

Current Event of the Week

Post your opinion on the weekly article. Your response should be 3-5 sentences and you need to respond to one other classmates post. Please be respectful.

[Add a new topic](#)

Identity Theft Schemes

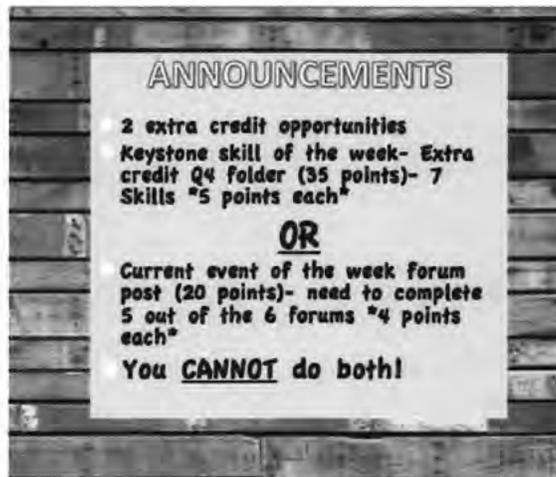
- Wednesday, April 22, 2015, 2:33 PM

I know that the issue in this article is one that is becoming much more prevalent especially with things like filling out tax forms online. These people are finally being caught and punished for their crimes. They are stealing money from people, and they are also stealing it from the government. Their crimes are very harmful and ought to be punished. I think that the justice system is doing a pretty good job at giving out the right punishment for these offenders. If there was more involvement in the crime, they earned a higher punishment while the others who had less to do with the crime were given a less harsh punishment. I think more focus should probably be placed upon these crimes, especially as they are becoming much more prevalent in the past few years. More focus and punishment placed on these crimes should hopefully discourage more people from doing it.

[Edit](#) | [Delete](#)

Discuss this topic (1 reply so far)

[Justice](#)



Economics Current Event of the Week:

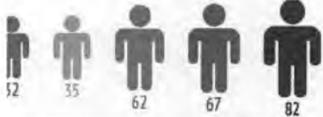
[Click Here to see an opinion.](#) *What do you think about the United States' growing advantage?*

WS WEDNESDAY

-STILL NEED TO WORK ON ASSIGNMENTS FROM PREVIOUS WORK SESSIONS?
COME ON IN WEDNESDAY @ 11 OR 6 TO WORK!

INFORMATION BELOW IS HOW MANY STUDENTS STILL HAVE TO SUBMIT THE SPECIFIC ASSIGNMENTS

ARE YOU ONE OF THEM?



Solving

conversation with at ri
t who is not a fan of
elp Dan and where he
e evening VO so I ca
he does not see edu

i emails to remind st
session.

WORK SESSION!

:51 PM

Come learn about how hangers can leave some businesses hanging out to dry! Too much? I thought so...

Work Session Wednesday- April 22nd @ 11 in the SS VO and again at 6 PM in the Evening VO

We will be working on: **Hanger Shortage Assignment (8.1.a)**

Hope to hang out with you all there! ☺
Get it? Hang? Ok I am done now..

Feeling like this when trying to study for the Econ final?



Have no fear!

Work Session Wednesday will be a review for our final exam!

Wednesday @ 11 in the SS VO
&
Thursday (May 14th) @ 6 in the Evening VO

^Did you catch the change for the evening VO?

id talked to mom about grades, dan coming into the evening VO, and keystones

Brittany Trotter



Add
Delete

5/19/15 3:51 PM

om to get Dan up and in the VO

Brittany Trotter



Add
Delete

id LM for mom to check in about Dan's grades

Brittany Trotter



Add
Delete

o Dan's mom about how I am working with dan on his paper and he is making progress. v his attitude is A LOT better than last week

Brittany Trotter



Add
Delete

Mrs. Potter about dan's progress so far and stressed how he really needs to do the sh essay

Brittany Trotter



Add
Delete

Term Tree



Consumer
A person who buys goods or services

Producer
A person or company that provides goods or services

Circular-flow model

interaction of groups in the economy is illustrated through this



5/19/15 3:51 PM

< Tabby's board in MS sharing cat Gifs, pictures of her cat Bear, crossing things off her schedule, and where she is

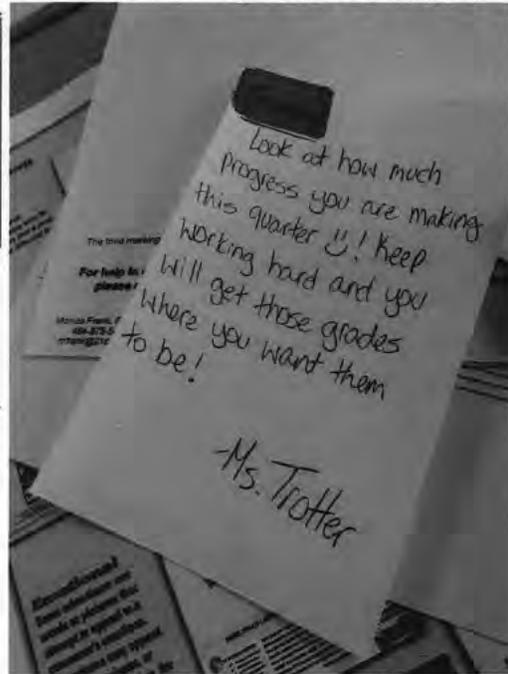
missions that Have Not Already Been Resubmitted"

e Assignments Week 37			Week Ending (Friday)	Grade Goal	Point Goal
			May 8	A: 90% - 100%	261-290
				B: 80% - 89%	232-260
				C: 70% - 79%	203-231
				D: 64% - 69% (passing)	185-202

Language Arts	Science	Elective
Complete Lesson: Vocabulary, Chapters 34-37	Complete Lesson on Punnett Squares to Predict Offspring	
Submit Vocabulary Assignment		
Mockingbird Quiz: Chapters 34-38	Submit Punnett Squares in Chicken Genetics Lab Assignment	Complete 70 Points - your goal by the end of this week is to have 140 points total in your Elective class
Complete Lessons: Figurative Language Review and Submit: Figurative Language in Music Lyrics		
Submit: Figurative Language: Lyrics: Sharp Focus and Submit: Focus Post		

My Grades:
 American History I: 249 Points **B**
 Pre-Algebra: 262 Points **A**
 Language Arts III: 262 Points **A**
 Science Adventures: 227 Points **C**
 Music III: 130 Points **F**
 (+I have so much submitted that isn't graded yet!)

-My Grade Scale-
 A- 480-500 Points
 B- 400-440 Points
 C- 350-399 Points
 D- 320-349 Points
 F- Below 320 Points



finally well haha its been a while since ive felt ok
 :47 PM Well ok is good I am glad you are doing better

as it is, its been tough im having dinner with my mom for
i moved out on thanksgiving. i hope it goes well..
 :52 PM I am sure it will be fine and if not you at least
 that matters

hope she sees it that way. i didnt think it would be this
 th my parents

54 PM And that is completely understandable. Sometimes
 th my parents and I am 23

uess its because of the circumstances i left on. i wanted
 :rms but that didnt happen

55 PM Well if there is one thing I know it is that parents
 ey might not like what happened, but you will always be
 nd they will always want what is best for you

ats what my dad tells me my mom is just a tad bit

:57 PM well my mom and I did NOT get along when I was
 tad called me oil and my mom water. We did not mix
ats how my step mom and i are. i havent talked to my
 3 years

59 PM I am sure it will go over well let me know I am
 .

hank you!

^Note to P4SL

<Conversation with economics student before class started



Leadership & Teamwork

5/19/15 3:51 PM

the SAFC breakfast by making omelets with Galen, Katie Mac,

the Talent Show squad which required me to help contact

were ap

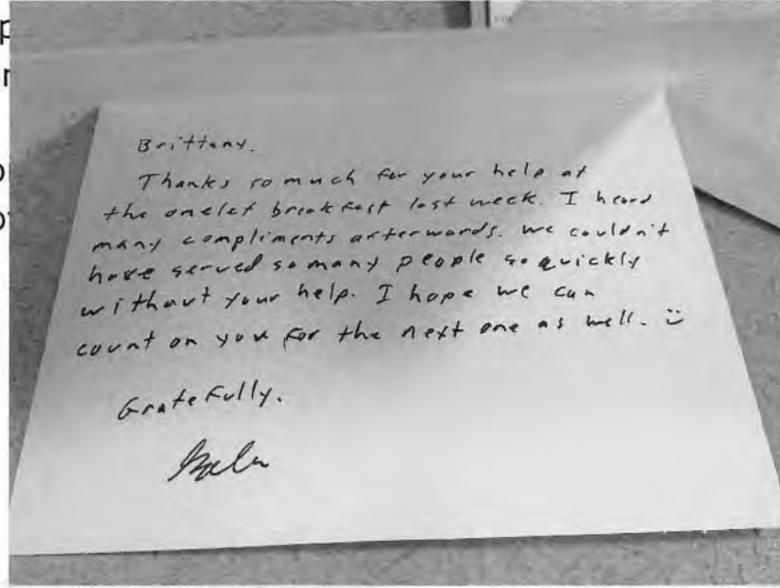
ents or

lish Co

class o

stage,

only



March 3, 2015 6:22:50 PM

Provasnik
Team for Talent Show
Trotter

th my iPhone

Jabber IM with Lauren Weidenmuller

<laurenweidenmuller@stream.21cccs.org> Today 10:55 AM

are you still free to help?

jen just left for another class

sure



I'll log in 😊



thank you!!!!

Im here!



thank you 😊

11:07 AM

12:07 PM
joined Econ. (12:07 PM) -
rd #3 12:07 PM
n good. This was a
od project to do
sions on. Thanks so
s. Trotter!

10:05 AM
good i love this class tho
because there aare
10:06 AM
awesome people in here
and of course you are an
amazing funn teacher
10:06 AM
10:06 AM
great plabn
10:06 AM
10:06 AM

15 3:51 PM
y Econ

- You joined Govt 3. (10:08 AM) -
10:08 AM
nd it is ok
10:08 AM
r and I are not comfortable with me emailing a government
10:08 AM
it is it ok if I type out the email and submit it but not send it?
10:08 AM
you very much
10:08 AM
ranted to say something if we dont meet again
10:09 AM
o thank you for teaching us this quarter you have made this
10:09 AM
less stressful
10:09 AM
re a wonderful teacher
10:09 AM
the truth haha
10:09 AM
aching it?
10:09 AM
d a feeling
10:10 AM
10:10 AM

3:05 PM
I loved class. I never had a teacher
do something like that and I would
come to classes a lot more if I
know I would be engaged like we
were today. Just thought I would
let you know... I can honestly say
it was the best history class I have
ever gone to.

