped ground our study of this novel: 1) How do authors create a strong narrative and characterization in a text? 2) How does telling stories, and specifically our own story, give us power?

As we come to the end of our novel, we are going to combine these elements to create a piece of social media inspired artwork that traces Melinda's growth as a character over the course of the novel through a series of images.

### *The Assignment*

Using the information you have gathered on Melinda's characterization in each of the four marking periods of the novel (refer to your characterization tracking sheet), you will create a **series of either Snapchat or Instagram posts that track Melinda's journey to finding her voice throughout the novel**.

\*\* If you have other ideas, please talk to Ms. Ward. As long as your assignment demonstrates the same competencies, Ms. Ward is open to other ideas.\*\*

1) **For each "Marking Period"** in the novel, you must **create three images** that represent Melinda as a person or an aspect of her journey that is significant from that section. This will mean you will have a **total of 12 images/posts/snaps**. You do not need to necessarily draw the images; you can use computer-generated images if you wish. I am not necessarily marking you, however, on your artistic abilities.

Your images/posts/snaps must move chronologically through the novel (e.g. the first image I see should be from the first marking period, and the last should be from the fourth marking period). When all of the individual images are considered together, they should create a full "picture" of Melinda as the character we have gotten to know as readers and illustrate the journey she goes through to find her voice.

→ Ms. Ward has templates for both Snapchat and Instagram themes to set up your project

2) **For each image, write a brief explanation of why you chose the image you did. What does the image represent about Melinda/how does it connect the novel? Be sure to back up your explanations with evidence from the text.** You may not always need a direct quote to back up your explanation, but a quote will always be your strongest piece of evidence. There is no word count, but 1 or 2 sentences won't be quite enough. Please complete your explanations on a separate piece of paper and attach it to your visual component. Label each write up with the number that corresponds to the image.

3) Be sure to **create a username and profile picture for Melinda** that you think would be appropriate and include it on your assignment. Be creative and have fun with this, but be sure your username and profile picture choices are grounded in the information we have learned about Melinda, as Ms. Ward will be looking at it as part of her assessment.

Have fun and be creative! This is your chance to show me what you know in a less restricted manner ☺

This is often a favourite amongst my students who struggle to articulate their thinking in writing. Often, those students will do the visual component, then have a conversation with me to explain their thinking and choices. This allows them to really shine. The key is flexibility. What I also like with this assignment is that it taps into SEL as students have to take the perspective of the character, etc. And it is just as rigorous, if not more, than a traditional essay/character paragraph.

# One-Pager: What Is It?

- ▶ One pagers are something you have likely heard of before and I do not take credit for the idea
- ▶ They are, however, something that I have used in many ways, and as something that I often use as a substitute for an essay, particularly with older students. This came in very handy last year with the Quarter system as it was a “one stop shop” assessment that allowed me to assess multiple competencies as well as content pieces in one assessment which saved myself and the students time. And they enjoyed doing them!
- ▶ You can make these very structured, or much more open ended. They can also be done as “choice boards” where students select from a series of different tasks etc. to demonstrate their learning.
- ▶ The best part of this is that it all has to fit on ONE page. So again, students are working on concision, clarity, etc. (all things we want them to hone their skills in).
- ▶ A word of caution with these: they take more time for students to create than they look like they will. Give students several classes to work on them (I learned that the hard way with some very stressed out students).

