CESEssentialVisions

Disc2: Student Achievement

Professional Development Toolkit

Tools and documents from today's most successful small schools, including:

- **The CES Common Principles**
- **Discussion Guides**
- **School Documents**

Coalition of Essential Schools

Introduction

Introduction

About the Project

For over twenty years, the Coalition of Essential Schools has been valued for its ten Common Principles emphasizing equity, personalization, and students using their minds well. The Coalition is also known for honoring local wisdom, acknowledging that no two schools are alike, and that race, class, culture, gender, geography, and experience all factor into creating unique communities and schools. The Coalition understands that context matters, and that is why Essential Schools appear in the country's largest and smallest districts; in urban, suburban, and rural settings; and serve the country's advantaged students as well as those with few resources.

The CES EssentialVisions DVD project brings the Common Principles to life with real stories and tools from today's most successful small schools. Each DVD captures how the Common Principles have been implemented, illustrating how students engage in their own education, and how teachers develop as professionals. Focused segments provide unique perspectives on the benefits and challenges of each principle, while discussion questions, lesson plans, and school documents offer tools that educators can use to drive improvement. Three DVDs will be released over the course of fall 2005, 2006, and 2007. The three-part series will demonstrate all ten principles in action. The second DVD, *Disc2: Student Achievement*, captures the principles of "personalization," "demonstration of mastery," and "commitment to the entire school-teacher as generalist."

The Annenberg Foundation generously funded the Coalition of Essential Schools National office (CESN) to create the CES EssentialVisions three-disc DVD series. CESN contracted the Harvard-Smithsonian Center for Astrophysics Science Media Group to videotape and edit the series.

We hope these DVDs will be used for interdisciplinary team meetings, department meetings, year-long staff development in schools, teacher education programs, professional development workshops, and academic and professional conferences—anywhere that school policy and classroom practice are discussed and influenced.

Introduction

About the DVD

The schools, teachers, students, and parents featured in the second of this three-part DVD series come from four very different contexts. The Boston Arts Academy prepares a diverse community of aspiring artist-scholars and is a beacon for artistic and academic innovation. Quest High School in Humble, Texas, outside of Houston, places service learning at the heart of the curriculum. Empowerment College Preparatory High School is in its first year of operation in Houston with the mission of equipping its students to become socially conscious problem-solvers who make a positive impact on the community. And the Metropolitan Career and Technical Center, better known as "The Met," is a group of six small internship- and advisory-based schools located in Providence, Rhode Island. *Disc2: Student Achievement* was shot in the fall of 2005 at the Boston Arts Academy and The Met, and in the winter and spring of 2006 at Quest and Empowerment High Schools.

CES EssentialVisions Disc2: Student Achievement presents real-life video segments of the Common Principles personalization, demonstration of mastery, and commitment to the entire school. In the "demonstration of mastery" segment, we hear from teachers and principals about the difficulty of creating a demonstration-based graduation requirement while surrounded by a system engulfed in a standards-based, testing frenzy. We see an advisory taking on a topic around dominant ideology, and witness an advisor at The Met wearing multiple hats as a teacher, counselor, and manager in "commitment to the entire school—teacher as generalist." By viewing this DVD in its entirety or in individual segments over time, you are seizing the opportunity to reflect on topics most pertinent to educators today.

Introduction

About the Toolkit

The primary purpose of this toolkit is to introduce the DVD and suggest various discussion entry points to be used by teachers, administrators, students, parents, teacher educators, and policymakers. The Met, Boston Arts Academy, and Quest and Empowerment High Schools are our entry points into viewing the principles "personalization," "demonstration of mastery," and "commitment to entire school—teacher as generalist" in action.

The DVD provides a series of video segments from which the viewer can choose; the accompanying toolkit assists the user in making effective use of these possibilities. Viewers can select classroom segments, school tours, discussion questions, lesson plans, and school documents based on their areas of interest. The combinations of paths to explore are nearly limitless, allowing the DVD and toolkit to be utilized repeatedly in individual and group collaboration efforts. We hope that the DVD and toolkit will be used in many varied contexts, including faculties who are trying to decide if they should become a CES school, CES and non-CES teachers alike who want to improve their classroom practice; design teams for small school start-ups; teacher education programs training student teachers; and families, students, community members, and policymakers interested in learning more about the CES educational philosophy and practices.

Recognizing that for teachers and principals time is a limited—even scarce—resource, the toolkit includes a brief description of each of the videos with running time and related discussion questions. This information is intended to help you organize your time and the time of your colleagues to explore areas of interest and move forward the work of your classrooms and school.
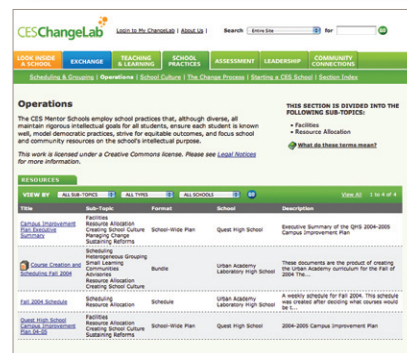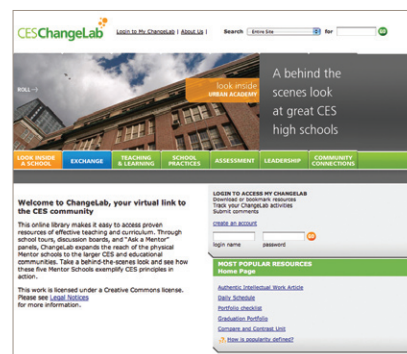
Introduction

About CES ChangeLab

After using the DVD, viewers may find that they are interested in further exploring the work of innovative and successful CES Mentor Schools. In addition to the DVD, the Coalition of Essential Schools also offers CES ChangeLab, which provides a behind-the-scenes look into the most successful CES schools across the country. This online library makes it easy to access proven resources of effective teaching and curriculum 24 hours a day, seven days a week. Through online school tours, discussion boards, and "Ask a Mentor" panels, ChangeLab expands the reach of these schools to the larger CES and educational communities. Help improve your school's teaching and governance by logging on today. See how. Visit **www.ceschangelab.org**.

Using the DVD

Introducing the DVD

1. **Print and copy the Brief History of CES and the Common Principles in the toolkit and have the participants read the information prior to the workshops or at the very start of the workshop.**

2. **Be sure you are familiar with the Coalition so you may try to answer any background questions that arise.**

3. **View selected segments prior to meeting with the group.**

4. **Select and prepare discussion questions that will help the group engage meaningfully with the material and focus the conversation.**

Consider Your Audience

As you develop a formal workshop or presentation or casually gather a group of colleagues to view *Disc2: Student Achievement*, understand your audience. Are you working with a group of student teachers? First-year teachers? Veteran teachers who team teach or who are in the same grade group or department? How familiar is this group with the principles of the Coalition of Essential Schools? Once you have identified your audience, consider these useful tips.

Consider Your Goals

Be sure to have goals clearly identified before showing the DVD to a group. Are you showing the DVD to understand how to implement a Common Principle in the classroom? To consider the challenges and benefits of such an approach? As an overview of what successful small schools look like in action? To introduce current issues in education? To support teachers who are developing a more progressive philosophy of education? With a well-defined goal, clear support of the work you are trying to accomplish will surface in the video segments.

Planning Your Time

Each classroom video segment is roughly 22–30 minutes long and school tours are between seven and nine minutes long. Be aware of how much time you have to conduct a workshop and choose segments that address your goals and that can be viewed and discussed in depth in the allotted amount of time. Remember, "less is more," so give the group plenty of time to watch, talk, and dig deeply into the chosen issue of the day.

Planning Tips

1. **Share identified goals of the viewing with the group.**

2. **Review background on CES as needed, and the specific segment(s) that will be shown and discussed in the workshop. Take any questions.**

3. **Particularly with classroom segments, it is useful to have a suggested focus for observation. To which aspects of the classroom experience should viewers pay especially close attention? What questions should viewers have in mind as they watch?**

4. **Begin segment of choice.**

5. **Discuss.**

6. **Reflect on implications for practice. What might be some next steps to take in your classroom or school?**

7. **Plan date, time, and agreed-upon goals for the next time the group will get together to watch a new video segment or report back on steps taken in the classroom or school.**

8. **At the next meeting report back on steps taken in the classroom or school.**

Brief History of the Coalition of Essential Schools

In 1984, Theodore R. Sizer and several colleagues published their findings from "A Study of High Schools," a five-year investigation of teaching, learning, school history, and school design. This study found that, despite their differences in location and demography, American high schools, by and large, were remarkably similar and simply inadequate. By offering an incredible array of courses from "consumer math" to calculus and from drivers' education to volleyball, schools often failed to focus on their central purpose—helping students to learn to use their minds well. Teachers, facing 150 or more students a day, regularly assigned work on the basis of what could be graded quickly rather than on the basis of what would push students to think deeply. Students, traveling from room to room and from teacher to teacher for unrelated fifty-minute classes, rarely had time to sink their teeth into any topic or authentic work and passed their days with little sense of the connections between the various subjects they studied and the "real" world. The typical American high school, while perhaps a friendly enough place, promoted apathy and intellectual lethargy; the lesson it succeeded in teaching best was that becoming educated is deadly dull.

Sizer's *Horace's Compromise: The Dilemma of the American High School* (1984) describes how the typical structures of schools help make these inadequacies all but inevitable. This reality pushed Sizer to consider how schools might be more wisely designed. Given the dismal historical record of major "top-down" reform initiatives over the past 50 years, Sizer chose to approach reform not with a new and improved imposed "model," but rather with a general set of ideas, today known as the Common Principles, which a school could fashion in ways that made sense to their community.

Subsequently in 1984, a group of twelve schools in seven states agreed to redesign themselves on the basis of Sizer's ideas and to form a coalition of schools based on these principles. A team led by Sizer, then based at Brown University, formed to support the reform efforts of these "essential" schools. These principles soon caught on among scores of schools around the country—public, charter, and independent.

In 2006, the Coalition of Essential Schools includes 21 affiliate centers and a national office in Oakland, California, that supports the work of hundreds of schools across the country in the areas of school design, classroom practice (teaching and learning), leadership, and community connections. For more information on the Coalition of Essential Schools, visit **www.essentialschools.org**.

The Common Principles

Learning to Use One's Mind Well

The school should focus on helping young people learn to use their minds well. Schools should not be "comprehensive" if such a claim is made at the expense of the school's central intellectual purpose.

Less Is More, Depth Over Coverage

The school's goals should be simple: that each student master a limited number of essential skills and areas of knowledge. While these skills and areas will, to varying degrees, reflect the traditional academic disciplines, the program's design should be shaped by the intellectual and imaginative powers and competencies that the students need, rather than by "subjects" as conventionally defined. The aphorism "less is more" should dominate: Curricular decisions should be guided by the aim of thorough student mastery and achievement rather than by an effort to merely cover content.