2:02 PM
ed to let you know that I will unfortunately have to leave class
use I have a doctor's appointment
2:02 PM
er 2:02 PM
n 😊
that you said unfortunately !
2:06 PM
2:07 PM
said it because it is a true misfortune that I have to leave this
2:07 PM
hly enjoy this class
2:08 PM
er
happy to hear that 😊
2:09 PM
reason is because it is applicable to life and the other half is
an awesome teacher

21st Century Cyber Charter School
Supervisor Evaluation

Eval Year: 2014-2015

End-of-year evaluation

Name: **[Redacted]**

Date:

Supervisor: **[Redacted]**

The following category definitions apply to this performance rubric:

- Distinguished: The employee breaks new ground, takes risks, assumes responsibility and demonstrates an extra measure of effort. This is a rating category that is exceptional; it is "visited" but no individual "lives" here.
- Exceeds Expectations: The employee consistently demonstrates knowledge and skills greater than the required level as defined.
- Meets Expectations: The employee demonstrates working knowledge and skills at the required level as defined.
- Needs Improvement: Employee does not consistently demonstrate the knowledge and/or skills necessary to the required level as defined, needs improvement to meet expectations.
- Unsatisfactory: The employee fails to demonstrate knowledge and/or skills necessary to the required level as defined.

Organizational Expectations

A1. Knowledge of Organization • Organizational Structure • Programs and Services

<input type="checkbox"/> UNSATISFACTORY	<input type="checkbox"/> MEETS EXPECTATION	<input type="checkbox"/> EXCEEDS EXPECTATIONS	<input type="checkbox"/> DISTINGUISHED
<input type="checkbox"/> Fails to demonstrate an awareness of the objectives of the 21CCS mission and the organizational structure established to achieve them. <input type="checkbox"/> Has limited understanding of programs or services beyond immediate assignment, and/or lacks initiative in retrieving such information.	<input type="checkbox"/> Has a working knowledge of the 21CCS mission statement as well as the organizational structure that has been established to achieve the objectives of that mission. <input type="checkbox"/> Has a working knowledge of programs and services within the assigned department and division. <input type="checkbox"/> Knows how to retrieve accurate information to answer questions concerning any 21CCS program or service.	<input type="checkbox"/> Has a thorough knowledge of programs and services outside of the assigned department and division. <input type="checkbox"/> Serves as a program referral resource for colleagues and external customers.	<input type="checkbox"/> Initiates and implements a plan to coordinate, collaborate, or communicate programs and services across the organization and within the community

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Rating:

Points:

A2. Knowledge of Policies and Procedures

<input type="checkbox"/> UNSATISFACTORY	<input type="checkbox"/> MEETS EXPECTATION	<input type="checkbox"/> EXCEEDS EXPECTATIONS	<input type="checkbox"/> DISTINGUISHED
<input type="checkbox"/> Does not understand and/or adhere to organizational and departmental policies and procedures.	<input type="checkbox"/> Knows and understands organizational and departmental policies and procedures and follows their direction. <input type="checkbox"/> Knows how to retrieve accurate information to answer questions concerning policies or procedures.	<input type="checkbox"/> Is proactive in anticipating concerns and shortfalls of departmental policies and procedures. <input type="checkbox"/> Recommends changes that increase efficiency and improve the delivery of services, and assists in implementation when applicable. <input type="checkbox"/> Assists colleagues and external customers with related issues.	<input type="checkbox"/> Actively participates in the formulation or revision of 21CCS policies or procedures that result in improvement of the organization.

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Rating:

Points:

A3. Professional Growth and Development

<input type="checkbox"/> UNSATISFACTORY	<input type="checkbox"/> MEETS EXPECTATION	<input type="checkbox"/> EXCEEDS EXPECTATIONS	<input type="checkbox"/> DISTINGUISHED
<input type="checkbox"/> Does not participate in required training appropriate and/or fails to utilize appropriate reporting and recording procedures.	<input type="checkbox"/> Participates in required training and/or utilizes appropriate reporting and recording procedures.	<input type="checkbox"/> Seeks out increased knowledge or participates in training that results in enhancement of process and/or product within the position function or department.	<input type="checkbox"/> Is a resource and leader in planning, implementation, and evaluation of training opportunities that move the organization forward.
<hr/> <hr/> <hr/> <hr/> <hr/>			Rating: Points:

A4. Customer Service

<input type="checkbox"/> UNSATISFACTORY	<input type="checkbox"/> MEETS EXPECTATION	<input type="checkbox"/> EXCEEDS EXPECTATIONS	<input type="checkbox"/> DISTINGUISHED
<input type="checkbox"/> Does not demonstrate knowledge of programs and services, and fails to seek out information. <input type="checkbox"/> Is unresponsive to customer requests/concerns and/or unable to resolve customer complaints/concerns within the scope and nature of his/her position	<input type="checkbox"/> Meets customer service standards. <input type="checkbox"/> Works with all customers to resolve complaints/concerns to the customer's satisfaction. <input type="checkbox"/> Is able to resolve most customer complaints/concerns within the scope and nature of his/her position by utilizing all 21CCCS resources.	<input type="checkbox"/> Goes above and beyond normal job requirements to meet customer needs. <input type="checkbox"/> Presents supervisor with solutions for customer satisfaction beyond nature and scope of his/her position. <input type="checkbox"/> Frequently anticipates customers' needs and provides services/fills request without being asked. <input type="checkbox"/> Is instrumental in successfully changing negative customer attitudes.	<input type="checkbox"/> Identifies organizational and systemic barriers to providing quality customer service and develops appropriate solutions. <input type="checkbox"/> Identifies, develops and implements procedures to enhance organizational customer service. <input type="checkbox"/> Develops new resources that enhance customer relations and create advocacy for the organization on the part of highly satisfied customers.
<hr/> <hr/> <hr/> <hr/> <hr/>			Rating: Points:

Professionalism

B1. Work Ethic /Attendance

<input type="checkbox"/> UNSATISFACTORY	<input type="checkbox"/> MEETS EXPECTATION	<input type="checkbox"/> EXCEEDS EXPECTATIONS	<input type="checkbox"/> DISTINGUISHED
<input type="checkbox"/> Cannot be relied on to complete tasks as assigned. <input type="checkbox"/> Does not comply with attendance policy and/or work schedule. <input type="checkbox"/> Fails to follow absence-reporting procedures.	<input type="checkbox"/> Meets work schedule requirements of the position. <input type="checkbox"/> Follows attendance policy and absence-reporting procedures. <input type="checkbox"/> Can be depended on to resolve issues and complete tasks thoughtfully and carefully.	<input type="checkbox"/> Assures a high level of quality work. <input type="checkbox"/> Goes above and beyond the normal requirements of the job to complete tasks as needed.	<input type="checkbox"/> Creates opportunities to enable others to resolve issues and complete tasks thoughtfully and carefully. <input type="checkbox"/> Inspires others to achieve distinguished performance.

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Rating:

Points:

B2. Leadership, Initiative, and Responsibility

<input type="checkbox"/> UNSATISFACTORY	<input type="checkbox"/> MEETS EXPECTATION	<input type="checkbox"/> EXCEEDS EXPECTATIONS	<input type="checkbox"/> DISTINGUISHED
<input type="checkbox"/> Fails to demonstrate adaptability and flexibility. <input type="checkbox"/> Demonstrates little or no initiative as an independent worker.	<input type="checkbox"/> Demonstrates adaptability, flexibility, and initiative within the context of the job description. <input type="checkbox"/> Is capable of working independently without supervision.	<input type="checkbox"/> Demonstrates exceptional initiative as a proactive and independent worker. <input type="checkbox"/> Contributes ideas for meeting additional demands of the program resulting in significant contributions to the advancement of the organization.	<input type="checkbox"/> Initiates and implements a significant project that contributes to the long-term improvement of the department, division, or organization.

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Rating:

Points:

B3. Attitude

<input type="checkbox"/> UNSATISFACTORY	<input type="checkbox"/> MEETS EXPECTATION	<input type="checkbox"/> EXCEEDS EXPECTATIONS	<input type="checkbox"/> DISTINGUISHED
<input type="checkbox"/> Does not demonstrate a positive attitude within the work environment.	<input type="checkbox"/> Consistently demonstrates a positive and professional attitude. <input type="checkbox"/> Maintains professional decorum.	<input type="checkbox"/> Is instrumental in creating a positive attitude and professional decorum within the organization.	<input type="checkbox"/> Identifies appropriate and practical ways to create or enhance a positive culture beyond the assigned work environment that is supportive of the 21CCCS mission.
<hr/> <hr/> <hr/> <hr/> <hr/>			Rating: Points:

Job Performance Skills

C1. Time Management

<input type="checkbox"/> UNSATISFACTORY	<input type="checkbox"/> MEETS EXPECTATION	<input type="checkbox"/> EXCEEDS EXPECTATIONS	<input type="checkbox"/> DISTINGUISHED
<input type="checkbox"/> Does not maintain accurate records. <input type="checkbox"/> Fails to meet deadlines. <input type="checkbox"/> Is unable to complete assigned tasks. <input type="checkbox"/> Has limited ability to prioritize effectively.	<input type="checkbox"/> Completes assigned tasks in a timely manner and meets deadlines. <input type="checkbox"/> Prioritizes tasks effectively.	<input type="checkbox"/> Demonstrates ability to meet deadlines ahead of schedule that enhances delivery of departmental services. <input type="checkbox"/> Initiates additional tasks through efficient prioritizing.	<input type="checkbox"/> Develops or implements systems that provide increased and effective productivity by the department, division, or organization.

Rating:

Points:

C2. Problem-Solving

<input type="checkbox"/> UNSATISFACTORY	<input type="checkbox"/> MEETS EXPECTATION	<input type="checkbox"/> EXCEEDS EXPECTATIONS	<input type="checkbox"/> DISTINGUISHED
<input type="checkbox"/> Does not seek solutions to problems.	<input type="checkbox"/> Solves issues/problems within the scope of the position.	<input type="checkbox"/> Takes a proactive approach to problem-solving and implements solutions as appropriate.	<input type="checkbox"/> Develops/implements strategies to best meet the changing needs of the organization.

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Rating:

Points:

C3. Communication

<input type="checkbox"/> UNSATISFACTORY	<input type="checkbox"/> MEETS EXPECTATION	<input type="checkbox"/> EXCEEDS EXPECTATIONS	<input type="checkbox"/> DISTINGUISHED
<input type="checkbox"/> Does not demonstrate appropriate and/or effective communication skills.	<input type="checkbox"/> Consistently uses effective modes of communication in a professional and respectful tone. <input type="checkbox"/> Is a thoughtful and empathetic listener. <input type="checkbox"/> Language is appropriate for the given audience, using proper grammar and syntax.	<input type="checkbox"/> Demonstrates expertise, and serves as a resource for co-workers, in the area of written and verbal communication skills. <input type="checkbox"/> Consistently demonstrates proactive listening skills.	<input type="checkbox"/> Develops new and innovative communication strategies that improve communication skills and practices within the organization.