# One-Pager: What Is It?

- ▶ The instructions for a one pager might sound something like this:

## Elements to Include on Your One Pager

- Include **the title and author** of your book. Try to incorporate this in a creative way.
- Choose **2 images** to incorporate into your one pager. They **should reflect a significant aspect of the novel such as a character, the conflict(s), or an important setting**. Label each of your pictures as to what they are and write a brief explanation underneath as to what they represent/why they are important (2-4 sentences), incorporating quotes when possible.
- Create a **third image to represent the theme of your novel and write a theme statement underneath** (we will go over how to create a theme statement in class), then briefly explain (using quotes if possible) how that theme is developed in the book (e.g. discuss a significant event that shows that theme).
- Choose **3 quotes that are significant to the novel in some way**. They might be quotes that illustrate something about a character, the theme, the conflict, or really illustrate the author's writing style/figurative language/a symbol, etc. Write out the quote (in quotation marks) with appropriate citations, then explain the significance of the quote in a few sentences.
- Write **2 “big idea” questions that look at “how” or “why” questions about the book**. In other words, move beyond just “yes” or “no” simple answers, to questions like “How did Melinda's assault affect her self-esteem” in order to move higher on the rubric. Provide an answer to your question in 2-3 sentences that uses an integrated and cited quote.



# One-Pager: What Is It?

- ▶ This choice element allows students to demonstrate different skill levels, again...access points for everyone.
- **Choice element:** For the final element of your one pager, choose one of the following options:
  - **Timeline:** choose 6 significant events from the novel and place them on a timeline that is either linear or follows the plot diagram. For each event, write a full sentence describing the event and 2-3 sentences explaining their significance to the novel.
  - **Figurative Language:** Choose 3 good instances of figurative language from the book. Copy out the quote that includes the figurative language, identify what type of figurative language it is, and explain it's meaning or how it adds meaning to the novel (in other words, what does the figurative language help you understand, or picture) in one to two sentences. Illustrate the example.
  - **Symbolism:** Choose 2 symbols from the novel and illustrate them. Then provide a quote showing the symbol in use and explain the significance of the symbol to the novel in 2-4 sentences.

# One-Pager: Sample Rubric

<p><i>I can evaluate how literary elements, techniques, and devices enhance and shape meaning and impact</i></p>	<ul style="list-style-type: none"> <li>• <b>In the quotes:</b> Student selects 3 quotes that show basic aspects of the novel such as character development or conflict and can explain at a surface level what they mean (i.e. this quote shows how this character is sarcastic, or this quote illustrates the conflict between these two characters). Student may attempt to select quotes connected to more complex elements of the text, but struggle to explain their significance/have errors.</li> <li>• <b>In the choice element:</b> student chooses to analyze significant events from the novel. They are able to identify important events (may not get the required number, but has some), and can explain their significance at a surface level of understanding exploring things like "it is where the characters are introduced" or "this is the resolution of the conflict."</li> </ul>	<ul style="list-style-type: none"> <li>• <b>In the quotes:</b> Student selects 3 quotes that show basic aspects of the novel such as character development or conflict and can explain with some depth what they mean (i.e. makes inferences) such as explaining how a quote shows a character's internal struggle with depression for example. There is also variety in what the quotes show (i.e. they aren't all about characters). Student may attempt to select quotes connected to more complex elements of the text, but explains their significance at a more surface level.</li> <li>• <b>In the choice element:</b> student chooses to analyze significant events from the novel. They are able to identify important events and can explain their significance at a deeper level of understanding such as how it contributes to a character's development, or theme. <u>OR</u> <u>student</u> chooses to analyze figurative language and finds basic examples such as simile/metaphor, explaining their meaning at a surface level, but may struggle to connect to how it impacts the novel.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>In the quotes:</b> Student selects 3 quotes that show different aspects of the novel, and takes risks to explore more challenging aspects. Student can explain with depth, the significance of the quote, moving beyond surface level and/or making connections to other aspects of the text.</li> <li>• <b>In the choice element:</b> student chooses to analyze either figurative language or symbols in the novel and is able to identify basic examples as well as explain their meaning and significance to the text. Analysis shows insight and some depth in their thinking, picking up on more subtle elements/impacts.</li> </ul>	<p>symbolic representations.</p> <ul style="list-style-type: none"> <li>• <b>In the quotes:</b> Student selects 3 quotes that show different aspects of the novel, taking risks to explore more challenging aspects that require insight and maturity (such as author's writing style). Student can explain with depth, the significance of the quote, moving beyond surface level and/or making connections to other aspects of the text.</li> <li>• <b>In the choice element:</b> student chooses to analyze either figurative language or symbols in the novel and is able to identify more mature/advanced examples as well as explain their meaning and significance to the text. Analysis shows insight, depth, and maturity in their thinking, picking up on more subtle elements and their impact on the text and moves well beyond surface level analysis. May take risks in their interpretation.</li> </ul>