Goals Apply to All Students

The school's goals should apply to all students, while the means to these goals will vary as those students themselves vary. School practice should be tailor-made to meet the needs of every group or class of students.

Personalization

Teaching and learning should be personalized to the maximum feasible extent. Efforts should be directed toward a goal that no teacher have direct responsibility for more than 80 students in the high school and middle school and no more than 20 in the elementary school. To capitalize on this personalization, decisions about the details of the course of study, the use of students' and teachers' time, and the choice of teaching materials and specific pedagogies must be unreservedly placed in the hands of the principal and staff.

The Common Principles

Student-as-Worker, Teacher-as-Coach

The governing practical metaphor of the school should be student-as-worker, rather than the more familiar metaphor of teacher-as-deliverer-of-instructional-services. Accordingly, a prominent pedagogy will be coaching, to provoke students to learn how to learn and thus to teach themselves.

Demonstration of Mastery

Teaching and learning should be documented and assessed with tools based on student performance of real tasks. Students not yet at appropriate levels of competence should be provided intensive support and resources to assist them to quickly meet those standards. Multiple forms of evidence, ranging from ongoing observation of the learner to completion of specific projects, should be used to better understand the learner's strengths and needs, and to plan for further assistance. Students should have opportunities to exhibit their expertise before family and community. The diploma should be awarded upon a successful final demonstration of mastery for graduation—an "Exhibition." As the diploma is awarded when earned, the school's program proceeds with no strict age grading and with no system of credits earned by "time spent" in class. The emphasis is on the students' demonstration that they can do important things.

A Tone of Decency and Trust

The tone of the school should explicitly and self-consciously stress values of unanxious expectation, of trust, and of decency. Incentives appropriate to the school's particular students and teachers should be emphasized. Parents should be key collaborators and vital members of the school community.

Commitment to the Entire School

The principal and teachers should perceive themselves as generalists first (teachers and scholars in general education) and specialists second (experts in but one particular discipline). Staff should expect multiple obligations (teacher-counselor-manager) and a sense of commitment to the entire school.

Resources Dedicated to Teaching and Learning

Ultimate administrative and budget targets should include, in addition to total student loads per teacher of 80 or fewer pupils on the high school and middle school levels and 20 or fewer on the elementary level, substantial time for collective planning by teachers, competitive salaries for staff, and an ultimate per-pupil cost not to exceed that at traditional schools by more than 10 percent. To accomplish this, administrative plans may have to show the phased reduction or elimination of some services now provided to students in many traditional schools.

Democracy and Equity

The school should demonstrate non-discriminatory and inclusive policies, practices, and pedagogies. It should model democratic practices that involve all who are directly affected by the school. The school should honor diversity and build on the strength of its communities, deliberately and explicitly challenging all forms of inequity.

Description of Video Segments

Introduction (2:25)
Nancy Sizer, a career teacher, invites educators, policymakers, and concerned citizens to use this DVD series to think differently today about how to educate tomorrow's adults for engagement, mastery, and citizenship.

Learning to Use One's Mind Well (4:57)
What does the principle "learning to use one's mind well" look like, feel like, and mean to students, teachers, principals, and parents?

"Personalization" Description (0:48)
Nancy Sizer gives a detailed description of the Common Principle that is the foundation for all of the Coalition's work.

Artist-Scholars at Work (18:28)
Follow Ramiro and Keenan through the Boston Arts Academy to see some examples of how personalization can influence school structure and classroom practice.

Boston Arts Academy Tour (9:09)
For more information on Boston Arts Academy, see www.ceschangelab.org. Carlos and Deysi take you on a tour of their school, which is considered "The Center for the Arts" in the Boston Public School system.

"Commitment to the Entire School—Teacher as Generalist" Description (0:50)
Nancy Sizer gives a detailed description of the principle that encourages schools to formalize the different hats that teachers are asked to wear as participatory members of a school community.

Makala's All-Stars Advisory (24:00)
With Makala, learn how The Met expands the traditional role of "teacher" to that of an "academic advisor," "manager," and "counselor."

The Met—Peace Street Tour (9:12)
With Monica, visit her home campus on Peace Street and then travel to the main Met campus on Public Street in Providence, Rhode Island.

"Demonstration of Mastery" Description (0:47)
Nancy Sizer gives a detailed description of the principle that asks students to show what they know and share it with their community.

Senior Exhibition Project (28:49)
Live the experience of a group of twelfth graders and two advisors as they prepare for senior exhibitions, a year-long culminating project that is a graduation requirement.

Quest Tour (7:32)
For more information on Quest High School see www.ceschangelab.org. Corey and Chesney take you on a tour of their school, which is housed in a community learning center along with 14 other district programs in Humble, Texas.

Getting Started (11:27)
See how Empowerment College Preparatory High School, a new public school in Houston, works to institutionalize demonstration of mastery through exhibitions.

Learning to Use One's Mind Well

Discussion Guide

Learning to Use One's Mind Well

Thinking about the Principle

1. As an educator, define for yourself what you believe students "learning to use their minds well" would look like, sound like, and feel like.

Personalization—
Knowing Students Well

Discussion Guide

Personalization—Knowing Students Well

Thinking about the Principle

1. What does it mean to personalize education?

2. What does your school do to personalize education? How about in your classroom?

Artist-Scholars at Work

Prior to Viewing

1. Hand out the following school documents from the blue Artists-Scholars at Work section:
   - *Sample Student Schedule*
   - *Engineering Syllabus with S&E and Honors Information*
   - *BAA Graduation Planner*
   - *Dance Department Information*
   - *Open Honors Program Description*

2. What is the difference between knowing kids well and knowing their *minds* well?

3. How can personal connections and relationships with students and families impact a teacher's ability to engage students in deep intellectual work?

Reflecting on What You Saw

1. What evidence of personalization do you see in Ramiro's role as a science teacher, advisor and colleague?

2. Why do you think Ramiro thinks that knowing kids well allows him the opportunity to openly and honestly critique his students' work? How does it open up dialogue between teacher and student?

3. What school structures support BAA faculty and students as they strive for personalization in heterogeneous classes?

4. William, the dance teacher, describes three levels of student performance in his dance classes. How is this similar to what you might find in your classes? Knowing levels exist, now what?

5. How does Ramiro use advisory to address real topics that affect students at BAA? Why do BAA faculty devote planning time to discussion of topics to be covered in advisory?

6. What evidence in the student/parent/teacher conference exists that Ramiro does know Keenan well? How does this relationship support Keenan's growth? How does it develop trust between parent and teacher?

Demonstration of Mastery

Discussion Guide

Demonstration of Mastery

Thinking about the Principle

1. What "rites of passage" exist at your school so that teachers, students, and parents know your graduates are ready to move to the next phase of their life?

2. What are different ways students can demonstrate that they have mastery of a topic and/or skill?

Demonstration of Mastery
Senior Exhibition Project

Prior to Viewing

1. Hand out the following school documents from the blue Demonstration of Mastery section:
   - *Quest High School Social Action Plan and Project*
   - *Pre-Assessment Workplace Tools from Quest*
   - *Senior Exhibition Group Presentation Rubric*
   - *Multimedia Presentation Rubric*
   - *Communications Rubric*
   - *Social Action Rubric*
   - *Senior Seminar Course Description Second Semester*
   - *Senior Workplace Tools Post-Exhibition Assessment*

2. What is the importance of being able to do something with what you know?

Reflecting on What You Saw

1. Nataya is enrolling in a four-year college next year. What did you see in the course of her senior project that demonstrates that she is academically, socially, and emotionally ready for this next step? What growth did you witness over time?

2. On a piece of paper map out the steps that the advisors and students took during the course of the Senior Project.

3. Some of the senior advisors' job is "letting go" and some of it is "pushing hard." How do you see the advisors negotiating this tension? And how are both necessary for students to experience true demonstration of mastery?

4. Often, people envision demonstration of mastery as a solo effort, yet Quest deliberately requires a group exhibition. What experiences do the students have in a group that they might not if the senior project were done individually? What is the "hidden curriculum" embedded in this group experience?

5. How could the techniques, tools, and strategies used in this senior project experience be adapted to other classroom projects?

Reflecting on What You Saw

1. There are so many practices new schools can choose to adopt, and there are many demands on a school in its first years. Why do you think Empowerment made it a priority to have students demonstrating their mastery through exhibitions right from their first year at the school, rather than adding this requirement once the school is more established?

2. Empowerment and Quest share a unique relationship through the CES Small Schools Network. How does the relationship between the adults at Empowerment and Quest model inquiry and the communication skills they want their students to develop, as well as reflect each school's emphasis on demonstration of mastery?

3. Quest and Empowerment are at two different stages in their school development. How do they support each other in improving the work that they are doing?

Senior Exhibition Project

Reflecting on What You Saw

1. The process of undertaking exhibitions is ambitious. What are the clear reasons Quest and Empowerment believe this experience serves students well?

Commitment to the Entire School—
Teacher as Generalist

Discussion Guide

Commitment to the Entire School—Teacher as Generalist

Thinking about the Principle

1. Try to describe the entire daily/weekly experience for a particular student in your school. Which aspects of their day can you describe in the most detail? Where are the missing pieces in your understanding?

2. How does what you know about your students' lives outside your classroom impact what you do in your classroom?

Makala's All-Stars Advisory

Prior to Viewing

1. Hand out the following school documents from the blue Commitment to the Entire School—Teacher as Generalist section:
   - *Makala's Schedule*
   - *Peace Street's Learning Plan Process*
   - *Peace Street Learning Plan 2*
   - *Student Learning Plan Step 1*
   - *Student Learning Plan Step 2*
   - *The 5 A's of Projects*

2. At The Met, Makala is an advisor, a manager, and a counselor. How might her commitment to the entire school shape her schedule, her interactions with students, her planning, and her teaching?

Reflecting on What You Saw

1. How is Makala able to use established external standards and structures (state standards, college admissions, Met graduation requirements) to shape each student's individual learning plan? How does this unusual course of study prepare students for their next steps?

2. What outside expertise does Makala access to enable her to implement each student's learning plan? What does she do when she lacks specialized knowledge or skills in a particular area? What are the limitations of the Met's expectation that she will be a generalist?

3. What is the relationship between teacher-as-generalist and personalization at The Met?

4. How does the Met interpret the role of a generalist? Does this align with your interpretation, or not? Would either of these interpretations support the work you do in your school?

5. Why does it matter for students whether teachers are generalists or specialists? What can students learn from seeing teachers as generalists? What do students need from specialists?

Wrapping Up

Discussion Guide

Wrapping Up

While the CES Essential Visions project deliberately focuses on a particular principle for each school profiled, the reality is that the 10 Common Principles are not so easy to isolate, and all Coalition schools show evidence of all principles. On Disc 2, the MET, Quest, Empowerment, and the Boston Arts Academy showcase the diversity of these principles in action, and demonstrate how flexibly and creatively the Common Principles can be expressed in schools with very different structures and missions. The questions which follow are intended to guide a discussion that reflects on the commonalities that such different schools share.