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Rating:

Points:

C4. Collaboration and Teamwork

<input type="checkbox"/> UNSATISFACTORY	<input type="checkbox"/> MEETS EXPECTATION	<input type="checkbox"/> EXCEEDS EXPECTATIONS	<input type="checkbox"/> DISTINGUISHED
<input type="checkbox"/> Fails to share information or contribute to team productivity.	<input type="checkbox"/> Reports or shares information for the betterment of the team and increased efficiency in serving customers. <input type="checkbox"/> Actively participates with colleagues or teams to solve problems, make decisions, develop projects, create materials, etc. <input type="checkbox"/> Demonstrates a positive rapport with co-workers and customers.	<input type="checkbox"/> Actively seeks collaboration among co-workers when appropriate. <input type="checkbox"/> Assumes additional work to assist others in completing their assignments. <input type="checkbox"/> Takes a leadership role in facilitating team decision-making.	<input type="checkbox"/> Takes a leadership role in assembling teams that create innovative solutions to problems resulting in the advancement of the organization.
<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>			Rating: Points:

Position Functions

D1. Essential Functions
<div style="text-align: right;"> Rating: Points: </div>
<div style="text-align: right;"> Rating: Points: </div>
<div style="text-align: right;"> Rating: Points: </div>
D2. Essential Skills
<div style="text-align: right;"> Rating: Points: </div>
<div style="text-align: right;"> Rating: Points: </div>

Evaluation Category	Category Points
Organizational Expectations	out of 20
Professionalism	out of 15
Job Performance Skills	out of 20
Position Functions	out of 16
	out of 71

Overall Performance Rating

- Distinguished (61-71 points)
- Exceeds Expectations (47-60 points)
- Meets Expectations (32-46 points)
- Needs Improvement (21-31 points)
- Unsatisfactory (0-20 points)

Supervisor Comments

.....

SUPERVISOR'S SIGNATURE: _____

DATE: _____

PROJECT STAFF SIGNATURE: _____

DATE: _____

(Signature acknowledges that employee has read the evaluation and has been given an opportunity to discuss it with the evaluating supervisor.)

Eval Year: 2014-2015

**21st Century Cyber Charter School
End-of-year evaluation**

Name: [Redacted]

Date:

Supervisor: [Redacted]

The following category definitions apply to this performance rubric:

- Distinguished: The employee breaks new ground, takes risks, assumes responsibility and demonstrates an extra measure of effort. This is a rating category that is exceptional; it is “visited” but no individual “lives” here.
- Exceeds Expectations: The employee consistently demonstrates knowledge and skills greater than the required level as defined.
- Meets Expectations: The employee demonstrates working knowledge and skills at the required level as defined.
- Making Progress: The teacher demonstrates working general knowledge and skills at the required level as defined but needs improvements in some areas. This rating category will be used with new teachers.
- Unsatisfactory: The employee fails to demonstrate knowledge and/or skills necessary to the required level as defined.

Curriculum & Planning

CP1. Plans with knowledge of content and delivery styles				
<input type="checkbox"/> UNSATISFACTORY	<input type="checkbox"/> MAKING PROGRESS	<input type="checkbox"/> MEETS EXPECTATIONS	<input type="checkbox"/> EXCEEDS EXPECTATIONS	<input type="checkbox"/> DISTINGUISHED
The teacher does not plan instruction that demonstrates adequate knowledge of the assigned content area(s), or the teacher is unable to teach content using effective instructional terminology.	The teacher plans instruction based on knowledge of the assigned content area; however, the teacher lacks depth in content knowledge or cannot organize or present content effectively so that students can learn.	The teacher plans instruction that consistently demonstrates knowledge of major concepts in the assigned content area. The teacher also organizes and presents content effectively so that students learn.	The teacher plans instruction that demonstrates a deep knowledge of major concepts, assumptions, debates, processes of inquiry, and ways of knowing that are central to the assigned content area and presents content effectively so that students learn.	The teacher plans instruction that demonstrates a deep knowledge of major concepts, assumptions, debates, processes of inquiry, and ways of knowing that are central to the assigned content area and presents content in innovative ways so that students learn and achieve at increasing levels.
				Rating: Points:
CP2. Demonstrates a clear understanding of the curriculum/standards				
<input type="checkbox"/> UNSATISFACTORY	<input type="checkbox"/> MAKING PROGRESS	<input type="checkbox"/> MEETS EXPECTATIONS	<input type="checkbox"/> EXCEEDS EXPECTATIONS	<input type="checkbox"/> DISTINGUISHED
Teacher demonstrates a lack of understanding of PA Academic Standards and Assessment Anchors. Plans do not reflect what students are expected to do and understand for the grade level and content area.	Teacher is beginning to understand Pa Academic Standards and Assessment Anchors when planning what to teach. Plans lack appropriate rigor for the grade level and content area	Teacher uses PA Academic Standards and Assessment Anchors when deciding what to teach. Lessons contain the appropriate level of rigor for the grade level and content area.	Teacher has a deep understanding of the PA Academic Standards and Assessment Anchors. He/she uses knowledge of the vertical articulation across courses in the content area.	Teacher has a deep understanding of the PA Academic Standards and Assessment Anchors. He/she uses the domain weights to emphasize particular standards throughout the course via live classes. He she uses knowledge of the vertical articulation across courses in the content area
				Rating: Points:
CP3. Makes real world and cross-curricular connections				
<input type="checkbox"/> UNSATISFACTORY	<input type="checkbox"/> MAKING PROGRESS	<input type="checkbox"/> MEETS EXPECTATIONS	<input type="checkbox"/> EXCEEDS EXPECTATIONS	<input type="checkbox"/> DISTINGUISHED
The teacher does not attempt to connect the assigned content to other content areas or to the real world.	The teacher relates the assigned content to other content areas and/or to the real world; however, connections are usually impromptu and short-term rather than planned and woven into the curriculum of learning goals.	The teacher relates the assigned content to the real world of students as a normal part of planning and also strives to show connections among areas of the curriculum.	The teacher consistently relates the assigned content area to other content areas and establishes connections between what students are learning and the real world. Students can then enhance their own learning by making connections across content areas and to topics outside of the classroom.	The teacher collaborates with the other teachers to bridge the curriculum connections between various content areas. Teacher provides opportunities for students to demonstrate how their learning in the classroom is applicable to the real world.
				Rating: Points:

Instruction

IN1. Uses higher order thinking skills				
<input type="checkbox"/> UNSATISFACTORY	<input type="checkbox"/> MAKING PROGRESS	<input type="checkbox"/> MEETS EXPECTATIONS	<input type="checkbox"/> EXCEEDS EXPECTATIONS	<input type="checkbox"/> DISTINGUISHED
The teacher does not emphasize and/or encourage students to use higher-order thinking skills and processes.	The teacher encourages students to use higher-order thinking skills and processes on a limited basis and demonstrates limited understanding or infrequent use of these strategies.	The teacher emphasizes and consistently encourages most groups of students to use higher-order thinking skills and processes.	The teacher consistently emphasizes and encourages all students to use a variety of higher-order thinking skills and processes.	The teacher challenges students to use higher-order thinking skills and processes and to reflect on how use of these skills increases their depth of knowledge.
				Rating: Points:
IN2. Encourages student collaboration				
<input type="checkbox"/> UNSATISFACTORY	<input type="checkbox"/> MAKING PROGRESS	<input type="checkbox"/> MEETS EXPECTATIONS	<input type="checkbox"/> EXCEEDS EXPECTATIONS	<input type="checkbox"/> DISTINGUISHED
The teacher doesn't encourage student collaboration and seems unaware of what student collaboration is.	The teacher provides limited opportunities for student collaboration and demonstrates a limited understanding of true collaboration.	The teacher consistently provides opportunities for students to collaborate.	The teacher emphasizes the benefits of collaboration in various course activities and provides students a framework for effective collaboration.	The teacher emphasizes the benefits of collaboration in various course activities and provides students a framework for effective collaboration. Additionally, the teacher encourages students to seek out collaborative opportunities in other courses and activities
				Rating: Points:
IN3. Utilizes available technology				
<input type="checkbox"/> UNSATISFACTORY	<input type="checkbox"/> MAKING PROGRESS	<input type="checkbox"/> MEETS EXPECTATIONS	<input type="checkbox"/> EXCEEDS EXPECTATIONS	<input type="checkbox"/> DISTINGUISHED
The teacher does not use accessible technology to enhance student learning.	Teacher uses technology some of the time to enhance student learning.	The teacher routinely uses accessible technology to enhance student learning and support their achievement.	The teacher uses accessible technology consistently and makes improvements to their teaching as new technologies become available	Teacher uses technology in innovative ways to enable students to work "outside of the box" to learn and achieve. Finds, recommends, and pilots new technologies that will increase student achievement.
				Rating: Points:

IN4. Engaging instruction (maintains high rates of attendance)				
<input type="checkbox"/> UNSATISFACTORY	<input type="checkbox"/> MAKING PROGRESS	<input type="checkbox"/> MEETS EXPECTATIONS	<input type="checkbox"/> EXCEEDS EXPECTATIONS	<input type="checkbox"/> DISTINGUISHED
Teacher provides instruction. Student attendance in live classes is less than 10% of the students enrolled in the class throughout the course.	Teacher provides instruction. Student attendance in live classes maintains an average of 10% of the students enrolled in the class throughout the course.	Teacher provides engaging instruction through various strategies (novelty & variety, choice, authenticity). Student attendance in live classes maintains an average of 25% of the students enrolled in the class throughout the course.	Teacher provides engaging instruction through various strategies (novelty & variety, choice, authenticity). Student attendance in live classes maintains an average of 35% of the students enrolled in the class throughout the course.	Teacher provides engaging instruction through various strategies (novelty & variety, choice, authenticity). Student attendance in live classes maintains an average of 45% of the students enrolled in the class throughout the course.
				Rating: Points:
IN5. Maintains high quality content course(s)				
<input type="checkbox"/> UNSATISFACTORY	<input type="checkbox"/> MAKING PROGRESS	<input type="checkbox"/> MEETS EXPECTATIONS	<input type="checkbox"/> EXCEEDS EXPECTATIONS	<input type="checkbox"/> DISTINGUISHED
The teacher neither reviews the content for clarity, spelling, grammar etc. nor ensures that links are in working order throughout the course.	The teacher reviews the content and seems unaware of issues with clarity, spelling, grammar, etc. in course content. The teacher ensures that all links are in working order throughout the course.	The teacher reviews the content of the courses he/she is teaching and makes corrections as needed (for issues of clarity, spelling, grammar, etc.). The teacher ensures that all links are in working order throughout the course.	The teacher reviews the content of the courses he/she is teaching and makes corrections as needed (for issues of clarity, spelling, grammar, etc.). Additionally, the teacher uses data from assignments and achievement to make quarterly recommendations to the curriculum committee about more significant changes.	The teacher reviews the content of the courses he/she is teaching and makes corrections as needed (for issues of clarity, spelling, grammar, etc.). Additionally, the teacher uses data from assignments and achievement to make recommendations to the curriculum committee about more significant changes. The teacher follows through on CC decisions in making the changes. The teacher ensures that all links are in working order throughout the course.
				Rating: Points:
IN6. Constructive learning environment				
<input type="checkbox"/> UNSATISFACTORY	<input type="checkbox"/> MAKING PROGRESS	<input type="checkbox"/> MEETS EXPECTATIONS	<input type="checkbox"/> EXCEEDS EXPECTATIONS	<input type="checkbox"/> DISTINGUISHED
The teacher does not establish rules and procedures to support a constructive, productive learning environment. The teacher does not adequately monitor students in the VO or live elluminates and/or respond to inappropriate behavior.	The teacher establishes rules and procedures for the VO or live elluminates; however, these do not consistently support a constructive, productive learning environment.	The teacher establishes rules and procedures focusing on a constructive, productive learning environment in the VO and live elluminates. The teacher clearly communicates rules and procedures so that learning time is maximized.	The teacher proactively addresses problems to promote a constructive, productive learning environment in the VO and live elluminates. The teacher facilitates student ownership of the learning environment to promote student achievement.	Because of the teacher's relationship with his/her students, s/he rarely, if ever, needs to address problems in the VO and live elluminates; The learning environment is always constructive and productive. The teachers shares his/her methods and techniques with others so that they can improve their VO and live elluminate learning. The teacher always facilitates student ownership of the learning environment to promote student achievement.
			Rating: Points:	