Every student is able to get on to the rubric with their choice element, but different levels of skill move you further along the rubric as it is part of a proficiency sequence. Analysing figurative language is a more advanced aspect of the skill of analyzing the impact of literary elements.

# Creative Ways to Persuade

► When teaching students about persuasion, rather than a persuasive essay or paragraph, try having students shoot a Public Service Announcement, or create an advertisement using persuasive techniques. A TEDTalk would also be a great way to demonstrate these skills.

- This directly connects to the competencies of:
- Use [writing and design processes](#) to plan, develop, and create engaging and meaningful texts for a variety of purposes and [audiences](#)
  - Persuasive techniques
  - Rhetorical devices
  - Assess and [refine texts to improve clarity and impact](#)

► This is something my English 10 students have done, particularly after we learned the importance of Ethos, Pathos, and Logos to when trying to persuade someone.

## Ethos, Pathos, & Logos in Advertising Mini-Project

For the last several classes we have been learning about the three rhetorical appeals: ethos, pathos, and logos. These are the cornerstones of persuasion and are used everyday in political speeches, motivational speaking, and even in that argument with Mom and Dad as to why your curfew should be extended. One other location where these appeals are widely used is in advertising. Why? ~

I verbally told students it could be non-print as well. Radio or television ads would have also been acceptable.

### The Task

For this assignment, your task is to create an 8 ½ X 11 print advertisement for a product, that employs one or more of ethos, pathos, and/or logos using a combination of words and imagery.

But there's a catch...the product you get and the audience you are selling to will be chosen by **random draw**! The challenge of the assignment is to ensure you are picking the right appeals for your audience to effectively persuade them. So, for example, you might be tasked with selling socks to seniors, toothpaste to kids. This means you will need to carefully consider your audience and **select the appeals, and subsequent images, colours, and messaging, that will be most persuasive for your audience.**

- For example, if you are trying to sell toothpaste to a child, you might want to focus on *pathos* (happy and clean it will make their teeth feel and use a cute mascot to sell it (pathos). Conversely, if you were selling to parents you might focus on *logos* and *ethos* by highlighting that it is dentist recommended and has natural ingredients.

Once you have finished creating your ad, you will write up a brief rationale for your choices. In your rationale you must explain:

- What you are selling and who your target audience is
- Which appeals you feel are in your ad and where.
- Why you chose the appeals you did/how they are appropriate for your audience
- Why you chose the imagery you did (in other words, how does the imagery connect to Pathos, and/or Logos as well as your particular audience).
- Why you chose the colours you did (what do they symbolize)?

The fun part of this assignment was their product and audience were selected at random. So students got things like "toothpaste" to "teachers" or a "travel mug" to "lawyers". The kids had an absolute blast with this and created some great ads that showed their learning.