Questions for Discussion

1. What similarities did you notice despite the very different contexts and missions of these schools?

2. All three schools profiled in this DVD have kids doing real work—students describe feeling real purpose. What does it take to trust kids to do this kind of work? How do kids benefit?

3. What evidence do you see of all three principles (personalization, demonstration of mastery, and teacher as generalist/commitment to the entire school) in each school's segment? How do personalization, demonstration of mastery, and teacher as generalist/commitment to the entire school all contribute to the overall commitment that students will learn to use their minds well?

4. What constraints must each school consider as it implements its particular program? What similarities and differences do you see in the way that the schools manage these external requirements?

Personalization

School Documents

'05–'06 CLASS SCHEDULE FOR THE LOWER HOUSE

First Semester

	Monday		Tuesday	Wednesday	Thursday		Friday
8:15-9:15	Orientation 1 Orientation 2	7:55 - 10:10	Modern 1 Modern 2	Ballet 1 Ballet 2	Modern 1 Modern 2	7:55 - 10	Ballet 1 Ballet 2
9:15-10:45	Ballet 1 Ballet 2					1:05 – 2:10	Tap (9th grade only)
		3:05 – 4:40	Honors Ballet			1:30 – 3:00	Honors Ballet (Pointe & Men)

Second Semester:

	Monday		Tuesday	Wednesday	Thursday		Friday
8:15-9:15	Orientation 1 Orientation 2	7:55 - 9:25	Modern 1 Modern 2	Ballet 1 Ballet 2	Modern 1 Modern 2	7:55 - 10	Ballet 1 Ballet 2
9:15-10:45	Ballet 1 Ballet 2	9:25 - 10:10	Tech rotation composition repertory jury prep TBA	jury prep costume rotation TBA	Tech rotation composition repertory jury prep TBA	1:05 – 2:10	Tap Ensemble
3:35 – 5:05	Repertory	3:05	Ballet Repertory	Modern Repertory	Modern Repertory	1:30 – 3:00	Ballet Repertory

10th Grade Benchmark – Sophomore Review

In order to be promoted into the upper house, dancer majors must successfully:

• Pass all required courses in the lower house

• Maintain a weighted average of 77% (C+) or better in their sophomore year

• Demonstrate that they have achieved an acceptable level of "seriousness of purpose" in class and in the preparation towards the benchmark jury.

• **Demonstrate that they have the technical level in both ballet and modern to be in Level 3 through a jury process which takes place during the third term in their 10th grade year. Students will learn a modern etude with specific elements from modern technique and ballet variations in the center, and will be coached by their teacher and peers in class. Students will perform the modern and ballet**

components together as a solo in front of the panel of dance faculty. Students are assessed on their technical proficiency, line, musicality and performance quality. Students are required to look at the videotape of their performance and analyze their performance and write a reflection using prompts provided by the teachers, and the reflection must be revised until it scores a "3".

• Demonstrate that they have the passion, mental and intellectual ability to move into the upper house through reflective writing and interview.

It is mandatory for all parents/caregivers of 10th Grade dance majors to make an appointment with the dance department to meet with us during the Spring Parents Conference in April to discuss the Sophomore Review of their student.

'05–'06 CLASS SCHEDULE FOR THE UPPER HOUSE

	Monday		Tuesday	Wednesday	Thursday		Friday
12:55-1:45	Dance History	12:30-1:20	Writing	Dance History	Writing	11:20-11:50	Light lunch
1:50 -3:55	Ballet 3 Ballet 4	1:25 - 3:00	Modern 3 Modern 4	Ballet 3 Ballet 4	Modern 3 Modern 4	11:50 - 1:25	Ballet focus Modern focus
						1:30 - 3:00	Honors Ballet (pointe & Men)
		3:05	Honors Ballet (to 4:35)	Choreography Jazz 3 for seniors (to 4:15)	Jazz 2 (juniors) Senior project (to 4:15)		

Second Semester:

	Monday		Tuesday	Wednesday	Thursday		Friday
12:55-1:45	Dance History	12:30-1:20	Writing	Dance History	Writing	11:20-11:50	Light lunch
1:50 -3:30	Ballet 3 Ballet 4	1:25 - 3:00	Modern 3 Modern 4	Ballet 3 Ballet 4	Modern 3 Modern 4	11:50 - 1:25	Ballet focus Modern focus
						1:30 - 3:00	Ballet Rep
3:35 – 5:05	Repertory	3:05- 4:45	Ballet Rep	Repertory - Modern	Senior project till Feb repertory - modern		

Graduation Requirement

In order to graduate as a dance major, students must:

Pass all required courses

Accumulate 50 Production Points, at least half of which are earned from working on tech or costume crew. For students who came to BAA during their sophomore or junior year, the total accumulated production points required will be prorated.

Perform in, understudy a part or serve a major role on the tech crew in SpringFest Dance Concert at least once in their four years at Boston Arts Academy.

Maintain a weighted average of 80% (B-) or better in their 11th and 12th grade years

Successfully complete their Senior Project in dance that shows their competency in technique, choreography and research skills. The project includes conceiving and researching a theme, choreographing, producing and performing an original choreography as well as a written portfolio.

4. REGULATIONS AND ETIQUETTE
HEALTH FORM

In order to ensure the safety of the dance majors, and help the teachers understand the limitations that some of you might have because of health or physiological conditions such as asthma or scoliosis, the nurse has a special health form for all dance majors. You should fill it out and return it promptly within the required deadline.

You must have complete physical exam with your doctor before the first day of school in order to get clearance to participate in all dance activities. Failure to comply may result in exclusion from curricular performance or even from participation in class. This will jeopardize your grade.

Syllabus – Science 12
Ramiro G. Gonzalez

Contact Information
Ramiro G. Gonzalez   email: rgonzalez@boston.k12.ma.us   phone: 617-905-8212
                                                                                              (Until 10:00 p.m.)

Office Hours: We are available most days after school. Please let me know in advance if you want to see me for extra help.

Philosophy of Teaching

Teaching for me, is about establishing a classroom environment that leads to learning and understanding. Our goal is not to present science to the student, our goal is to facilitate understanding of the material. To accomplish this we will ask the students to be knowledgeable; be able to apply; be able to interpret; be able empathize: be able to see multiple perspectives and demonstrate self-knowledge of the material covered. It is my job to create opportunities that will lead to greater and deeper understanding of the material. In order to foster greater understanding a variety of teaching techniques will be employed they include: journal writing, content readings, note taking, group projects/activities and presentations. Underlying this is an inquiry approach, one where students discover many of the necessary scientific principles needed to complete tasks or challenges. Assessment will be both formal and summative, we will monitor student's progress and making needed adjustments as well as providing for them opportunities to demonstrate mastery in a variety of indicators which include: tests, quizzes, presentations and research.

Curriculum
The 12th Grade science course is called "Engineering the Future." This course has been developed by the Museum of Science in Boston. Throughout this course we will investigate scientific concepts, processes, and principles through the lens of engineering. Engineering is at its essence the application of science for a desired outcome. We will complete four units in this course.

Unit 1 will introduce you to the broad concepts of technology and engineering and the method of problem solving known as the *engineering design process*. The engineering design process is parallel to, and equally as important as, the process of inquiry in science education. It is better described as a way of thinking about and approaching problems than as a recipe to be followed. During this unit you will engage in the design process by designing organizers that address a need that you see in the world. You will learn ways of recording and representing your ideas. In addition you will revisit your design from the perspectives of manufacturing and marketing. In this unit the students will design and build an "organizer"; the organizer will be used to model the engineering design process.

During Unit 2, you will build a "putt-putt boat" that runs using a fluid/thermal engine. Your challenge will be to redesign the boat. Before you do that, however, you will learn how to model what's happening inside the boat so that you have a better idea of *how* to redesign it. A primary goal of this unit is for you to understand this interplay between science and engineering as you investigate the topics of particle theory, energy, energy transfer, fluid mechanics, buoyancy, and motion. You will use your understanding of manufacturing by building putt-putt engine to a standard specification. Once you have some familiarity with how the different materials go together to make a functioning engine, you should be able to identify how the parts can be changed though you won't yet know what the effects of those changes would be. Then, as you build knowledge of the science behind how the putt-putt boat works, you can take on the role of working engineers applying science to the redesign of a system.

In Unit 3, you will investigate the use of electronics in technology. You will create circuits that are designed to provide power as well as those used to enable telecommunication. Unit 4 will be a culminating unit in which you revisit many of the skills built in the previous units. As a capstone experience for the course you will plan a tent city. We will investigate principles of sustainable energy use, efficiency, and environmental considerations in urban planning.

Engineering Syllabus with S & E and Honors Information

Materials
Please come to class every day with:
- Your engineering lab notebook (quad ruled, bound, numbered pages, no tear-outs).
- A folder or binder for handouts
- Pens and pencils
- Loose leaf paper
- Your BAA computer account name and password

Grading Policy
Class work   30%
Home work 15%
Projects   30%
S and E   20%
Test   15%

Final Grade for Course = 50% first quarter grade + 50% second quarter grade

Homework
There are two different types of homework in this class: assignments that will be collected, read, and graded (see homework and class work rubric); and assignments that will be spot-checked for completion. Sometimes you will know which type of assignment you are completing, sometimes you won't know until the day it is due. All homework should be completed as if it will be collected and read. Your learning depends on the effort that you give to your studies. Once an assignment has been graded and retuned, the student can no longer make this assignment up. Students are free to make-up missing assignments only during the support SE days (Thursday or Friday) and only in the week the assignment was given.

Support and Enrichment Blocks (S&E)
Every student has 2 dedicated blocks scheduled for "Support and Enrichment" in science. We have developed a structure for use of this time that we feel will both empower you to make important choices for your own education, at the same time, as it will help each student realize her/his maximum potential.

Each week every student is required to attend at least one S&E block. Depending on your schedule you can choose to attend an Enrichment block on Tuesday or Wednesday, or you can choose to attend a Support Block on Thursday or Friday. You will receive a weekly grade for S&E based on your attendance and productivity.

Please note that Enrichment Blocks are required for Open Honors credit (see below). It is possible that an open honors student may need support in any given week, meaning that this student would have to attend both S&E blocks for that week. In addition, it is possible that a student who has not chosen to pursue Open Honors may choose to attend an Enrichment Block in a given week. This student may choose support, enrichment, or both on a weekly basis.

Open Honors
Open Honors will be offered for those you who qualify by maintaining a B- average for the first few weeks of the term. Students who wish to pursue the Open Honors option should begin attending Enrichment Block this week. During these classes you will engage in activities that build upon our curriculum and complete assignments/projects for your own personal enrichment and in some cases for the benefit of the whole class.