Assessment

AS1. Uses various types of assessment (diagnostic, summative, formative)				
<input type="checkbox"/> UNSATISFACTORY	<input type="checkbox"/> MAKING PROGRESS	<input type="checkbox"/> MEETS EXPECTATIONS	<input type="checkbox"/> EXCEEDS EXPECTATIONS	<input type="checkbox"/> DISTINGUISHED
<p>The teacher does not use diagnostic assessment data to determine student or class strengths and weaknesses or to plan for instruction. The teacher does not identify student or class strengths or weaknesses. The teacher does not use formative assessment strategies either to monitor student progress or to adjust instruction to meet student needs. The teacher does not use summative assessment tasks or tools to evaluate students' mastery of the required curriculum.</p>	<p>The teacher uses some diagnostic strategies to identify student strengths and weaknesses and prior knowledge to guide planning for instruction; however, diagnostic assessment is not an integral part of unit planning. The teacher uses some formative assessment tasks and tools to guide adjustments of whole-class instruction; however, formative assessment is rarely used at the individual level or may be inconsistently implemented. The teacher uses some summative assessment tasks and tools to evaluate mastery of the required curriculum. The teacher aligns assessments with the curriculum.</p>	<p>The teacher uses a variety of diagnostic assessment strategies to identify individual and class strengths, misconceptions, and areas of weakness. Diagnostic assessment is part of most planning. The teacher consistently uses formative assessment tasks and tools to monitor student progress over the course of most units and to adjust instruction to meet students' individual learning needs. The teacher uses a variety of summative assessment tasks and tools to evaluate student achievement. The teacher aligns assessments with the required curriculum in order to reflect student understanding.</p>	<p>The teacher makes diagnostic assessment a systematic component of all instructional units. The teacher uses a variety of formal and informal types of diagnostic assessments to inform planning and teaching. The teacher consistently uses a variety of formative assessment tasks and tools to monitor student progress over the course of all units and adjusts instruction to maximize student achievement for all learners. The teacher consistently uses a variety of summative assessment tasks and tools to evaluate student achievement relative to mastery of the required curriculum.</p>	<p>The teacher makes diagnostic assessment a systematic component of all instructional units. The teacher uses a variety of formal and informal types of diagnostic assessments to inform planning and teaching. The teacher consistently uses a variety of formative assessment tasks and tools to monitor student progress over the course of all units and adjusts instruction to maximize student achievement for all learners. The teacher also involves students in decisions about adjustments to instruction to enhance their learning. The teacher consistently uses a variety of summative assessment tasks and tools to evaluate student achievement relative to mastery of the required curriculum. The teacher's summative assessments require students to use higher-order thinking skills, thus demonstrating a deeper understanding of content.</p>
				<p>Rating:</p> <p>Points:</p>
AS2. Provides meaningful, timely feedback				
<input type="checkbox"/> UNSATISFACTORY	<input type="checkbox"/> MAKING PROGRESS	<input type="checkbox"/> MEETS EXPECTATIONS	<input type="checkbox"/> EXCEEDS EXPECTATIONS	<input type="checkbox"/> DISTINGUISHED
<p>The teacher's feedback routinely takes more than 48 hours and is generic.</p>	<p>The teacher's feedback is consistently provided within 24-48 hours of submission. Feedback given is mostly generic.</p>	<p>The teacher's feedback is specific to the assignment, contains positive/encouraging statements, and consistently provided within 24-48 hours of submission.</p>	<p>The teacher's feedback provides specific actions a student can take to achieve mastery or commentary that indicates how student has achieved mastery, contains positive/encouraging statements, and is consistently provided within 24-48 hours of submission.</p>	<p>The teacher's feedback provides specific actions a student can take to achieve mastery or commentary that indicates how student has achieved mastery, contains positive/encouraging statements, and is consistently provided within 12-24 hours of submission. Feedback provided engages students in a reflective process in thinking about their work.</p>
				<p>Rating:</p> <p>Points:</p>

AS3. Uses data to plan interventions				
<input type="checkbox"/> UNSATISFACTORY	<input type="checkbox"/> MAKING PROGRESS	<input type="checkbox"/> MEETS EXPECTATIONS	<input type="checkbox"/> EXCEEDS EXPECTATIONS	<input type="checkbox"/> DISTINGUISHED
The teacher does not use assessment data to design or implement appropriate interventions that might enable student improvement.	The teacher uses some assessment data during the learning process to identify student needs; however, the teacher may provide interventions that are limited in scope or not necessarily offered at the appropriate time in the learning process.	The teacher analyzes a variety of assessment data throughout the learning process to measure students' performances. The teacher identifies student needs and implements appropriate interventions to enable continuous improvement for all students.	The teacher has established a system for ongoing, timely analysis of a variety of relevant assessment data to measure student performance throughout the learning process. The teacher consistently and continuously implements appropriate interventions to address the needs of all students.	The teacher has established a system for ongoing, timely analysis of a variety of relevant assessment data to measure student performance throughout the learning process. The teacher tracks individual student progress throughout the year as well as monitors and tracks the results of individual student interventions.
				Rating: Points:

Student Achievement, Attendance, and Communication

SAC1. Mastery rates (80% or above)				
<input type="checkbox"/> UNSATISFACTORY	<input type="checkbox"/> MAKING PROGRESS	<input type="checkbox"/> MEETS EXPECTATIONS	<input type="checkbox"/> EXCEEDS EXPECTATIONS	<input type="checkbox"/> DISTINGUISHED
The teacher's P4SLs achieved mastery in less than 25% of their classes.	The teacher's P4SLs achieved mastery in more than 25% of their classes.	The teacher's P4SLs achieved mastery in more than 50% of their classes.	The teacher's P4SLs achieved mastery in more than 70% of their classes.	The teacher's P4SLs achieved mastery in more than 80% of their classes.
				Rating: Points:

SAC2. Pass Rates				
<input type="checkbox"/> UNSATISFACTORY	<input type="checkbox"/> MAKING PROGRESS	<input type="checkbox"/> MEETS EXPECTATIONS	<input type="checkbox"/> EXCEEDS EXPECTATIONS	<input type="checkbox"/> DISTINGUISHED
The teacher's P4SLs earned passing grades in their classes at a rate of less than 50%.	The teacher's P4SLs earned passing grades in their classes at a rate of 50% or higher.	The teacher's P4SLs earned passing grades in their classes at a rate of 70% or higher.	The teacher's P4SLs earned passing grades in their classes at a rate of 80% or higher.	The teacher's P4SLs earned passing grades in their classes at a rate of 90% or higher.
				Rating: Points:

SAC3. Improvement in benchmark scores				
<input type="checkbox"/> UNSATISFACTORY	<input type="checkbox"/> MAKING PROGRESS	<input type="checkbox"/> MEETS EXPECTATIONS	<input type="checkbox"/> EXCEEDS EXPECTATIONS	<input type="checkbox"/> DISTINGUISHED
The teacher's P4SL benchmark scores (CDT or Study Island) have not increased based on scheduled assessments. Fewer than 75% of the teacher's P4SLs completed the benchmark exams.	The teacher's P4SL benchmark scores (CDT or Study Island) have increased based on scheduled assessments but have not met pre-determined targets. In excess of 75% of the teacher's P4SLs completed the benchmark exams in a timely manner.	Teacher's P4SL benchmark scores (CDT or Study Island) have increased based on scheduled assessments and have met pre-determined targets. In excess of 85% of the teacher's P4SLs completed the benchmark exams in a timely manner.	Teacher's P4SL benchmark scores (CDT or Study Island) have increased based on scheduled assessments and have exceeded pre-determined targets. In excess of 95% of the teacher's P4SLs completed the benchmark exams in a timely manner.	In excess of 80% of the teacher's P4SLs have scored Proficient or above on the scheduled benchmarks (CDT or Study Island). All 100% of the teacher's P4SLs completed the benchmark exams in a timely manner.
				Rating: Points:
SAC4. P4SL attendance				
<input type="checkbox"/> UNSATISFACTORY	<input type="checkbox"/> MAKING PROGRESS	<input type="checkbox"/> MEETS EXPECTATIONS	<input checked="" type="checkbox"/> EXCEEDS EXPECTATIONS	<input type="checkbox"/> DISTINGUISHED
More than 25% of the teacher's P4SLs received a truancy notification exceeding a warning letter. The teacher made no contact with his/her P4SLs and/or their parents for the purpose of improving attendance and reducing truancy.	Fewer than 25% of the teacher's P4SLs received some form of truancy notification exceeding a warning letter. The teacher made limited contact with his/her P4SLs and/or their parents for the purpose of improving attendance and reducing truancy.	Fewer than 15% of the teacher's P4SLs received any form of truancy notification and the truancy notification was no higher than a warning letter. The teacher made regular contact with his/her P4SLs and/or their parents for the purpose of improving attendance and reducing truancy.	Fewer than 10% of the teacher's P4SLs received any form of truancy notification and the truancy notification was no higher than a warning letter. The teacher made consistent contact with his/her P4SLs and/or their parents for the purpose of improving attendance and reducing truancy.	The teacher's extensive and direct contact resulted in none of the of the teacher's P4SLs receiving any form of truancy notification.
				Rating: EXCEEDS EXPECTATIONS Points: 3
SAC5. Constructive contact with P4SLs				
<input type="checkbox"/> UNSATISFACTORY	<input type="checkbox"/> MAKING PROGRESS	<input type="checkbox"/> MEETS EXPECTATIONS	<input type="checkbox"/> EXCEEDS EXPECTATIONS	<input type="checkbox"/> DISTINGUISHED
The teacher does not make makes constructive contact with his/her P4SLs or does so less than monthly. The teacher does not make makes constructive contact with his/her P4SLs' parents or does so less than once per grading period. The teacher does not document P4SL and parent contact.	The teacher makes constructive contact with his/her P4SLs less than bi-weekly but more often than monthly. The teacher makes constructive contact with his/her P4SL's parents less than monthly but at least once during each grading period. The teacher communicates with his/her P4SLs and their parents primarily through "spam" emails.	The teacher makes constructive contact with his/her P4SLs at least bi-weekly. The teacher makes constructive contact with his/her P4SL's parents at least monthly. The teacher's methods and frequency of P4SL contact have had a measurable impact upon the attitude, motivation, and achievement of his/her P4SLs	The teacher makes constructive contact with his/her P4SLs at least weekly. The teacher makes constructive contact with his/her P4SL's parents at least bi-weekly. The teacher's methods and frequency of P4SL contact have had a significant impact upon the attitude, motivation, and achievement of the P4SL and demonstrates that s/he made a connection with the P4SL and parents.	The teacher makes constructive contact with his/her P4SLs more often than once per week. The teacher makes constructive contact with his/her P4SL's parents more often than bi-weekly. The teacher's methods and frequency of P4SL contact have had a distinct and profound impact upon the attitude, motivation, and achievement of the P4SL and demonstrates that s/he made a connection with the P4SL and parents.
				Rating: Points:

Professional Growth and Professionalism

PGP1. Grows through participation in professional learning opportunities				
<input type="checkbox"/> UNSATISFACTORY	<input type="checkbox"/> MAKING PROGRESS	<input type="checkbox"/> MEETS EXPECTATIONS	<input type="checkbox"/> EXCEEDS EXPECTATIONS	<input type="checkbox"/> DISTINGUISHED
The teacher does not participate in professional learning opportunities to enhance content knowledge and instructional skills. The teacher is not engaged in job-embedded learning for professional growth or does not integrate professional learning into daily practice.	The teacher engages in some professional learning activities; however, participation may be limited to activities articulated by the school or those required as PDE minimums. The teacher engages in job-embedded learning opportunities and successfully integrates some learning into practice. The teacher sometimes shares what s/he has learned with colleagues but does not do so on a regular basis.	The teacher believes in a continuum of improvement and participates in professional learning opportunities beyond the required minimum in order to enhance content knowledge and instructional skill and to keep current in the assigned content area. The teacher demonstrates the techniques and skills s/he has learned in professional development training and successfully integrates most learning into daily practice. The teacher shares what s/he has learned with colleagues.	The teacher believes in a continuum of improvement and frequently and regularly participates in professional learning opportunities beyond the required minimum in order to enhance content knowledge and instructional skill and to keep current in the assigned content area. The teacher regularly demonstrates the techniques and skills s/he has learned in professional development training and successfully integrates most learning into daily practice. The teacher regularly shares what s/he has learned with colleagues.	The teacher is a life-long learner, keeping abreast of changes in the field. The teacher continually enhances content knowledge and instructional skills and is considered by colleagues to be a resident expert in a particular field of study. The teacher models the techniques and skills s/he has learned in professional growth training as an example for others to emulate. The teacher develops professional development in order to share what s/he has learned with colleagues in a community of learning for practice.
				Rating: Points:
PGP2. Customer Service				
<input type="checkbox"/> UNSATISFACTORY	<input type="checkbox"/> MAKING PROGRESS	<input type="checkbox"/> MEETS EXPECTATIONS	<input type="checkbox"/> EXCEEDS EXPECTATIONS	<input type="checkbox"/> DISTINGUISHED
The teacher is unresponsive to customer requests or concerns. The teacher is unable to resolve the to customer requests or concerns. The teacher does not request assistance in resolving customer requests or concerns when it is beyond the scope of his/her knowledge or position The teacher does not communicate with or build relationships with students, families, and/or community members.	The teacher responds positively to customer requests or concerns. The teacher is able to satisfactorily resolve the to customer requests or concerns in most cases. The teacher requests assistance in resolving customer requests or concerns when it is beyond the scope of his/her knowledge or position The teacher interacts with students, family, or community members; however, the teacher limits most contact to academic or discipline related and is unsure how to build relationships.	The teacher responds positively to customer requests or concerns. The teacher satisfies customer requests or concerns. The teacher is able to satisfactorily resolve the to customer requests or concerns. The teacher builds productive relationships with students, families, and community members in order to support student learning and well being. The teacher interacts with students, families, and community members in a positive and professional manner.	The teacher goes above and beyond his/her normal job requirements to address customer requests or concerns. The teacher is able to satisfactorily resolve the to customer requests or concerns in most cases. The teacher exerts extra effort to build productive relationships with students, families, and community members in order to support student learning and well being. The teacher interacts with students, families, and community members in a consistently positive and professional manner.	The teacher identifies organizational and systemic barriers to providing quality customer service and develops appropriate solutions. The teacher establishes and maintains ongoing, cooperative partnerships with students, families and the community to support student learning and well being. The community and family involvement and support become an established part of the learning environment
				Rating: Points:

PGP3. Supports school's vision and mission				
<input type="checkbox"/> UNSATISFACTORY	<input type="checkbox"/> MAKING PROGRESS	<input type="checkbox"/> MEETS EXPECTATIONS	<input type="checkbox"/> EXCEEDS EXPECTATIONS	<input type="checkbox"/> DISTINGUISHED
The teacher is not familiar the school's vision and mission or the does not support their accomplishment through the performance of his/her duties.	The teacher is aware of the school's vision and mission and has a basic understanding of how they influence the operation of the school and student achievement; however, the teacher only participates in vision and mission implementation as required by the school.	The teacher understands the school's vision and mission. The teacher participates in school vision and mission implementation in order to assist with student achievement and to move the school forward.	The teacher thoroughly understands the school's vision and mission. The teacher takes an active role in school vision and mission implementation in order to assist with student achievement and to move the school forward.	The teacher has an in-depth, comprehensive understanding of the vision and mission. This understanding guides the teacher's classroom instruction. The teacher assumes a leadership role in accomplishment of the school's vision and mission.
				Rating: Points:
PGP4. Collaborates with peers				
<input type="checkbox"/> UNSATISFACTORY	<input type="checkbox"/> MAKING PROGRESS	<input type="checkbox"/> MEETS EXPECTATIONS	<input type="checkbox"/> EXCEEDS EXPECTATIONS	<input type="checkbox"/> DISTINGUISHED
The teacher is not a team player and prefers to work alone. The teacher makes no attempt at problem solving. The teacher's actions require other staff members to assume additional responsibilities.	The teacher participates as a team member and in team decision-making and problem solving when required to do so. The teacher shares information with other team members when requested.	The teacher participates as a team member and in team decision-making and problem solving. The teacher shares information with other team members that will assist the team in being more efficient and providing better service to students and their families. The teacher demonstrates a positive rapport with co-workers.	The teacher participates as a team member and in team decision-making and problem solving and will take on a leadership role when needed. The teacher pro-actively shares information with other team members that will assist the team in being more efficient and providing better service to students and their families because she understands the benefit to the customers of doing so. The teacher demonstrates a positive rapport with co-workers.	The teacher takes a leadership role in assembling teams that create innovative solutions to problems resulting in advancement of the organization. The teacher sets the example for excellence in group dynamics and encourages others to work collaboratively with each other.
				Rating: Points:
PGP5. Teacher expectations				
<input type="checkbox"/> UNSATISFACTORY	<input type="checkbox"/> MAKING PROGRESS	<input type="checkbox"/> MEETS EXPECTATIONS	<input type="checkbox"/> EXCEEDS EXPECTATIONS	<input type="checkbox"/> DISTINGUISHED
The teacher does not comply with the attendance policy. The teacher does not comply with the work schedule. The teacher is often late. The teacher often misses deadlines.	The teacher complies with the attendance policy and the work schedule but works only the minimum required hours; the teacher is a "clock watcher." The teacher has been late occasionally. The teacher meets most deadlines.	The teacher complies with the attendance policy and work schedule. The teacher is rarely late. The teacher meets required deadlines.	The teacher has an excellent record of attendance and on-time record. The teacher submits work ahead of deadlines and never needs to be reminded of due dates.	The teacher has an excellent record of attendance and on-time record. The teacher inspires others to improve their attendance and punctuality. The teacher helps others develop systems for time and workload management so that they are better able to meet deadlines.
				Rating: Points:

Evaluation Category	Category Points	Converted
Curriculum & Planning	out of 12	=
Instruction	out of 24	=
Assessment	out of 12	=
Student Achievement, Attendance, and communication	3 out of 20	= 2.42
Professional Growth and Professionalism	out of 20	=
	3 Total Points	2 out of 71

Overall Performance Rating

- Distinguished (61-71 points)
- Exceeds Expectations (47-60 points)
- Meets Expectations (32-46 points)
- Making Progress (21-31 points)
- Unsatisfactory (0-20 points)

SUPERVISOR'S SUMMARY COMMENTS:

SUPERVISOR'S
SIGNATURE: _____

DATE: _____

TEACHER'S
SIGNATURE: _____

DATE: _____

(Signature acknowledges that employee has read the evaluation and has been given an opportunity to discuss it with the evaluating supervisor.)

Professional Development Appendix

Using Data for Continuous Improvement

August 2015

School Performance Profile

- 40%= Academic Achievement (PSSA & Keystone Exam performance)
- 40%= PVAAS (growth)—predicted to actual performance
- 5%= Closing achievement gap All Students
- 5%= Closing achievement gap Hy low perform
(sped, ell, eco dis) n=11
- 10%= Other Academic Factors
Cohort graduation rate, Promotion rate,
Attendance rate, Advanced Placement,
International Baccalaureate Diploma, or Dual
Enrollment offered, PSAT participation
- 5%= Extra Credit (advanced achievement)
- <http://paschoolperformance.org/>

PSSA Results All Students

Math:

- 6th Grade= 20% Proficient or Advanced (40%state)
- 7th Grade = 17% Proficient or Advanced (33% state)
- 8th Grade = 25% Proficient or Advanced (30% state)

ELA:

- 6th Grade= 50% Proficient or Advanced (60% state)
- 7th Grade = 60% Proficient or Advanced (59% state)
- 8th Grade = 53% Proficient or Advanced (58% state)

Science:

- 8th Grade= 67% Proficient or Advanced

Keystone Results All Students

Algebra I:

- = 34% Proficient or Advanced
- 2014 = 33%

Literature:

- = 68% Proficient or Advanced
- 2014= 41%

Biology:

- = 38% Proficient or Advanced
- 2014= 33%

AP Exams

21st Century Cyber Charter School (391348)

Total AP Students	6	4	3	2	11
Number of Exams	11	5	8	2	15
AP Students with Scores 3+	5	4	3	2	11
■ % of Total AP Students with Scores 3+	83.3	100.0	100.0	100.0	100.0

Pennsylvania

Total AP Students	54,659	57,018	61,256	64,488	68,425
Number of Exams	91,960	97,390	105,359	112,847	121,097
AP Students with Scores 3+	36,690	38,902	41,853	44,565	46,769
■ % of Total AP Students with Scores 3+	67.1	68.2	68.3	69.1	68.4

Global

Total AP Students	1,982,133	2,106,843	2,225,625	2,352,026	2,487,507
Number of Exams	3,475,395	3,714,079	3,955,410	4,199,454	4,489,106
AP Students with Scores 3+	1,193,662	1,295,051	1,354,800	1,442,136	1,508,380

AP Exams by course

- AP Biology- 1 took earned a 3
- AP English- 9 took: 2 scored 3, 2 scored 4, 5 scored 5
- AP European- 1 took earned a 5
- AP Spanish- 1 took earned a 5
- AP World Hy- 1 took earned a 5
- AP Psychology- 1 took earned a 4

Other Data to Consider

- Spec Ed Students
- Historically Underperforming
- Economically Disadvantaged
- FAY
- 11th Best Performance
- Currently Enrolled
- Retakes
- 9th grade

Goal Setting

- Measurable
- Attainable but challenging
- Tracking

As a team you will set performance goals for your students.