# Writing Journal: What Is It?

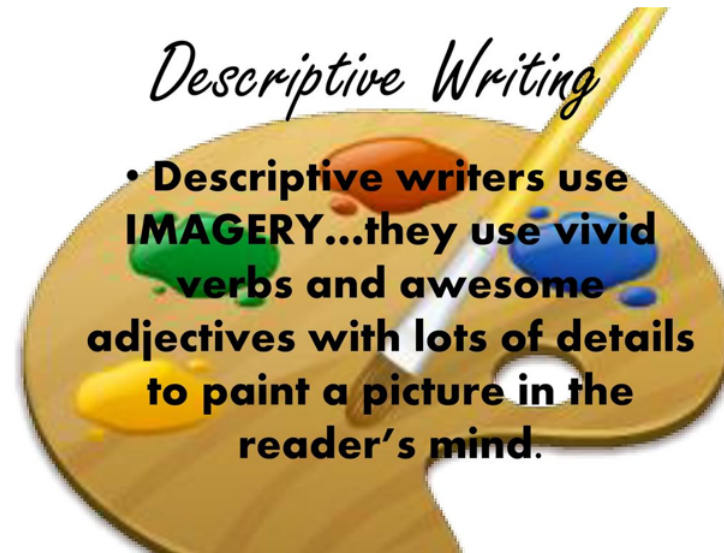
- ▶ Another easy way to give your students choice, and also to honour the different learners in your room, is to give choice within their writing.
- ▶ One way to do this is with writing journals:
  - ▶ Students write weekly (in linear) or twice a week (semester) on a prompt for 10 minutes. The focus is on getting ideas down at this stage, not worrying about grammar, etc. Your prompts can all be connected to a theme, or they can work on a particular skill across different genres, it's really up to you.
  - ▶ After several prompts are given, students choose ONE that they like the best to refine through a series of writing mini-lessons.
  - ▶ Students then hand in the piece of writing that they are the most proud of.
    - ▶ A general rubric again is needed for an assessment like this as students might be writing in different formats.

# Writing Journal: Sample Prompt Series

PROMPT #1

## ***Memories and Descriptive Writing***

- One of the traits of a writer is that they are observant of the world around them and use strong descriptions to help their reader to “see” and “feel” what they are writing about.
- Let’s start by observing our own world, starting with our memories. Think about a vivid memory you have or consider a memory from our recent winter break. Describe the memory with as much descriptive detail as you can. **Focus on your five senses and your emotions: what do you see? Feel? Smell? Touch? Taste? Feel emotionally?** Use specific words to really help your reader be in the event with you.



# Writing Journal: Sample Prompt Series

PROMPT #2

## Extended Metaphors and **Colour Poetry**

- An extended metaphor poem is a type of poem where you consistently compare an object/idea/person/etc. throughout a piece, reflecting on its qualities by saying it is something else.
- Last day we learned about colour symbolism, so today, you are going to write an extended metaphor about any colour of your choosing (see the example →). Think about what the colour symbolizes or is associated with, and make comparisons.
- Don't worry about it sounding overly poetic just yet, but if you can, try to keep each line/two lines a different comparison and see if you can include some similes, alliteration, or other poetic devices.

Blue is a crystalline ocean, calm and cool on my skin,  
The waves crashing against the shore in a destructive symphony.  
It is the sky on a bright summer's day, carrying my dreams with it in the clouds.  
Blue is my favourite blanket, warm and forgiving, providing respite from a nightmare.  
It is the ripples in the river and my thoughts wildly racing as I roar down the rolling whitecaps in an inner tube.  
Blue is the feeling in my heart when a loved one passes on, leaving only memories behind.  
Blue is the colour of my life, my dreams, my past, my present, and my future.  
Blue is the colour of me.



# Writing Journal: Sample Prompt Series

PROMPT #3

## The Secret Life of Pets...

- Many people (myself included) have a very deep connection to their pets, often treating them like human members of the family. This makes them excellent candidates to explore through writing, because we can give them a persona quite easily.
- **Step inside the mind of a pet** (any pet you choose. They could be traditional or exotic (maybe an iguana, a pig, a serval cat, a lobster, a boa constrictor, whatever!)).
- **Try to get inside the mind of the animal, but give them a “human like” persona.** Consider the following:
  - What does this pet do all day?
  - What is life like for them?
  - What do they think about?
  - What things might interest them or be important to them?
  - What might bother them, make them scared, sad, etc. ?