BAA Graduation Planner

BAA SCHEDULE 2005/2006 NINTH AND TENTH GRADE

	Monday		**Tuesday**	**Wednesday**	**Thursday**		**Friday**
	Faculty Meetings *Late start for most students*	7:55	**1.** Arts **2.**	**1.** Arts **2.**	**1.** Arts **2.**	7:55	**1.** Arts **2.**
9:30	**2.** Arts	10:10				10:00	
10:45		10:15	**3.** Academic	**3.** Academic	**3.** Academic	10:05	**3.** Academic
	Lunch					11:20	
11:30		11:40				11:45	Lunch
11:35	**3.** Academic		**4.** Lunch 11:40-12:05 Theatre/Dance		**4.** Advisory 11:45-12:00 Music/YA	11:50	**7.** Academic
			5. Advisory 12:10-12:25 Theatre/Dance		**5.** Lunch 12:00-12:25 Music/YA		
12:50						1:05	
12:55	**6.** Seminar	12:30	**6.** Seminar	**6.** Seminar	**6.** Seminar		
1:45		1:20					Faculty Meetings *Early release for most students*
1:50	**7.** Academic	1:25	**7.** Academic	**7.** Academic	**7.** Academic		
3:05		2:50					
3:10	**8.** S&E for period 3 class	2:55	**8.** S&E for period 7 class	**8.** S&E for period 3 class	**8.** S&E for period 7 class		
3:55		3:40					

Boston Arts Academy Graduation Planner

Grade 9

Seminar (__ Open Honors)
- [ ] Passed Writers Workshop/Advisory
- [ ] *Scored 2.5 or better on Autobiography*

Math
- [ ] Passed Math
- [ ] *Scored 65% or better on Freshman Math Assessment*

World Language
- [ ] Passed World Language
- [ ] Passed Gr 8 World Language @ Latin
- [ ] N/A

Science (__ Open Honors)
- [ ] Passed Science 9

Humanities (__ Open Honors)
- [ ] Passed Humanities 1

Arts Major _____
- [ ] Earned a C- or better (70%)

RICO Review
- [ ] Completed

Grade 10

Seminar (__ Open Honors)
- [ ] Passed Writers Workshop/Advisory
- [ ] *Passed MCAS in English/Language Arts*

Math
- [ ] Passed Math
- [ ] *Passed MCAS in Math*

World Language
- [ ] Passed World Language
- [ ] N/A

Science (__ Open Honors)
- [ ] Passed Science 10

Humanities (__ Open Honors)
- [ ] Passed Humanities 2

Arts Major _____
- [ ] Earned a C+ or better (77%)
- [ ] Passed Sophomore Arts Review

RICO Review
- [ ] Completed

Grade 11

Seminar (__ Open Honors)
- [ ] Passed Writers Workshop/Advisory

Math
- [ ] Passed Math

World Language
- [ ] Passed World Language
- [ ] N/A

Science (__ Open Honors)
- [ ] Passed Science 11

Humanities (__ Open Honors)
- [ ] Passed Humanities 3
- [ ] *Received a 3 on Hum 3 Portfolio*

Arts Major _____
- [ ] Earned a B- or better (80%)

RICO Review
- [ ] Completed

Junior Review
- [ ] Student/Parent Night
- [ ] Attended PSAT Prep
- [ ] Took the PSAT
- [ ] Essay Writing Workshop
- [ ] BAA College Fair
- [ ] At least one college presentation
- [ ] Took SAT
- [ ] At least one college visit
- [ ] Career Exploration
- [ ] Senior Panel
- [ ] Jr. Day-Pre-College Activities

Grade 12

Seminar (__ Open Honors)
- [ ] Passed Writers Workshop/Advisory

Math
- [ ] Passed Math

World Language
- [ ] Passed World Language
- [ ] N/A

Science (__ Open Honors)
- [ ] Passed Science 12

Humanities (__ Open Honors)
- [ ] Passed Humanities 4

Arts Major _____
- [ ] Earned a B- or better (80%)
- [ ] *Received a "3" on Sr. Grant Proposal*
- [ ] Completed Sr. performance/exhibition

Senior Review
- [ ] Attended SAT Prep
- [ ] Took the SAT
- [ ] Completed college/career app. process
- [ ] Sr. Transition Workshop
- [ ] Jr. Step-Up/Sr. Awards
- [ ] Completed Sr. inspiration letter
- [ ] Signed-out

DANCE DEPARTMENT

MISSION STATEMENT AND PHILOSOPHY

The Dance Program at the Boston Arts Academy is a rigorous and comprehensive program of study. The curriculum is designed to provide professional training in dance that adequately prepare students for further studies at post-secondary institutions or a career in dance. Aside from technique and dance styles, students study choreography, dance history, healthful living, dance production and technologies. It helps the students develop discipline, technical skills and expression, as well as challenges their creativity and critical thinking.

The technical training for dance majors is primarily focused on classical ballet and modern dance. Students are not grouped by grade but are placed at the level best suited to their physical, mental and technical development. While Jazz and Tap are part of our core curriculum, other world dances are introduced in special modules within the Orientation courses.

With our partnership with cultural institutions such as Bank of America and World Music CrashArt, the dance curriculum is further enriched with numerous master classes each year. In the past, our students had the great opportunity of studying with luminous master teachers like Bill T. Jones, ballet master of Kirov Ballet, and members of the Alvin Ailey American Dance Theater. The last three years, through generous grants from Boston Foundation and SURDNA Foundation, we were able to bring nationally renowned choreographers Seán Curran, Marlies Yearby and Ronald K Brown to BAA for a two-week residency and set new works on our dancers.

To help our students excel, the dance department also offers Honors Ballet twice a week, as well as a variety of electives. Boston Arts Academy also offers a limited amount of summer study grants to aid our students financially to attend nationally competitive summer programs. With the recommendation of the dance department as well as the students' own advocacy, many of our students were placed in excellent summer program that help them accelerate in their development as dancers.

2. LOWER HOUSE PROGRAM OF STUDY

Required Courses:

9th Grade

Ballet Technique I, II	3 days a week
Modern Technique I, II	2 days a week
Tap*	
Orientation I	
20 Production Points**	

10th Grade

Ballet Technique I, II	3 days a week
Modern Technique I, II	2 days a week
Orientation II	
20 Production Points**	

*9th grade dance majors proficient in basic vocabulary in tap (as determined by the instructor) can take Tap Ensemble instead of Tap to fulfill Tap requirement.

** Production Points: As part of their holistic training, dance majors are required to work behind the scenes for productions on tech crew or costume crew; assist with auditions, fundraising, and departmental administrative and studio maintenance work. The goal is to help them develop skills related to their discipline as well as a sense of community. For each hour of their service, they will earn one production point.

Electives

Tap Ensemble (Pre-requisite: previous training in Tap)
Honors Ballet (Recommendation from Dance Faculty)
Repertory (For Level 2 dancers and by audition only)

DANCE DEPARTMENT CONTINUED

For students not meeting the 10th Grade Benchmark

One of the following scenarios might apply to students who do not meet the standard of Sophomore Review depending on whether it was below minimum weighted grade average in dance; lack of seriousness of purpose or proficiency level in dance technique or a combination of the above:

Not invited back

Repeat sophomore year to further develop his/her technique and discipline as a dance major

Take 2 technique classes a day the following year during semester 1 while following the junior curriculum. He/she will take both the morning (Lower House) and afternoon (Upper House) technique classes, and will only take one academic class in the middle of the day, providing he/she has passed all other 10th grade requirements in dance as well as academic classes. Two technique classes a day will strengthen his/her technique and understanding of seriousness of purpose and help him/her to reach the standard of Sophomore Review by December when he/she re-take the jury. If the student fails to make the necessary progress at the end of the first semester, an urgent parent conference will be scheduled to discuss transition option for the student.

Attend a designated summer program and re-take the jury upon return in September. Failing to attend the required summer program or inability to make progress over the summer, the student will have to take 2 technique classes as described in the previous bullet.

If he/she failed a required course, he/she will have to repeat that course or go to summer school when available.

UPPER HOUSE PROGRAM OF STUDY

Dance Majors in the upper house are assigned to either Ballet Focus or Modern Focus by the Dance Faculty based on their evaluation of the student's technical strengths and weaknesses as well as compatibility of the student's personal style.

Ballet Focus will have Ballet Technique 3 days a week, and Modern Technique 2 days a week. Modern focus will have Modern Technique 3 days a week and Ballet Technique 2 days a week.

11th Grade
Ballet Technique III, IV
Modern Technique III, IV
Jazz 2 (Fall Semester)
Choreography (Fall Semester)
Dance History (Ballet History – Fall, Modern History – Spring)
10 Production Points

12th Grade
Ballet Technique III, IV
Modern Technique III, IV
Jazz 3 (Fall Semester)
Senior Project for Dance (3 terms)

Electives
Tap Ensemble (Pre-requisite: previous training in Tap) Honors Ballet (Recommendation from Dance Faculty Repertory (By Audition Only: Juniors and Seniors must audition for Repertory. See Rehearsal and Performance section)

Open Honors Requirements Fall 2005
Science 12: Engineering the Future, Boston Arts Academy
Mr. Gonzalez and Ms. Bautista

Congratulations on qualifying for Open Honors in Science 12! Completing the following requirements will earn you "Honors" status on your transcript:

1. **Maintain and earn a B average (82.5%) or above for the semester.**
2. **Complete extra homework and class work assignments throughout the course, as assigned.**
3. **Complete extra sections of each exam designated for Open Honors students.**
4. **Choose one of the following:**
   - ❑ Option A: Attend a lecture about science or engineering in the city of Boston. Lecture opportunities can be found in the *Boston Globe's* "Health and Science Section," which is published every Monday.
   - ❑ Option B: Participate in the Massachusetts Hydrogen Fuel Cell Model Car Challenge on Monday, November 28, 7:00 – 4:00, Hynes Convention Center. You will be excused from your classes for the day. There are only 4 spaces open for this option.
   - ❑ Option C: Read 5 current science or engineering articles. Each article must be approved by you teacher. Complete a writing assignment on each one.

5. **Choose one of the following:**
   - ❑ Option A:
     - • Book: Help choose and read a book regarding engineering and science. Participate in discussions during S and E, and write a paper.
     - • Research Paper: Write a research paper (5 pages) with citations and a Works Cited Page on <u>one</u> of the following topics:
       a. What is the technological difference between an LCD flat panel television and a Plasma television. Which one would be a better investment and why?
       b. Choose an engineering success and an engineering failure. Compare and contrast the engineering design process for both inventions.
       c. Research the microwave and gas stoves Explain how both were invented, how they work, and which one is a more energy efficient way of boiling water.
       d. Read about the levies of New Orleans (there is more than one). Explain how they work, and why New Orleans flooded the way it did during Hurricane Katrina. Give suggestions for the steps needed in the coming months to prevent such a disaster again.