Strategies

- What strategies will enable you to achieve your goal?
 - You will likely have several strategies to meet 1 goal
 - Be specific
 - Think research based

Implementation Steps

- Strategies are broken into steps
 - Think of each step that will need to be accomplished in order to perform strategy
 - How can you tell if the step has been implemented? (looking for measurables)

Example

- Goal- increase Middle School ELA performance on the PSSA by 10% in each grade level.
 - Strategy 1: Implement Reading Apprenticeship Strategies throughout all Middle School classes
 - Strategy 2: Increased TDA practice
 - Strategy 3: Adopt an anchor

Strategy 1: Implement Reading Apprenticeship Strategies throughout all Middle School classes

- Step 1- Send teachers for training
- Step 2- Train the trainer for remaining teachers on team (ongoing)
- Step 3- At team meetings plan mentor text and share strategies for implementation
- Step 4- Revise assignments in Q2 and Q3 to fully utilize reading apprenticeship strategies

Monitoring Strategy 1

- During walk throughs and observations admin will see evidence of RA strategies being used in live classes
- Weekly team meeting notes will indicate mentor texts and strategy sharing
- By Oct 1st two lessons & assignments will be revised in every Q2 MS course
- By Nov 15th 4 lessons & assignments will be revised in every Q3 MS course

Your job today

- Analyze additional data
- Set performance goals as teams
- Select strategies and how they will be monitored

- You will complete the worksheets posted in Roundtable and send them to your team's principal and CC Kylene

Team:

Goal 1	
	Strategy 1
	Strategy 2
	Strategy 3
	Strategy 4

Monitoring implementation:

Strategy 1	
Strategy 2	
Strategy 3	
Strategy 4	

Goal 2	
	Strategy 1
	Strategy 2
	Strategy 3
	Strategy 4

Monitoring implementation:

Strategy 1	
Strategy 2	
Strategy 3	
Strategy 4	

Actions Timeline

Immediately	
6 weeks	
90 days	
6 months	
Next year	

What I am sending you

- Goal Setting Worksheet
- Data Files (let's take a look)

- Think outside the box
- Look at the problem from many angles

Close Reading, Think-alouds and Text Dependent Analysis: Strategies for all Content Areas

Adolescents entering the adult world in the 21st century will read and write more than at any other time in human history. They will need advanced levels of literacy to perform their jobs, run their households, act as citizens, and conduct their personal lives." -- Richard Vaca, author of *Content Area Reading: Literacy and Learning Across the Curriculum*

What is close reading?

- **the careful interpretation of a text wherein which readers pay close attention to the way ideas unfold as they read.**

Why teach close reading?

A significant body of research links the close reading of complex text—whether the student is a struggling reader or advanced—to significant gains in reading proficiency and finds close reading to be a key component of college and career readiness. (Partnership for Assessment of Readiness for College and Careers, 2011, p. 7)

Close reading...

- helps students understand why we read.
- promotes critical thinking, conversation, and understanding.
- is one of the main analytical tools used in higher education
- is a survival skill in our media saturated world.

"We Are Teachers." *Understanding Close Reading*. We Are Teachers, 1 Jan. 2013. Web. 11 Jan. 2015. <<http://www.weareteachers.com/hot-topics/topics-in-education/understanding-close-reading-download-our-infographic-now>>.



WHAT CLOSE READERS DO DIFFERENTLY

CLOSE READERS...	NOT-SO-CLOSE READERS...
Reread.	Read the text once.
Focus on the text.	Let their thinking wander.
Ask questions.	Take the text at face value.
Pay attention to language.	Ignore syntax clues.
Uncover deeper meaning.	Understand only at surface level.

Choosing a Text to Read Closely

- When beginning, choose short passages.
- Choose a text that is relevant to the essential understandings and skills you are working with in your class.
- Choose a text that is “complex”
- Expand your definition of “text.”

Students can close read...

- Speeches and primary sources
- Nutrition labels
- Commercial and advertisements
- Excerpts from novels and books
- Movies
- Lectures and notes
- Graphic novels
- Grading rubrics
- Charts and graphs
- Political cartoons
- Assignment instructions
- Articles and Informational texts
- Paintings, drawings, sculpture

Close Reading in Action



Schmoker, Michael J. Focus Elevating the Essentials to Radically Improve Student Learning. Alexandria, Va.: ASCD, 2011. 74-89. Print.

Use a hook that engages students with ideas in the text

- Quick write
- Play a short video on ideas in the text.
- Share a few interesting did you knows?
- Present an interesting or problematic scenario that can be solved or addressed by text.

Explicitly teach or introduce vocabulary

- 10 or less words
- Choose these words based on how crucial they are to understanding the piece and/or how difficult or unfamiliar we think they'll be to our average students.
- Refer back to this introduction when you encounter these words in the text.
- This could also be a hook. Groups could present the definitions in their own words.

Establish a purpose for reading

- Close reading needs to have a purpose which is explicit to you and to your students.
- What you ask students to do with the text or how they close read should reflect this purpose.
- Example purposes:

Our purpose for reading

- Determine if, as a parent, you would allow your child to play football, using the text to support your answer.

Annotating a text

- Annotation is marking a text purposefully.
 - Writing short summaries in margins.
 - Asking questions in the margins.
 - Underlining key ideas.
 - Labeling the purpose of each paragraph
 - Marking confusion with a ?
 - Underlining phrases that stand out or ideas that they would like to discuss with the class

After a concussion, when can teens return to the football field?

- Highlight or underline ideas which would help you decide as a parent whether or not to allow your child to play football.
- Provide two comments or interactions with the text.
- Mark a ? anywhere you find the text confusing.

3. Write a 1+ page reflection

Starting with a story (anecdote) to catch the readers attention.

After a concussion, when can teens return to the football field?

Source: *Kansas City Star*, adapted by Newsela.com

On a cool October morning, still nearly an hour before sunrise, Mychal Shaw emerges from his bedroom. He pulls a Lee's Summit North High School shirt over his head and joins his family in the kitchen for a morning prayer.

"We pray that you keep him safe in his football game tonight and let the angels watch over him," his mother Ryana says as she does each week on Mychal's game days.

A year ago, Mychal suffered a concussion in a game that rendered him temporarily unable to walk or speak. Memory loss followed, forcing him to drop two high school classes, while extreme sensitivity to light and sound prevented him from attending his team's games, even as a spectator.

This season, though, he's back on the field, a senior for the Broncos.

Watching Concussions Closely

Nearly 1,500 high school football players in Missouri suffered concussions in 2012, and most of them returned to action within two weeks, according to Missouri high school officials.

The attention given to concussions has never been more intense, prompting coaches, parents, schools, lawmakers — everyone — to be hypersensitive to head injuries and their symptoms.

But it's what happens afterward that is less precise, because it is not clear when a high school player is ready to return to the football field after suffering a head injury.

"I think we all worry about sending a kid back out there too soon. Any doctor who says otherwise is lying," said Greg Canty, director of the Center for Sports Medicine at Children's Mercy Hospital in Kansas City.

"You like to practice medicine based on evidence that's supported with medical studies.

We don't have that here," he said.

Second-Impact Syndrome

There were 17 deaths from second-impact syndrome in football in 2012, according to Game Safety

This seems like a very large number. What does that mean about safety?

Is there a standard time that would be safer?

Model higher-order reading/thinking

- Think-Aloud
- Read aloud a portion of the text, “showing” our thinking as we go through a paragraph or two.
- Try to show students how we stay focused on a reading purpose, how we appreciate craft, how we grapple with unfamiliar vocabulary, and how we annotate.
- Use this strategy to model any complex thinking or idea!

Partner practice/Check for understanding

- After modeling, set the students loose on a paragraph or two, but instead of having them read independently we may ask them to read aloud in pairs, annotating as they go.
- Have them share something they annotated.
- The first time students do this you will need explicit directions on how they should work/read together.
- Check on groups: Are they creating useful annotations? Are they slowing down enough to record their thinking in response to the text?

Independent Practice

- Put students in break out rooms with the text to work on independently.
- Be specific about what you expect from their annotations.

Multiple readings

- Depending on the complexity of the text and your purpose for reading, students may have to read a text more than once.
- First reading: literal-level questions promote general understanding and focus on key textual details so students grasp the main idea
- Second reading: foster deeper thinking, questions about author's decisions, and text structure
- Third reading: questions requiring inferences and the formation of opinions and arguments about the text, using textual evidence for support.
 - Examples include "What would logically happen next? What clues support your thinking? Do you agree/disagree with the author? Provide evidence for your answers."

Text dependent questions

- Simply put, these are questions which ask students to support their thinking with evidence from the text.
- Questions should be sequenced from literal to inferential or basic to complex.
- Students must have read and understood to answer.
- Video from Teaching Channel on text dependent questions.

After Close Reading

- We don't do it simply "because..."
- We close read to prepare us for intellectual, text-based tasks like discussion and argument, both written and spoken.
- Discussion, debate, argumentative writing.

Creative Commons Resources & Bibliographies 2015

What is fair use?

- Term providing for a limited use of copyrighted materials without obtaining permission from the owner of said materials
- One key factor in determining what you can do is the idea of fair use, in particular the idea of fair use in education. Fair use is not a set of laws. It's more like a set of rough guidelines divided into four portions. Fair use is all about finding the balance that keeps you on the safe side of the law while still allowing you to use everything you legally can.

Terms of Fair Use

- 1.) *Transformative quality* – Consider the purpose and use. “Is the new work the same as the copyrighted work, or have you transformed the original work, using it in a new and different way?”
- 2.) *Commercial or noncommercial* – “Is it intended for nonprofit, educational, or personal purposes?”
- 3.) *Amount of copyrighted material used*- “Copying nearly all of the original work may weigh against fair use. But “how much is too much” depends on the purpose of the second use. Parodies, for example, may need to make extensive use of an original work to get the point across.”
- 4.) *Market Effect*- Are you making money? (Teaching Copyright, 2013).

Teaching Copyright. (2013). Fair use frequently asked questions.

Teaching Copyright. Retrieved from: <http://www.teachingcopyright.org/handout/fair-use-faq>

Why are we citing?

- To protect you!
- To give credit where credit is due
- So information may be later used for open source courses if necessary

FAIR USE: IT'S THE LAW



**EXERCISE YOUR COPYRIGHT
RIGHTS IN THE CLASSROOM**

Create your own!

- ❖ <http://www.tagxedo.com/>
- ❖ Don't forget: SMART ART in PPT.
- ❖ For consistency sake, create recognizable headings in Comic Life, Notebook or PPT using free funky fonts!