# Writing Journal: Sample Prompt Series

PROMPT #4

## ELEMENTS, DEAR WATSON...

- On your desk you will find the following handout. Complete the page and then attach it into your journal. Follow the instructions on the paper and use as much detail as possible.



# Writing Journal: Criteria for Marking

## Criteria

- ❑ There is not a minimum length for your piece as the format that you choose is up to you, which means some pieces, will be, by their nature, shorter. However, your piece must have a clear beginning, middle, and end and be fully developed. **The maximum page count is 5.**
- ❑ You must include **at least 2 instances of figurative language** as discussed when we looked at ways to be more descriptive in our writing (i.e. similes, metaphors, onomatopoeia, personification, etc). You cannot use the same device twice to count as your 2 (i.e. 2 similes doesn't count as 2 devices. You need a simile and something else). **Please identify where you have used these in your writing in some way (i.e. highlight, underline, etc.).**
- ❑ You must attempt to include sensory details in your writing. Remember to show instead of tell.
- ❑ The prompt serves as your inspiration. If you take the piece in a different direction than the prompt intended, that is fine. However, **please indicate at the top of your piece which prompt was your inspiration.** It is also perfectly acceptable to stick with the prompt as it was intended.
- ❑ Your piece should have a **creative title**, not just "Journal Piece".
- ❑ Your piece should have **proper grammar and spelling**, following the conventions of Canadian grammar and spelling. Dialogue and paragraph breaks will be marked for grammatical conventions as you have received instruction on this.
- ❑ **Your good copy should be submitted either written in blue or black pen or typed in size 12 font. It should be double spaced.** Work not meeting this basic criterion will be returned unmarked until such a time as it meets this criteria.
- ❑ Please attach your rough draft to your good copy, recognizing that part of the writing process includes drafting, editing, and revising.

- ▶ Because students were using a variety of different formats, the criteria was a little bit more loose.
- ▶ However, because we were learning about sensory details and incorporating figurative language in our writing, everyone needed to demonstrate that in some way in their piece.
- ▶ BUT everyone chose the piece/ inspiration that worked for them
- ▶ Unfortunately, covid hit right as we were about to complete this assessment and I did not get to see or keep the finished products. But trust me when I say the drafts were amazing!



# Literature Circle Discussions

- ▶ Small group discussions are an excellent way for your students who struggle with written output to show you the thinking they are doing about any text. Literature circles can be created for any text set, not just novels.
- ▶ Sometimes, students who struggle with speaking also find their voice in these smaller groups because they aren't in front of the class. The key with these is to emphasize to students that it is the **quality of the contributions, not the quantity**
- ▶ I also find it really helpful to co-construct the rubric for discussion activities with your students. This is assessment for learning. Give them the competencies and have them discuss and decide what “good” looks like. They might surprise you!
- ▶ After students discuss, create a reflection sheet for them to also assess their own learning. What did they do well, how did they contribute to the group, what was an important contribution from someone else, etc. This holds all parties accountable for being present in the discussion.
- ▶ With senior students, I also don't prescribe what students should or shouldn't talk about. I give a general list of questions that they can consider (like characterization, word choice, themes, etc.) and tell them to come in with a half page of notes about their reading. This allows them to explore the text in a way that's meaningful for them and leads to deeper, more meaningful discussions.
  - ▶ For younger students, I would give them slightly more pointed things to consider as a scaffold.