   <div align="center">**OR**</div>

   - ❑ Option B:
     In a team of honors students, complete the following Junior Engineering Technical Society 2005 Challenge:
     > Your team's mission is to help people with disabilities succeed in the workplace by applying creativity, science and engineering problem solving and teamwork…Teams will design devices that can help people with disabilities to join the workforce and to be more productive in the workforce (www.jets.org).

     The honors team would meet once per week during S and E to work on this challenge. Profiles of the possible problem statements are available to help you make your decision about Option A or B.

Our family has decided that _____ (student's name) should

_____ participate   _____ not participate   in Science 12 open honors this year.

_____ _____   _____ _____
Parent/Caregiver Signature   Date   Student Signature   Date

CESEssentialVisions

Demonstration of Mastery

School Documents

Note
The materials that accompany the video segments may be downloaded in PDF format and are intended to serve as a basis for discussion by providing additional insight into the work filmed in each classroom. They do not provide complete lesson plans or school documents out of context. These may be photocopied for discussion purposes only.

Quest High School Social Action Plan and Project

Quest High School Social Action Plan and Project

General requirements: seniors self select groups to conduct an in depth research on a social issue, prepare an action plan to address the issue, and present their findings to an appropriate audience. Students work independently and as a team with an advisor to investigate the problem or issue. They research the topic using primary and secondary resources. They connect with a government or a non-government organization. They design, organize, implement, and evaluate a sustainable service project to address the problem or issue, and they present their findings in a formal exhibition using a variety of technologies.

Specific requirements:

- A formal research paper using MLA form, approximately ten pages in length
- Frequent and regular advisory meetings
- Completion of the following reflective assignments: Social Action Directory, Projection Selection Sheet, Project Design Sheet, and the Project Evaluation Sheet. Note: the Project Selection Sheet will also contain the service-learning objectives practiced or mastered.
- A journal with at least one entry per week.
- A project design and implementation
- A log of hours spent on designing, planning, implementing, and evaluating the project.
- A formal presentation highlighting individual research and the project itself. Note: the presentation must contain a variety of technology and multi-media.
- A question and answer session following the presentation.

QUEST HIGH SCHOOL
Workplace Tools
Pre-Exhibition Student Evaluation
Spring 2005

STUDENT NAME

_____

GROUP TOPIC

_____

ADVISOR

_____

Please list specific group activities in which you have been involved this semester and the skills that were practiced/learned

_____

_____

_____

_____

In order improve our workplace tools (WT1a3, WT1a4, WT1b2, WT1c1, WT5a1, WT5a2, WT5a3, WT5b1, WT5b3, WT5c2, and WT5f1), we would appreciate you taking a few minutes to evaluate yourself on group activities and assignments during the exhibition semester. These questions refer to you as a member of your senior group. Using the letter code, please rate yourself as follows:

E-Excellent   VG-Very Good   S-Satisfactory   N-Needs Improvement

Attendance/Punctuality:
Is consistent in attendance to meetings   _____
Reports to meetings on time   _____

Pre-Assessment Workplace Tools from Quest

Attitude:

Accepts group role or responsibility	_____
Is courteous & cooperative to group members	_____
Displays emotional maturity	_____
Exercises good judgment	_____
Communicates in a positive manner especially when handling conflicts	_____
Relates well to a variety of people	_____
Is committed and caring	_____
Interacts appropriately	_____

Page 1 of 2
Please complete both sides

E-Excellent   VG-Very Good   S-Satisfactory   N-Needs Improvement

Learning Process:

Shows Initiative	_____
Asks appropriate questions	_____
Shows problem solving skills	_____

Performance:

Functions within the formal and informal codes of the group	_____
Trouble shoots the group process, suggesting changes as needed to solve group problems	_____
Contributes to the group effort with ideas, suggestions, and effort	_____
Completes tasks necessary to finish a project	_____
Provides constructive feedback to group members	_____
Progressively requires less supervision and advisement	_____
Is a dependable group member	_____

Supports team members by coaching
or mentoring   _____
Respects the rights of others, while making any
adjustments necessary   _____

Overall impression you think you gave to others in your group:

_____

_____

_____

_____

_____

_____

_____

_____

_____
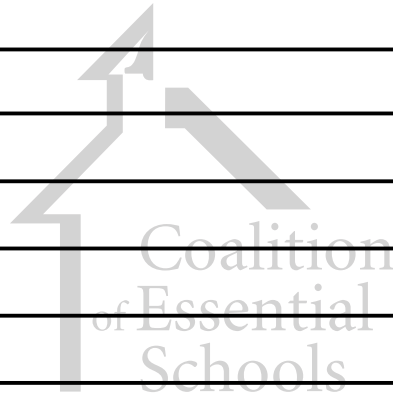
Demonstration of Mastery
Senior Exhibition Group Presentation Rubric

Senior Exhibition Group Presentation Rubric

Student's Name: ____ Domain	Honors	Meeting Expectations	Approaching Expectations	Unacceptable
Verbal Delivery Rating: ____	Excellent volume and projection; clear enunciation, wide variety of vocal variation and inflection; no filler words.	Appropriate volume and projection; mostly clear enunciation; some vocal variation and inflection; few to no filler words.	At times volume and projection detract from presentation; enunciation not always clear; little vocal variation and inflection; frequent filler words.	Poor volume and projection; unclear words and mispronunciations; monotone; frequent filler words.
Non-Verbal Delivery Rating: ____	Excellent eye contact; Consistent stance and posture; facial expression add much in conveying messaging; successful, frequent and natural use of gestures.	Appropriate eye contact; acceptable stance and posture; facial expression are helpful in conveying messaging; successful use of some gestures.	Limited eye contact; issues with stance and posture; few facial expression; use of few gestures.	Are your eyes open?; slouching and swaying posture; blank facial expression; no attempt at making gestures or inappropriate use of gestures.
Organization Rating:____	Clear evidence that argument is well developed; Excellent use of quotes, details and illustrations; Overwhelming evidence that presentation has persuasive elements.	Clear evidence that argument is developed; Uses quotes, details and illustrations effectively; evidence that presentation has persuasive elements.	Some evidence that argument is developed; Uses few quotes, details and illustrations effectively; little if any evidence that presentation has persuasive elements.	Argument is undeveloped; little to no use of quotes, details and illustrations; no evidence that presentation has persuasive elements.

Senior Exhibition Group Presentation Rubric

Civic Awareness and Social Action **Group:** _____ **Rating:** _____	Actively participates in solving a social problem and articulates the impact their action will have; shows a thorough understanding of the complex nature of the social issue and identifies multiple causes; identifies and acts upon contributions group can make to impacting issue; begins to think about society and social issues in new and unique ways.	Able to describe and evaluate a social issue and the importance of active participation in addressing that issue; shows an understanding of complex nature of social issue; identifies at least 2 causes; identifies contributions group can make to impacting issue.	Limited ability to describe and evaluate a social issue and the importance of active participation in addressing that issue; shows minimal understanding of complex nature of social issue; identifies fewer than 2 causes; identifies minor contributions group can make to impacting issue.	Unable to describe and evaluate a social issue and the importance of active participation in addressing that issue; fails to show an understanding of complex nature of social issue; fails to identify causes or contributions group can make to impacting issue.
Collaboration and Teamwork **Group:** _____ **Rating:** _____	Students are a very effective team; divisions of responsibility capitalize on the strengths of each member; the final product is clearly shaped by all team members and would not have been possible to accomplish alone.	Students work together as a team on all aspects of the project; there are clearly defined roles; and group successfully interacts during presentation; it flows.	Students work together on the project as a team with defined roles; most fulfilled their responsibilities and glitches were resolved somewhat productively.	Presentation is a group effort but it is obvious that only some members contributed; there is evidence of lack of group work, poor communication, unresolved glitches and conflicts and/or failure to collaborate on important aspects of the presentation.

Senior Exhibition Group Presentation Rubric

Multimedia-PPT and Video Group: _____ Rating: _____	Students have used multimedia in very creative and effective ways that exploit the particular strengths of the chosen format; all elements make a contribution and if any technical problems occur, recovery is smooth.	Presentation blends multimedia elements in a balanced easy to follow format; with minor exceptions all elements contribute rather than detract from the presentation's effectiveness. Recovery is adequate.	Presentation uses only one media; there are some technical problems but the viewer is able to follow the presentation. Recovery is rough.	Presentation has serious technical difficulties and interferes with the viewers' ability to follow and comprehend the presentation. Unable to recover.

Multimedia Group Presentation Rubric

Domain	Honors	Meeting Expectations	Approaching Expectations	Unacceptable
Verbal Delivery	Excellent volume and projection; clear enunciation, wide variety of vocal variation and inflection; no filler words.	Appropriate volume and projection; mostly clear enunciation; some vocal variation and inflection; few to no filler words.	At times volume and projection detract from presentation; enunciation not always clear; little vocal variation and inflection; frequent filler words.	Poor volume and projection; unclear words and mispronunciations; monotone; frequent filler words.
Non-Verbal Delivery	Excellent eye contact; Consistent stance and posture; facial expression add much in conveying messaging; successful, frequent and natural use of gestures.	Appropriate eye contact; acceptable stance and posture; facial expression are helpful in conveying messaging; successful use of some gestures.	Limited eye contact; issues with stance and posture; few facial expression; use of few gestures.	Are your eyes open?; slouching and swaying posture; blank facial expression; no attempt at making gestures or inappropriate use of gestures.
Organization	Clear evidence that argument is well developed; Excellent use of quotes, details and illustrations; Overwhelming evidence that presentation has persuasive elements.	Clear evidence that argument is developed; Uses quotes, details and illustrations effectively; evidence that presentation has persuasive elements.	Some evidence that argument is developed; Uses few quotes, details and illustrations effectively; little if any evidence that presentation has persuasive elements.	Argument is undeveloped; little to no use of quotes, details and illustrations; no evidence that presentation has persuasive elements.

Multimedia Group Presentation Rubric

Civic Awareness and Social Action	Actively participates in solving a social problem and articulates the impact their action will have; shows a thorough understanding of the complex nature of the social issue and identifies multiple causes; identifies and acts upon contributions group can make to impacting issue; begins to think about society and social issues in new and unique ways.	Able to describe and evaluate a social issue and the importance of active participation in addressing that issue; shows an understanding of complex nature of social issue; identifies at least 2 causes; identifies contributions group can make to impacting issue.	Limited ability to describe and evaluate a social issue and the importance of active participation in addressing that issue; shows minimal understanding of complex nature of social issue; identifies fewer than 2 causes; identifies minor contributions group can make to impacting issue.	Unable to describe and evaluate a social issue and the importance of active participation in addressing that issue; fails to show an understanding of complex nature of social issue; fails to identify causes or contributions group can make to impacting issue.
Collaboration and Teamwork	Students are a very effective team; divisions of responsibility capitalize on the strengths of each member; the final product is clearly shaped by all team members and would not have been possible to accomplish alone.	Students work together as a team on all aspects of the project; there are clearly defined roles; and group successfully interacts during presentation; it flows.	Students work together on the project as a team with defined roles; most fulfilled their responsibilities and glitches were resolved somewhat productively.	Presentation is a group effort but it is obvious that only some members contributed; there is evidence of lack of group work, poor communication, unresolved glitches and conflicts and/or failure to collaborate on important aspects of the presentation.