5 Steps to Super Speeches!

Plan	How much time do you have? Who is my audience? What is my topic?
Prepare	Organize! Do I know what I have to include?
Polish	Time it. Revise vocabulary. Remove slang. "Talk" don't "read".
Practice	Did you meet time? Did you engage audience?
Present	Confident. Eye contact. No "ums" or pauses. Project voice. Limited use of cards/notes.



Pogo-Sticking around
Pennsylvania Adventure!!

UNIT 6 VOCABULARY



Resources

■ Video Resources

- NBC Learn: <https://www.nbclearn.com/portal/site/learn>
- Science 360: <http://science360.gov/files/>
- TedED: <http://ed.ted.com/>
- PBS Learning Media: <http://www.pbslearningmedia.org/>
- Free Documentaries: <http://freedocumentaries.org/>
- Top Documentary Films: <http://topdocumentaryfilms.com/>
- Documentary Heaven: <http://documentaryheaven.com/>
- Big Think: <http://bigthink.com/>
- Have Fun with History: <http://www.havefunwithhistory.com/>
- Khan Academy: <https://www.khanacademy.org/>
- **Don't forget about iTunes U and Podcasts! Just search your subject in the iTunes Store search bar.**

Image Resources

- Image Resources
- Open Clipart: <https://openclipart.org/>
- 3D Toad: <http://www.3dtoad.com/index.php>
- FreeFoto: <http://www.freefoto.com/index.jsp>
- Pics4Learning: <http://www.pics4learning.com/>
- J. Paul Getty Museum – Open Stock:
<http://search.getty.edu/gateway/search?q=&cat=highlight&f=%22Open+Content+Images%22&rows=10&srt=a&dir=s&pg=1>
- Visual Dictionary: <http://www.visualdictionaryonline.com/>

Resources

- **Text/Comprehension**
- NewsELA: <https://newsela.com/>
 - Every article at 5 Lexile Levels
- Kelly Gallagher: <http://www.kellygallagher.org/>
 - Go to Resources – Article of the Week
- Izzit: <http://www.izzit.org/index.php>
 - Current events articles
- New York Times: <http://www.nytimes.com/roomfordebate>
 - <http://learning.blogs.nytimes.com/?module=BlogMain&action=Click®ion=Header&pgtype=Blogs&version=Blog%20Main&contentCollection=U.S.>
- The Week: <http://theweek.com/>
- The Daily Beast: <http://www.thedailybeast.com/>
- Longreads: <http://longreads.com/>
- Project Gutenberg: <http://www.gutenberg.org/>
- Time for Kids: <http://www.timeforkids.com/>
- Scholastic: <http://www.scholastic.com/browse/article.jsp?id=3754584>
- Think Cerca: <http://resources.thinkcerca.com/teachers/>
- ReadWorks: <http://www.readworks.org/>

Resources

- Fun videos/Hooks

- iPad apps that I use:

- × [Doodlecast Pro](#) (great for Political Cartoons or instructional vids)
 - × [ToonCamera](#)
 - × iMovie (great for trailers)
 - × Silent Film
 - × Action Movie
 - × [SloPro](#)
 - × [CinemaFX for Video](#) (allows filters)
 - × [iStopMotion for iPad](#)
 - × Old Video PRO (flash back sequences with filters)
 - × Pinnacle Studio (transitions, editing, storyboards, organization)
 - × Animoto Video Maker



Finding Resources

- Do not let this limit your use of resources!
- You may consider using Creative Commons Resources if you want to avoid a lot of citing.
- Creative Commons is simply a way for content authors to release their work to the public with many more options than traditional copyright allows.
- There are a lot of different Creative Commons options. The least restrictive option is the attribution license which simply means in order to use the work you have to say where you got it from. Check out the options for using Creative Commons work.

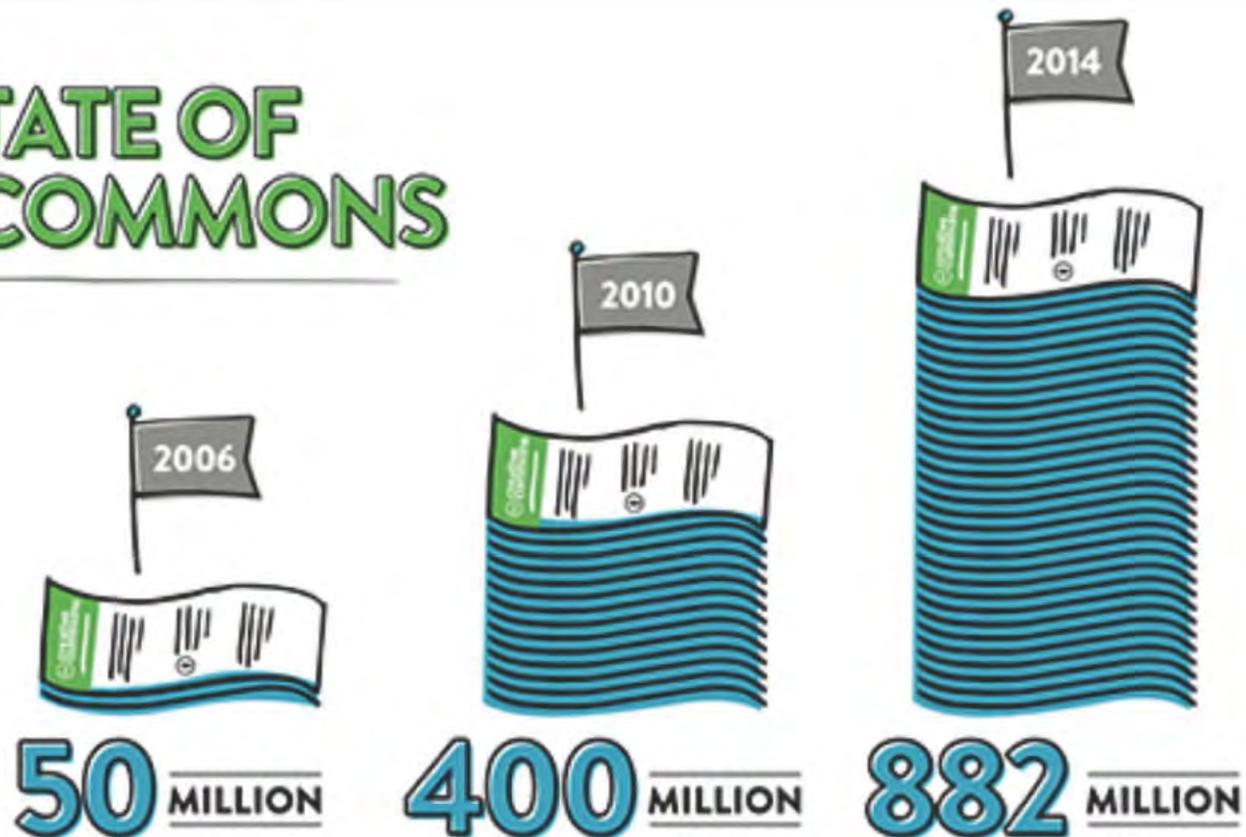
What is Creative Commons?

- [Creativecommons.org](http://creativecommons.org)
- “Creative Commons is a nonprofit organization that enables the sharing and use of creativity and knowledge through free legal tools.
- These free, easy-to-use [copyright licenses](#) provide a simple, standardized way to give the public permission to share and use your creative work — on conditions of your choice” (Creative Commons, 2013).

Creative Commons (2013). About: What is creative commons? *Creative Commons*. Retrieved from, <http://creativecommons.org/about>

Creative Commons Resources

STATE OF THE COMMONS



882 million CC-licensed works and counting. *It's been a big year for sharing.*

Creative Commons Resources

- You can search easily under the “Explore” Tab

The screenshot displays the Creative Commons website's 'Explore' section. On the left, a sidebar titled 'Explore' contains the text 'LOOKING FOR CREATIVE WORKS?' and 'Looking for music, video, writing, code, or other creative works?'. Below this, it states 'Creative Commons has got you covered. Search for creative work through sources like Google and Flickr right here.' and includes a button labeled 'Find CC-licensed works'. The main content area features a green navigation bar with the Creative Commons logo and links for 'About', 'Licenses', 'Public Domain', 'Support CC', 'Projects', and 'News'. A 'Site Search' input field is located on the right side of the navigation bar. Below the navigation bar is a large green search box with the text 'CC Search' and the tagline 'Find content you can share, use and remix'. To the right of the search box is a search input field and two checked checkboxes: 'I want something that I can... use for commercial purposes;' and 'modify, adapt, or build upon.'. Below the search box, the text 'Search using:' is followed by a grid of search engine options, each in a white box with a title and a category: Europeana (Media), Flickr (Image), Fotopedia (Image), Google (Web), Google Images (Image), Jamendo (Music), Open Clip Art Library (Image), SpinXpress (Media), Wikimedia Commons (Media), YouTube (Video), Pixabay (Image), ccMixer (Music), and SoundCloud (Music).

CC Resources

CC search is being replaced with a new search tool from Creative Commons. [Check out the GitHub project](#) or you can [get email updates on the project](#)



Enter your search query

I want something that I can... use for commercial purposes;
 modify, adapt, or build upon.

Search using:

Europeana Media	Flickr Image	Fotopedia Image	Google Web
Google Images Image	Jamendo Music	Open Clip Art Library Image	SpinXpress Media
Wikimedia Commons Media	YouTube Video	Pixabay Image	ccMixer Music
SoundCloud Music			

<http://search.creativecommons.org/>

Public Domain

- Public domain simply means anybody can use this media for anything they would like. Creative works that are made by U.S. government employees are automatically in the public domain. Work can also end up in the public domain after enough time has passed and the copyright expires.
- There's some surprisingly good stuff in the public domain and it is a great place to find historical media.
- <http://www.publicdomainpictures.net/>

No longer under copyright



CC0 Public Domain Dedication



Public Domain Mark

Public Domain

- Smithsonian Institution Public Domain Images
<http://flickr.com/photos/smithsonian>
- New York Times Public Domain Archives
[http://commons.wikimedia.org/wiki/Category:Public Domain Images from the...](http://commons.wikimedia.org/wiki/Category:Public_Domain_Images_from_the...)
- Creative Commons Public Domain Images via flickr.com
<http://search.creativecommons.org/>
Search field: "public domain"
Select: "Search for works I can modify, adapt, or build upon."
Select: flickr.com
- Project Gutenberg
http://www.gutenberg.org/wiki/Main_Page
- Librivox
<http://librivox.org/>
- Internet Archive
<http://www.archive.org/>
- Prelinger Archives
<http://www.archive.org/details/prelinger>
- Creative Commons Public Domain films via blip.tv
<http://search.creativecommons.org/>
Search field: "public domain"
Select: "Search for works I can modify, adapt, or build upon."