# Literature Circle Discussions

## ► Examples of prompts for lit circle discussions:

- **Ask questions of the text!** Remember, you want to ask “fat” questions that require deeper, more complex levels of thinking, as opposed to “skinny” questions that are simple yes/no answers or factual answers that can be easily found in the book/on google. For example, asking “Why does character x get in trouble?” is a skinny question, versus “What do you think motivates character x to complete action y that gets them in trouble?” is a fat question.
- **Are there parts of the text that are confusing to you/you don’t understand?** These are good things to jot down and then seek the answers out from your peers. Perhaps they interpreted it differently or have a knowledge base you don’t that could provide insight. Or, maybe they also are confused and you can work through the confusion together.
- **Make predictions about the text!** What do you think might happen in relation to a particular scenario? Put forward your predictions with evidence and ask your peers what they think?
- **Comment on aspects of the author’s writing style that you like/don’t like/find intriguing/think adds to the book.**
  - Look at things like their **word choice (diction), figurative language (similes, metaphors, personification, etc.), imagery, symbolism, sentence structure, choice/style of narration, use of font,** etc. What moves do you notice the author making? How do these things contribute to the book/story/etc.
- **Consider the conflict.** What is the conflict in the text? How does it propel the story forward? Is it believable? These are all great things to consider.
- **Consider the themes.** What is the author trying to tell us about the human condition? What is the message or takeaway of the section you’re reading or the text as a whole? How is that theme being developed? Do you agree/disagree?
- **Consider a character.** You could comment on their personality, choices, development, make predictions, their relationship to other characters, etc.
- **Look for connections.** Can you connect what is happening to other stories/movies, your own life, or things happening in the world/bigger societal concerns? How does that connection help you to understand this text?
- **Significant/important quotes/passages.** Is there a particular quote/scene/event/passage that stuck out for you? Why did it stick out for you? If it’s a quote, keep a record of the quote in your journal and the page number, if it’s a scene/passage, just paraphrase it and give the rough page numbers.

# Literature Circle Discussions: Assessment

This will be used to help us develop and assess our skills in the following competencies during your lit circle discussions:

- *I can demonstrate speaking and listening skills in a variety of formal and informal contexts and for a range of purposes.*
- *I can respectfully exchange ideas and viewpoints from diverse perspectives to build shared understandings and extend thinking.*

**\*\*This is a progressive rubric. In other words, the descriptions from the previous category, also make up the description of the next category (e.g. exemplary = that column + developing column). You will notice “developing/C” is missing on this rubric. That is because developing in these competencies would mean a mix of the emerging and proficient skills. If you are “between” the rubric or have some skills that are emerging and others are proficient, you are developing.**

**\*Ms. Ward will fill out one of these rubrics for 2 discussions that you have and give it back to you so that you can improve between discussion 1 and 2. You will know in advance if you are being assessed.\***

This is an example of a co-constructed rubric made with Grade 10s. The students themselves came up with the sub skills for the competencies at the top of the page.

They decided on sharing ideas with the group, active listening, ensuring all voices are heard, and helping move the discussion forward.

They then articulated what that looked like at each proficiency, and noted that the skills build, meaning that a proficient learner has all the emerging qualities as well.

The rubric itself served as an assessment, showing me that they had absorbed what we were learning about how to communicate effectively.

Sub-skill	Emerging (C-)	Proficient (C+/B)	Extending (A)
<i>I can share my ideas with the group.</i>	<ul style="list-style-type: none"> <li>• Frequency of contributions is low and/or ideas may not always be consistent with the topic, are vague, or may be one word answers to questions</li> <li>• Voice is quiet; tone may lack confidence or seem aggressive</li> <li>• Contributions are made in a rash way (e.g. blurting, not fully thought out, unprepared)</li> </ul>	<ul style="list-style-type: none"> <li>• Contributes ideas to the group that are on topic, meaningful, and explained with detail and description to make them clear (i.e. they add to the conversation)</li> <li>• Uses language that is appropriate to the audience, content, and context</li> <li>• Voice is appropriately loud and confident</li> <li>• Gives opinions, but they are not always well supported with evidence (lacks some preparation)</li> </ul>	<ul style="list-style-type: none"> <li>• Contributes ideas throughout the conversation that are meaningful/ thought-provoking and on topic.</li> <li>• Puts forward ideas that may be controversial confidently, though cautiously (i.e. does not hesitate to share their ideas, but verbally recognizes their ideas are not the only ideas) (e.g. I feel this.....though I understand others may feel differently)</li> <li>• Is able to disagree with others appropriately (i.e. “attacks the idea not the person”)</li> <li>• Provides lots of evidence for their claims (i.e. doesn’t just give an opinion with no back up)</li> <li>• Uses gestures/visuals to help explain their thinking.</li> </ul>