Multimedia Group Presentation Rubric

Multimedia-PPT and Video	Students have used multimedia in very creative and effective ways that exploit the particular strengths of the chosen format; all elements make a contribution and there are very few technical problems.	Presentation blends 2 or more multimedia elements in a balanced easy to follow format; with minor exceptions all elements contribute rather than detract from the presentation's effectiveness	Presentation uses only one media; there are some technical problems but the viewer is able to follow the presentation.	Presentation has serious technical difficulties and interferes with the viewers' ability to follow and comprehend the presentation.

Demonstration of Mastery
Communications Rubric

Senior Exhibition Rubric

Outcome Areas-Learner Behavior 2- The QHS graduate communicates effectively in a variety of ways.

Academic Foundation 3-The QHS graduate demonstrates the ability to effectively utilize and appreciate the English language arts through reading, writing, speaking and listening.

Work Place Tool 5- The QHS graduate works collaboratively and cooperatively with others.

Honors 4	Meets Expectations 3	Approaching 2	Unacceptable 1
Verbal Effectiveness- Expresses ideas with personal conviction through vocal tone and style. Expresses message with substantial energy and confidence. Demonstrates a mastery of language effectively with appropriate volume, pace and emphasis.	**Verbal Effectiveness-** Expresses ideas through vocal tone and style. Expresses message with energy and confidence. Uses language effectively with appropriate volume, pace and emphasis.	**Verbal Effectiveness-** Expresses some ideas through vocal tone and style. Expresses some message with energy and confidence. At time language has appropriate volume, pace and emphasis.	**Verbal Effectiveness-** Expresses no ideas through vocal tone and style. Expresses no message with energy and confidence. Does not use language effectively with appropriate volume, pace and emphasis.
Non Verbal Effectiveness- Expresses ideas with personal conviction through eye contact, facial expressions, and body language. Selects the most appropriate visual aids and technical support to express message. Delivery and clothing suggest a professional awareness of expectations and norms.	**Non Verbal Effectiveness-** Expresses ideas through eye contact, facial expressions, and body language. Selects appropriate visual aids and technical support to express message. Delivery and clothing suggest an awareness of expectations and norms.	**Non Verbal Effectiveness-** Expresses some ideas with personal conviction through eye contact, facial expressions, and body language. Selects some appropriate visual aids and technical support to express message. Delivery and clothing suggest some awareness of expectations and norms.	**Non Verbal Effectiveness-** Expresses no ideas with personal conviction through eye contact, facial expressions, and body language. Selects no appropriate visual aids and technical support to express message. Delivery and clothing do not suggest an awareness of expectations and norms.
Content Effectiveness- Presents position in an exemplary organized fashion.	**Content Effectiveness-** Presents position in a clear organized fashion. Supports position with evidence	**Content Effectiveness-** Presents position in a somewhat clear organized fashion.	**Content Effectiveness-** Does not present position in a clear organized fashion.

Coalition of Essential Schools

Level 4	Level 3	Level 2	Level 1
Support's position with profound evidence including examples, facts, reasoning and credible sources. Communicates with fluent transitions.	Supports position with some evidence including examples, facts, reasoning and credible sources. Communicates with smooth transitions.	Supports position with some evidence including examples, facts, reasoning and credible sources. Communicates with some transitions.	Does not support position with evidence including examples, facts, reasoning and credible sources. Does not communicate with transitions.
Interaction Effectiveness- Substantially clarifies ideas based on feedback or questions. Intellectually considers alternative points of view and responds. Demonstrates active listening by asking questions, paraphrasing and summarizing comments, maintaining eye contact and affirming others. Presents ideas in a manner that is most effective for audience. Presents ideas in a manner that is effective for audience. Presents an exceptional sharing of tasks, distinctly clear cooperation with other group members and the individual content greatly enhances and complements entire presentation.	**Interaction Effectiveness-** Clarifies ideas based on feedback or questions. Considers alternative points of view and responds. Demonstrates listening by asking questions, paraphrasing and summarizing comments, maintaining eye contact and affirming others. Presents ideas in a manner that is effective for audience. Presents a clear sharing of tasks, cooperation with other group members, and the individual content enhances and complements entire presentation.	**Interaction Effectiveness-** Clarifies some ideas based on feedback or questions. Considers some alternative points of view and responds. Demonstrates little active listening by asking questions, paraphrasing and summarizing comments, maintaining eye contact and affirming others. Seldom presents ideas in a manner that is most effective for audience. Presents ideas in a manner that is effective for audience. Presents a limited amount of sharing of tasks, cooperation with other group members, and the individual content somewhat enhances and complements entire presentation.	**Interaction Effectiveness-** Does not clarify ideas based on feedback or questions. Does not consider alternative points of view and responds. Does not demonstrate active listening by asking questions, paraphrasing and summarizing comments, maintaining eye contact and affirming others. Does not present ideas in a manner that is most effective for audience. Presents ideas in a manner that is effective for audience. Does not presents a clear sharing of tasks, cooperation with other group members, and the individual content fails to enhance and complement entire presentation.

Social Action Rubric

Senior Exhibition Rubric

Outcome Area-Learner Behavior 4- The QHS graduate demonstrates responsible citizenship through concerned involvement in the community and or the environment.

Academic Foundation 4- The QHS graduate demonstrates the ability to apply social science skills and concepts to social, economic, and political developments through understanding historical patterns, global interactions and human choices.

Honors 4	Meets Expectations 3	Approaching 2	Unacceptable 1
Substantial evidence that they have participated in addressing a social problem. Articulates with a deep understanding the impact their actions have had on the social problem. Substantial evidence that the student has developed a conviction about impacting the social problem.	Evidence that they have participated in addressing a social problem. Articulates the impact their actions have had on the social problem. Evidence that the student has developed a conviction about impacting the social problem.	Some evidence that they have participated in addressing a social problem. Touches upon the impact their actions have had on the social problem. Some evidence that the student has developed a conviction about impacting the social problem.	No evidence that they have participated in addressing a social problem. Does not articulate the impact their actions have had on the social problem. No evidence that the student has developed a conviction about impacting the social problem.
Shows a thorough understanding of the complex nature of the social problem and identifies multiple causes and historical context.	Shows an understanding of the complex nature of the social problem and identifies multiple causes and historical context.	Shows some understanding of the complex nature of the social problem and identifies multiple causes and historical context.	Shows no understanding of the complex nature of the social problem and identifies multiple causes and historical context.
Substantial evidence indicates the student is thinking about society and social issues and the impact human choices have on society's problems.	Evidence indicates the student is thinking about society and social issues and the impact human choices have on society's problems.	Some evidence indicates the student is thinking about society and social issues and the impact human choices have on society's problems.	No evidence indicates the student is thinking about society and social issues and the impact human choices have on society's problems.

Coalition of Essential Schools

Quest High School
Senior Seminar

4th, 5th, & 6th Six Weeks:

The Senior Seminar course serves as the culminating experience of humanities coursework and affective learning at Quest High School. The course includes a rigorous interdisciplinary curriculum and is the final course in a series of integrated humanities courses required for graduation from Quest High School. During this semester-long course, students participate in experiences designed to allow them to exhibit the outcomes of the standard set of objectives which include academic foundations, learner behaviors and workplace tools.

Students spend the entire semester researching a social issue and preparing an action plan to address that issue. Seniors self select groups to conduct in-depth research on a social issue, prepare an action plan to address the issue, and present their findings to an appropriate audience. Students work independently and as a team with an advisor to investigate the many facets of the problem or issue. They research the topic using primary and secondary resources, connect with a government or a non-government organization, and finally, they design, organize, implement, and evaluate a sustainable service project to address the problem or issue, and they present their findings in a formal exhibition using a variety of technologies.

Specific course requirements:
- A formal research paper using MLA format, a minimum of ten pages in length
- Frequent and regular advisory meetings
- Frequent and regular group meetings
- Three oral presentations: sub-topic speech, social action speech, and self-portrait
- Completion of the following reflective assignments: social action directory, project selection sheet, project design sheet, and the project evaluation sheet. The project selection sheet will also contain the service-learning objectives practiced or mastered.
- A journal with at least one entry per week
- A log of hours spent on designing, planning, implementing, and evaluating the project
- Analysis of group dynamics as it relates to workplace tools
- A formal presentation highlighting individual research and the project itself. The presentation includes a multimedia component integrating video and audio clips and utilizing presentation software and equipment
- A question and answer session following the presentation
- A self-portrait completed in a format of the student's choice including video, poetry, sculpture, painting, etc.
- A portfolio which includes all research project components; academic samples from each discipline; self-portrait; wellness plan; career shadowing reflection; social action plan and related materials; bibliography for research and exhibition; letter of recommendation; course reflection

QUEST HIGH SCHOOL
Workplace Tools
Post-Exhibition Student Evaluation
Fall 2005

STUDENT NAME _____

GROUP TOPIC _____

ADVISOR _____

Please list specific senior group activities in which you participated and the skills that were practiced/learned

_____

_____

_____

_____

In order improve our workplace tools (WT1a3, WT1a4, WT1b2, WT1c1, WT5a1, WT5a2, WT5a3, WT5b1, WT5b3, WT5c2, and WT5f1), we would appreciate you taking a few minutes to evaluate yourself on your senior group activities, assignments, social action, and exhibition. Using the letter code, please rate yourself as follows:

E-Excellent   VG-Very Good   S-Satisfactory   N-Needs Improvement

Attendance/Punctuality:
Is consistent in attendance to meetings _____
Reports to meetings on time _____

Attitude:
Accepts group role or responsibility _____
Is courteous & cooperative to group members _____
Displays emotional maturity _____
Exercises good judgment _____
Communicates in a positive manner especially
when handling conflicts _____
Relates well to a variety of people _____
Is committed and caring _____
Interacts appropriately _____

Page 1 of 2
Please complete both sides

Senior Workplace Tools Self-Evaluation   QHS

Demonstration of Mastery
Senior Workplace Tools Post-Exhibition Assessment

E-Excellent   VG-Very Good   S-Satisfactory   N-Needs Improvement

Learning Process:

Shows Initiative   _____

Asks appropriate questions   _____

Shows problem solving skills   _____

Performance:

Functions within the formal and informal codes
of the group   _____

Trouble shoots the group process, suggesting
changes as needed to solve group problems   _____

Contributes to the group effort
with ideas, suggestions, and effort   _____

Completes tasks necessary to finish a project _____

Provides constructive feedback to group
members   _____

Progressively requires less supervision and
advisement   _____

Is a dependable group member   _____

Supports team members by coaching
or mentoring   _____

Respects the rights of others, while making any
adjustments necessary   _____

Overall impression you believe your group members have about you: Would agree with their assessment? What would you change in the future when you work in a group? What do you believe was your great asset? What did you learn this semester about overall group process?

_____

_____

_____

_____

_____

_____

_____

_____

2

Senior Workplace Tools Self-Evaluation   QHS

CESEssentialVisions

Commitment to the Entire School— Teacher as Generalist

School Documents

Makala Field's Example Weekly Schedule

Monday, Wednesday, Friday

8:00 *Staff meeting*

9:00 *Pick Me Up*—responsibility rotates between staff

9:30-10:15 *Advisory*

-Check-in with entire advisory group; pass out updated excel sheets of quarterly work log; set goals for the day (possibly the week).

-Start whatever lesson I plan for the day (Stock market game; history scavenger hunt; read and discuss an article; student presentation etc.)—This always varies depending on what time of year it is. During the first quarter of this year, since my students are seniors many lessons revolved around the college application process. Second and third quarter I have focused more on scholarships, Senior Thesis Projects and STP research papers. Again it depends. We may do an art, science, a history activity or we may go outside and have a walk and talk.

10:15-12:00: **Independent Work Time**

-Begin meeting with students one-on-one.

-Students work independently or in small groups on any assigned work (research papers, internship work, essays, senior thesis project, autobiographies etc.).

-Some students may have college classes during this time.

-Possibly meet with social work interns or learning specialists.

-Sometimes independent work time may be structured—I may ask students to work on something specific during that time—independently or in a group.

12:00: **Lunch**

12:30: **Literacy Block/Silent Reading** (sometimes it varies) This time is dedicated to literacy activities throughout the whole campus.

-I may have students read their own books to themselves.

-We may read an article out loud and then discuss.

-Advisory Spelling Bee.

-The whole group may read a book together *(Breaking the Curse of Willie Lynch; Native Son)*

-On Wednesday's, every staff member leads a small book group which consists of a mix of students from other advisories. This usually lasts for 8 week blocks.

1:15-2:30: **Independent Work Time** (Duplicate of the morning)

2:30-3:00: **Afternoon advisory**

-I may have an activity from the morning that we will revisit during this time or we will start a new activity.

-End of the day wrap-up—check-in

Tuesday, Thursday

All students are at their internships. If they do not have an internship, then they should be doing interest exploration with our internship coordinator, advisor, or another staff who is on the building.
This is my time to meet with students and mentors at their internships. We usually meet about their projects or do a quick check-in regarding the internship itself. If I am not able to meet with some students on Monday, Wednesday or Friday, I am also able to meet with my students around other advisory work.
I often have grade level meetings on these days as well (All 12th grade advisors meet as a team).

How do I keep up with all the Individualized Learning Plans?

I am able to keep up with all of my students work a number of ways:
 -Learning Plans and meetings with parents.

-One-on-one meetings.

-Learning specialists assist with IEP students and the upkeep of their IEP—through learning plan meetings and weekly check-in meetings we all are able to assist students with their progress. Since each learning plan is individualized, we are able to make sure their work coincides with their strengths and weaknesses.

-PERSONALIZATION!!! I know all of my kids very well, so I know what they need. Through looping and relationship building over four years, I am able to assess what works and what doesn't. I am able to see growth or failure in some cases. I am also able to keep consistent records and portfolios for each student and continue to build on that with help from parents, mentors, learning specialists, Charlie, our principal, and staff development.

Peace Street's Learning Plan Process

Last year ('04-'05) we decided to emphasize the 5 A's as our primary tool to push depth of student work and started experimenting with ways to give students and staff a common language and awareness of what makes a quality project - to be used in LP's and exhibitions etc.

We collected data around project depth using a constantly evolving rubric in order to guide us in forming our '05-'06 school Learning Plan.

We started our process in March '05 by examining our own passions around our work, and what it would take to get us "from good to great." That meant looking critically at our work, our students' work, and the school's culture.

Over the next several months we voted on which Big Picture Distinguishers would be our focus for the coming year, divided into teams to develop plans for each, then finalized goals as a group. This gave us sharp, focused goals (which I call our "Hedgehog Concept").

Next will be to collect data as we go around our goals to guide our work this year, and help plan for next year. We still have to figure the data points, although some are self-evident (ie we really don't know yet how our skills diagnostic will work out).

<u>Peace Street Learning Plan '05-'06</u>

Key Focuses:
Developing Life Long Learners through:
- **Personalization**
- **Parent Engagement**
- **Real World Learning**
- **Innovation**
- **School Culture of Focus and Quality**

<u>Personalization: One Kid at a Time</u>
- Create a truly useful Learning Plan format
- Purposefully address skills issues
- Increased 1:1 and small group time
- Critical Friends training and culture for students

<u>Parent Engagement</u>
- To build a strong parent community and presence at Peace Street
- To support parents around parenting
- To support parents around their own human needs
- To strengthen parent support of their kids' education esp at home
- **Key strategy for this year is to hire a "Parent Liaison" to make all this happen, coordinating with a Peace Street staff member**

<u>Real World Learning</u>
Expand the kind and variety of real world learning experiences for to our students.

<u>Innovation</u>
Continue to push our practice to maximize positive impact on our students.

<u>School Culture of Focus and Quality</u>
- Student LP Cover sheets up
- Student projects and work displayed throughout the school – consistently, methodically – with critique
- Increase "islands of focus" ie workshops – academic and creative
- More adults in school including parents
- Cultivate student voice in the school's life.

<u>My Learning Plan - Step One</u>

name: _____ advisor _____

The Big Picture for the ____ Quarter, '05 – '06

What are my passions, interests, this quarter?

What do I really want to accomplish, do, learn this quarter?

When and how am I the most focused and productive?

What are the biggest obstacles (in and out of school) that I have to overcome?

What are the skills and personal qualities I need to work on?

How I will contribute to my school this quarter?

Name: **Advisor:**   **Parent:**   **Mentor:**   **Year/Quarter:**

Real World Learning Experiences

Learning Experiences (rank in order of importance to you)	What documentation and products will I show at my exhibition?	How am I meeting the learning goals through this experience? (add check marks in the next column for the learning goals you are meeting)	QR	SR	CO	ER	PQ
Met ?01							

Personal Qualities

Personal Quality I am working on	What documentation of my progress will I show at my exhibition?

What you should be thinking about with your work:

- How am I documenting every stage of my work?
- Do I have a timeline for my projects?
- What resources do I need to complete this project?
- What adults will be helping me with your project?
- What areas of my work are challenging for me this quarter?

The 5 A's of Projects!!

Authenticity

How is it connected to your interests or
passions?
How is it connected to real world issues or
problems?

Adult Relationships

How involved is your project mentor?
How does your project involve community
members??

Active Learning

What will you be doing outside the school?
What hands-on activity is involved, ie tools,
technology, etc?

Academic Rigor

How will the project challenge you and develop your
skills and knowledge through the Learning Goals?

Assessment/Reflection

Will professional standards be met?
What is the depth of your reflection about the
project?
What personal qualities were or were
not involved?

Featured School Profiles

Boston Arts Academy

174 Ipswich Street
Boston, MA 02215
617 635 6470
www.boston-arts-academy.org
Headmaster: Linda Nathan
Assistant Headmaster: Carmen Torres

Location

Boston Arts Academy is a pilot school within the Boston Public Schools located across the street from Fenway Park. It is charged with being a laboratory and beacon for artistic and academic innovation and is afforded the five pilot school areas of autonomy: staffing, budget, curriculum, governance and policies, and school calendar. Started in 1998, BAA has 425 students and is the first Boston Public School that has been named a full inclusion high school.

Boston Arts Academy is a collaborative project between the Boston Public Schools and the ProArts Consortium, an association of six internationally known institutions of higher learning: Berklee College of Music, Boston Architectural Center, the Boston Conservatory, Emerson College, Massachusetts College of Art, and the School of the Museum of Fine Arts. BAA students participate in dual enrollment courses at these schools, and college students come to BAA to teach courses and provide one-on-one lessons with students.

Demographics

Boston Arts Academy (grades 9–12) is almost equally divided among White, African American, Hispanic and Asian ethnic groups. Other student demographic information includes:

- Special education – 12.3%
- Free and reduced lunch – 58%

Boston Arts Academy employs 48 teaching faculty with several interns and adjunct teachers in each department. BAA wants students to understand the interdisciplinary nature of all subjects and to experience reading and writing across the curriculum. This interdisciplinary focus is by design; therefore, there are teachers who teach outside their area of certification or teach a course where there is no state certification, such as "technical theatre."

State Standards and Testing

Though Boston Arts Academy is a pilot school with autonomy over curriculum, the school is expected to administer any district- and state-required tests. For the sixth straight year BAA students have made overall improvement in their Massachusetts Comprehensive Assessment System (MCAS) scores. BAA has consistently met or exceeded the state passing rate on the English Language Arts (ELA) portion of the MCAS and the math portion of the test.

Admissions

Boston Arts Academy seeks a student body that is passionate about the arts and reflects the diversity of the city of Boston. The Boston School Committee requires that all students be residents of Boston.

The application and audition process is academic blind; the students come with a wide range of academic strengths and needs. All interested students at all levels of prior arts experience are encouraged to apply. BAA offers regular audition workshops that prepare students for the application process. The admissions process consists of two stages: the written application and an audition at an Arts Academy Day.

Boston Arts Academy

Academic Program

The school day runs from 7:55 a.m.–3:40 p.m.. The freshmen and sophomores have their arts courses until 10:10 and then their academics. Juniors and seniors have their academic courses until 1:25 and their arts classes through the end of the day. Often, extra classes (required or elective), rehearsal, academic support, or student work groups will keep students at BAA until 5 p.m.

Leadership and Governance

By virtue of Boston Arts Academy's pilot school status, the school enjoys the autonomy to assemble its own Governing Board and to act as the school site council. The Board sets the overall mission, philosophy, and policies of the school; provides fiduciary oversight; and supports the fundraising activities of the Boston Arts Academy Foundation.

The Leadership Team includes representatives of all constituencies of the school, including two elected teacher representatives (one academic, one arts) and the union representative. The Arts Team meets once a week and is chaired by the Artistic Dean and all the chairs of the arts department. The Academic Team is chaired by the Curriculum Coordinator and includes all of the department chairs and meets monthly. An Assessment Committee exists to focus on the school-wide goal: to use data to examine student achievement and school practice. The Assessment Committee is chaired by the Curriculum Coordinator and includes the headmaster, assistant headmaster, assessment coordinator, and other members of the faculty. Faculty also meet weekly in their departments.