# R.A.F.T.S. Assignments

- ▶ This was introduced to me by a mentor, and I am not sure of the original source to credit.
- ▶ Acronym stands for
  - ▶ **R**ole
  - ▶ **A**udience
  - ▶ **F**orm
  - ▶ **T**opic
  - ▶ **S**trong Verb/Purpose
- ▶ Essentially, you give students one (or more) of the parameters out of the 5 for the assessment, but the other components you allow them to choose.
- ▶ Let's look at an example task for *A Midsummer Night's Dream*

# R.A.F.T.S. Assignments

## **WRITING A RAFT**

### *A Midsummer Night's Dream Style*

*For this assignment, you are tasked with taking on a role to achieve a purpose – to give advice to one of the characters in our play.*

**ROLE:** You can be a character in the play, an object in the play, someone outside the play you make up (e.g. Hermia's long lost friend, yourself, a parenting expert Egeus is seeking help from) the choice is up to you. Be creative and have fun with it!

**AUDIENCE:** You can write to any of the following: Helena, Hermia, Lysander, Demetrius, Egeus, Oberon, or Puck.

**FORM:** Your choice! It could be a series of text messages between the people, a twitter feed, a newspaper column, a letter – it's up to you. But it must be at least 200 words (In other words it must be substantial. Two sentences will not suffice. It should be at least half a page to show me what you know about the play, the characters, and the issues that have come up).

**TOPIC:** The problem/conflict that the character is involved in. This must stay true to the play. While you can be creative with your role, you need to stick with the facts of the play for what is happening to the characters.

**STRONG VERB/PURPOSE:** To give the character you are writing to practical advice on how to resolve the conflict they are facing. Your response must discuss both what exactly what the problem is, and also work through how to resolve it, drawing evidence/ideas from the text (For example, you might talk about what Egeus told his daughter—maybe even quoting it if it seems logical). It might involve giving your opinion on their actions and how they are/are not handling it.

- ▶ The choice element allows students to show their comprehension of the text and understanding of characters, conflict, etc. in a way that makes sense for them.
- ▶ Students who struggle with a structured paragraph, for example, could use text messages to show their thinking. Or students who preferred more structured writing, could also do that.
- ▶ Because you set some parameters, you can also “steer” the students to a certain extent and hit off specific competencies depending on the pieces you dictate.

# Ultimately, the takeaway is this...

- ▶ There are **many** ways to assess the competencies in English Language Arts and you are only limited by your own, and your students' creativity
- ▶ Don't be afraid to ask them for ideas! I once had a student create a play to demonstrate their understanding of a set of competencies in our fairy tale unit and their end result blew me away. If the kids have an idea...run with it!
- ▶ Creating more open ended assignments leads to better end products, less need for adaptations, and more interesting marking for you. While it's a bit more work at the front end, it saves you at the back end.
- ▶ Keep your rubrics more open ended and focus on the competency and proficiency in that competency as opposed to the specific task. This is where the proficiency scale is very helpful.





# Questions & Time to Create

Please feel free to ask me any questions that you may have about the assessments presented, etc. I also want to give you some time to think about current units you are teaching and how you could incorporate maybe an assessment seen here, or add more choice/creativity to the assessments you are already doing. What's one thing you could change in a current unit? I'm happy to answer questions or share ideas for things you are working on ☺

Thank you for  
your time!

Twitter: @MissWard19 (I  
often post ideas of things  
that worked well in my  
classroom)

Email:  
kristie\_ward@sd42.ca