The Metropolitan Career and Technical Center (The Met)
Peace Street Campus

362 Dexter Street
Providence, RI 02907
401 752 3400
www.metcenter.org or www.bigpicture.org
Principal Peace Street Campus: Charlie Plant

Location

Located in Providence, Rhode Island, The Met is a network of six small schools with 668 students, approximately 120 students per campus. The Met schools in Providence are celebrating over ten years in operation and have added 23 additional schools across the country including Oakland and Sacramento, Calif., Denver, Colo., and Seattle, Wash.

Demographics

The Met's student population is 76% students of color, with the majority of the students classifying themselves as African American and/or Latino. Since its first graduating class six years ago, 98% of Met seniors have been accepted to college, most of whom are first generation college-goers. Other student demographic information includes:

- Special education – 20%
- Free and reduced lunch – 68%
- English language learners – 34%

The teacher-student ratio is 1:15. The low teacher-student ratio is a programmatic design where one teacher, called an "advisor."

stays with the same 15 students for every subject for all four years of high school. The majority of the teachers are credentialed, although single-subject credentialing is less important at The Met, where the teachers are responsible for student learning in all subjects at all grade levels.

State Standards and Testing

Like all public school students in the state of Rhode Island, students at The Met are required to take the state exams.

Admission

Admission to The Met is open to any student who wants to enroll. Since there are six Met schools located on three different campuses in Providence, a student will be placed in a school on a campus that is closest to their area of residence.

Academic Program

The Met is an internship-based and advisory-based school. Two days a week the students are in the community working with a mentor to explore a passion. The Met believes that real learning occurs alongside a person who is an expert in

the field of study. Students can choose to explore a new internship each semester or they can stay with the same mentor and internship all four years. The internship experience and design depend on whether a student has discovered an intellectual passion that he wants to continue exploring or if she would rather try different avenues.

When the students are in school they are organized in an advisory system. Advisories are a group of 15 students and one advisor who stay with each other all four years. The advisor serves as a teacher of academic subjects, manager of student internships, and counselor to students' social and emotional needs. The advisors can be credentialed in any secondary subject, but they are responsible for the academic growth of their students in all subjects. Learning specialists and access to community college classes round out the academic experience at The Met so all students can pass the state exams and be prepared to enter college.

CESEssentialVisions

Disc2: Student Achievement

The Metropolitan Career and Technical Center (The Met) Peace Street Campus

Mastery of skills and knowledge is documented through an exhibition process that occurs quarterly for each student from grades 9–12. The exhibitions are a student's demonstration of their presentation and technological skills, internship experiences, and academic growth so their learning may be assessed.

Leadership and Governance

At all Met schools every advisor has a leadership role, whether it is to chair a committee on their home campus or to lead a committee that supports the work of all the Providence campuses.

Once a week the principals from each of the six campuses meet. Once a month the entire Met staff meets. The principal and staff meetings cover issues of curriculum, literacy, internships, and health and wellness. At the end of the year the entire staff meets for a two-day retreat to debrief the year.

Additionally, for two weeks before the year starts there is whole school and individual campus professional development with the entire staff.

At the individual campuses the staffs meet every Monday from 3–5. It is in this space that each campus can address issues that are site specific. At the Peace Street campus, Monday meeting topics can range from book groups; to race and culture; to hiring needs, policy, and any immediate concerns that are affecting campus culture.

At the Peace Street campus every student serves on a committee. Some of the committees are standing committees, and some are ad hoc if there is an issue on campus that needs to be put forth to the entire school. For an immediate concern, a student committee is then created with the guidance of an advisor to organize and bring the issue to the school during Town Hall.

Quest High School

1890 Timber Forest Drive
Humble, TX 77346
281 641 7300
qhs.humble.k12.tx.us
Principal: Kim Klepcyk

Location

Quest is located in Humble, Texas, about 20 miles outside of Houston. Quest is one of three high schools in the Humble Independent School District. The school opened in 1995 and is HISD's only school of choice. Quest is housed in the district's Community Learning Center (CLC) as one of 14 programs in the CLC, and has a population of about 230 students in grades 9–12.

Demographics

Quest is .9% Native American and Asian, 8.6% African American, 10.5% Hispanic, and 79.1% white. The school is evenly divided between male and female.

- At-risk population – 55.9%
- Special education – 5.5%
- Free and reduced lunch – 9.1%
- English language learners – 1.4%

While all the teachers are credentialed, the teaching faculty views themselves as "generalists" first and subject-specific teachers second. The average number of years of teaching experience among the faculty is 15.

State Standards and Testing

Students at Quest are required to show mastery on the Texas Assessment of Knowledge and Skills (TAKS) test and other state-mandated tests, and they are prepared for admission testing for institutions of higher learning.

Admissions

Any high school student who is a resident of the district may attend Quest. Students seeking a small school that personalizes education apply because the other two schools in the district have over 2,000 students. A student who wants to attend Quest shadows a current student for half a day, completes an application, and meets with an interview committee member and the student's parents to discuss and clarify what the school offers and what the student's educational goals are. Once accepted, parents and students are asked to sign an affirmation of Values and Standards, agreeing to the school's rules and requirements.

Academic Program

The curriculum at Quest High School is based on three sets of integrated standards: Academic Foundations, Essential Learner Behaviors, and Workplace Tools.

Students learn humanities through extended six-week projects called "Exploratories." In each Exploratory the student engages in activities that are based on integrated objectives from the standards. In addition to attending classes, students use their work time each day to complete the demands of the Exploratory. Students receive instruction four days a week in an "Exploratory Foundation" class (EF). In this class, students are exposed to key concepts of the objectives to be mastered so they may continue to apply this knowledge and construct their learning.

The Exploratories are all tied to the year's Essential Question that is addressed in depth in each Exploratory. The Essential Questions serve as thematic guiding questions around which the curriculum and instruction revolve each

Quest High School

year. Some math and science courses are integrated as well and have the three standard areas tied to their curriculum.

Quest High School connects students to the local community and brings the local community within its walls through the service learning program. Through the service learning program all students spend Wednesday afternoons serving in over forty service sites including rest homes, shelters, district elementary schools, and county parks. The community is involved with students as mentors who support and encourage students on an individual basis at service sites and at Quest. The service learning component of the Quest experience culminates in a Social Action Plan developed by seniors in each of the Senior Exhibition groups. Consistent with the district vision, the student and the school are seen as a component of a larger community and therefore should interact with the community on a regular basis.

Leadership and Governance

Since its 1994 inception, Quest High School has modeled itself around leadership by consensus. The principal is less an administrator than facilitator, one who regularly updates the faculty on the latest student data and asks, "Now, what do you want to do?" Quest has also developed an innovative "ABC Rotation" system to manage school operations. Over time, faculty and staff sit on a variety of leadership committees and oversee different events integral to the life of the school, such as prom, graduation, awards assemblies, and student interviews. Each staff member signs up for at least one aspect of each rotation, thus distributing the leadership across the campus. Quest's shared leadership structure features more than 90 hours of collaboration each semester.

A set of values grounded in professional virtues drives leadership and governance at Quest and supports a leadership structure that requires parents, students, staff, and community members to collaborate and reach consensus.

Quest High School's Values

A commitment to practice in an exemplary way.
- Practicing on the cutting edge of teaching
- Staying abreast of the latest research in practice
- Researching our own practices
- Experimenting with new approaches
- Sharing our craft insights with each other

A commitment to practice toward valued social ends.
- Placing ourselves in service to students, parents, and other educators
- Upholding agreed-upon school values and purposes

A commitment not only to our own practice, but to practice itself.
- Collective practice (as opposed to individual practice): We help each other improve, we share special insights, and we define success as school-wide.

A commitment to the ethic of caring.

Empowerment College Preparatory High School

3730 S. Acres Drive Building 2 (moving fall 2006)
Houston, Texas 77047
713 732 9231
Principal: Misha Lesley

Empowerment is a new, small public high school in the Houston Independent School District located on the southern end of the city. In the fall of 2005 Empowerment opened it doors with 89 ninth graders. Through a personalized environment, college preparatory curriculum, and a social action program of study, the goal of EHS is to equip students to become socially conscious problem-solvers who make a positive impact on the community. EHS is open to all students in the Houston school district and students are selected by a lottery after an interview.

Glossary of Terms

Glossary

ADVISORY is a support mechanism consisting of a group of students and an adult who meet together regularly to discuss individual and collective concerns not typically addressed in the classroom. In addition, they meet to problem-solve and to participate in common activities. There is not one set configuration of an advisory. Schools develop advisory systems to best suit the needs of their community.

AUTHENTIC ASSESSMENT requires students to engage in meaningful application of knowledge and skills, often through real-world problems and projects. For assessment tasks to be authentic, they must go beyond basic skills to require students to use higher-order thinking and to synthesize and apply their learning. Student performance on authentic assessment tasks is often assessed using rubrics, and students are often aware of the assessment criteria before beginning their work.

COALITION OF ESSENTIAL SCHOOLS (CES) represents a national network of schools and affiliate centers throughout the United States dedicated to restructuring schools using the Common Principles. The Coalition of Essential Schools believes that schools' primary purpose is to help students use their minds well.

DIVISIONS are two-year organizational structures that enable teachers and students to get to know one another well so that learning can be personalized. Division I usually represents seventh and eighth grades; Division II, 10th and 11th; and Division III, the junior and senior years.

EXHIBITIONS are public demonstrations of students' knowledge and skills. They may take the form of research reports, experiments, videos, etc. Exhibitions vary from CES school to CES school. Some schools do exhibitions each year, others as a gateway to progress from one division to another, and some as part of a Senior Institute.

INTERNSHIPS are an intensive experience in a workplace as part of a specific class or the specific focus of a school. The purpose of internships is to help students develop deeper understanding in areas of intellectual interest.

LOOPING describes a structure in which students and teachers teach and learn together for two consecutive years.

MENTOR SCHOOLS are a group of small CES secondary schools that demonstrate commitment to the Common Principles; success with their students, families and staff; and serve as mentors to conversion high schools and new small school design teams in the network.

Glossary

PERFORMANCE-BASED ASSESSMENT is a form of assessment that emphasizes the application of knowledge, skills, concepts, and content learned, as opposed to the acquisition of knowledge and skills. It is based upon actual student performance as opposed to tests that are proxies of student performance. Performance-based assessment might include projects, portfolios, oral presentations, and on-demand performance tasks and academic prompts.

PORTFOLIO is an exhibition of students' knowledge and skills. A portfolio has specified requirements for depth and breadth of work. Portfolio work embraces diverse forms of expression including science and social science research papers, lab investigations, multimedia presentations, original works of art, writing, and dramatic productions. Portfolios are often part of the exhibition experience.

SMALL SCHOOLS are secondary schools with fewer than 400 students in grades 9–12.

Additional Reading

Additional Reading

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