For Non-Creative Commons Resources

- Number resources for quick reference
- Bibliography should be in APA style citation at bottom of your page



Additional Links and Resources Used:

(1) Spontaneous Generation from Evolution: The Grand Experiment, Book and Video Series, provided by EvolutionVsCreation through YouTube.com. Available at: <http://www.youtube.com/watch?v=WNByRghR6sw>

(2) The Cellular Song, provided through YouTube.com. Available at: <http://www.youtube.com/watch?v=gfzVWG2DnQ4>

Citation Resources

- Use Son of Citation, bibme, or Purdue's Owl Website

Purdue OWL **Writing Lab** **OWL News** **Engagement** **Research** **Contact** **Site Map**

General Writing • Research and Citation • Teaching and Tutoring • Subject-Specific Writing • Job Search Writing • ESL

OWL Family of Sites > OWL > Research and Citation > APA Style > APA Formatting and Style Guide

Search the OWL **GO**

Research and Citation

APA Style

APA Overview and Workshop ▾

APA Formatting and Style Guide ▾

General Format >

In-Text Citations: The Basics

In-Text Citations: Author/Authors

Footnotes and Endnotes

Reference List: Basic Rules

Reference List: Author/Authors

Reference List: Articles in Periodicals

Reference List: Books

Reference List: Other Print Sources

Reference List: Electronic Sources

Reference List: Other Non-Print Sources

Additional Resources

Types of APA Papers

General Format

Summary:

APA (American Psychological Association) style is most commonly used to cite sources within the social sciences. This resource, revised according to the 6th edition, second printing of the APA manual, offers examples for the general format of APA research papers, in-text citations, endnotes/footnotes, and the reference page. For more information, please consult the *Publication Manual of the American Psychological Association*, (6th ed., 2nd printing).

Contributors: Joshua M. Paiz, Elizabeth Angeli, Jodi Wagner, Elena Lawrick, Kristen Moore, Michael Anderson, Lars Soderlund, Allen Brizee, Russell Keck

Last Edited: 2013-03-01 08:28:59

Example at the bottom of this page to cite the Purdue OWL in APA.

To see a side-by-side comparison of the three most widely used citation styles, including a chart of all APA citation guidelines, see the [Citation Style Chart](#).

You can also watch our [APA vidcast series](#) on the [Purdue OWL YouTube Channel](#).

General APA Guidelines

Your essay should be typed, double-spaced on standard-sized paper (8.5" x 11") with 1" margins on all sides. You should use a clear font that is highly readable. APA recommends using 12 pt. Times New Roman font.

Include a **page header** (also known as the "**running head**") at the top of every page. To create a **page header/running head**, insert page numbers flush right. Then type "TITLE OF

Your Moodle Page may look like this: (taken from AH1)

Spanish Conquistadors

Come on, just say that name out loud—"Spanish Conquistadors!", it has a great ring! Okay, okay, back to business, so who were these explorers that Spain would send over to Americas to explore? Having already had influence in the Caribbean, Spain had a firm hold in this region already. Hiring conquistadors, which are Spanish adventure soldiers, these men set out to explore and conquer lands for Spain that were totally unknown to them. One of the most influential of these men was **Hernando Cortés**, who sailed from Cuba to Mexico in 1519. Upon his arrival, he was greeted by the local natives with gifts of gold, and sensing weakness among this tribe, marched right on into the Aztec's capital of Tenochtitlán. The Aztec's were in charge of that area, and had a very brutal way of ruling, and so when it became clear that Cortés was hoping to conquer, many Native Americans from other tribes joined along. (1)



The leader of the Aztec's, Moctezuma, tried to ward off Cortés by offering him gold, but rather than appease Cortés, it only sparked his desire to conquer these people more. He took Moctezuma hostage, and claimed the lands of Mexico for Spain. But the Aztecs soon rebelled and were successful in forcing the Spaniards to flee. Does this seem like the end of this issue to you? Nope, not to us either! Two years later Cortés came back with an even *larger* force, and this time he meant business. Having superior weapons, he was able to take over the Aztecs, despite them having more men. He took control of Tenochtitlán once again, and then he destroyed it. This tactic was not a new one, another conquistador, Francisco Pizarro, has used this same method when conquering South America. Read more about his conquest on page 45.



(2)

Your Moodle Page may look like this: (taken from AH1)

Course Resources/Citations:

- Chapter 2, section 2 (pages 44–48) of your textbook , *America: History of Our Nation, Beginnings Through 1877*.
- Image (1): Biography. (n.d.). Hernán Cortés. *Bio.com*. Retrieved July 23, 2014, from <http://www.biography.com/people/hern%C3%A1n-cort%C3%A9s-9258320>
- Movie (2): HistoryCentral. (2013, May 1). Cortes Conquers the Aztec. *YouTube*. Retrieved July 23, 2014, from <https://www.youtube.com/watch?v=9LssX5kJEw>

For Movies or Video Podcasts

- “For all podcasts, provide as much information as possible; not all of the following information will be available. Possible additional identifiers may include Producer, Director, etc.” (Owl, 2013).

Example 1-

Scott, D. (Producer). (2007, January 5). The community college classroom [Episode 7]. *Adventures in Education*. Podcast retrieved from <http://www.adveeducation.com>

Samples

Course Resources/Citations:

- Graphic organizers were modified from collections retrieved from: <http://www.eduplace.com/graphicorganizer/> and <http://my.hrw.com/nsmedia/intgos/html/igo.htm> and <http://www.dailyteachingtools.com/language-arts-graphic-organizers.html>

Course Resources/Citations:

- (1) Sonin, J. (2009). Brainstorming + sketching. *Flickr*. Retrieved from: <http://www.flickr.com/photos/juhansonin/3925133885/>
- (2) Mangold, A. (2010). Brainstorm. *Flickr*. Retrieved from: <http://www.flickr.com/photos/andymangold/4455910733/>
- Some lesson information adapted from The Writing Center, University of North Carolina at Chapel Hill under Creative Commons Attribution-Non Commercial-NoDerivs 2.5 License. Retrieved from: <http://writingcenter.unc.edu/handouts/brainstorming/>

Course Resources/Citations:

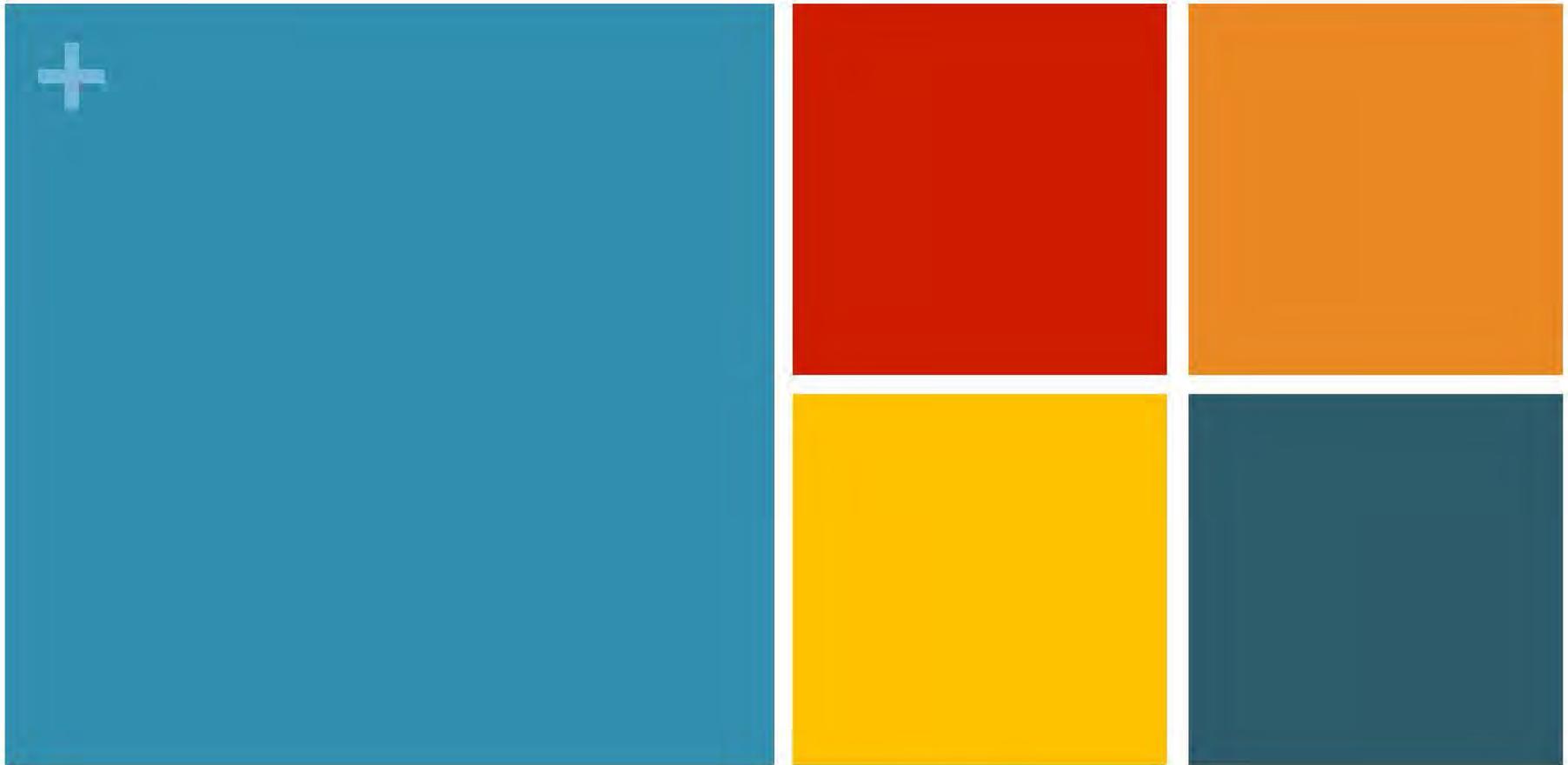
- (1) Big Ten Icons #16 – John Capelletti (2010), uploaded from Big Ten Network from YouTube.com. Available at: <http://www.youtube.com/watch?v=oWnmvH9s2LM>
- (2) Pinto, M. (2010). 1973 Penn State Nittany Lions. *Bleacher Report*. Retrieved from: <http://bleacherreport.com/articles/463326-the-100-most-entertaining-college-football-teams-of-all-time/page/39>
- (3) Daughters, A. (2011). John Cappelletti. *Bleacher Report*. Retrieved from: <http://bleacherreport.com/articles/721819-college-football-the-25-top-college-football-movie-characters-of-all-time/page/21>

Last Step: Unblocking Sites

- Please keep a running list of websites used, so tech can unblock necessary websites.

Let Us Help You!

- Let us know if you need help!
- Clear your cache!



Data Detectives

PD October 13, 2014

Are You a Data Detective?



+ Pulling CDT Data

- Login as the teacher of the grade you want to track – once you are logged in, you can jump to other classes.

Student Diagnostic Maps

[Instructions](#)

* Indicates required fields

Administration

2014/2015 Classroom Di

District

21ST CENTURY CYBER C

School

21ST CENTURY CYBER C

Last Name

First Name

PAsecureID

Grade

Teacher

MACLUCKIE, KATHERINE

Student Group

Grade 9 E

Continue

Clear

Group Map

Individual Map

Individual Learning Progression Map

Group Learning Progression Map

[Instructions](#)

Begin Date

8/1/2014

End Date

7/31/2015

Content Area

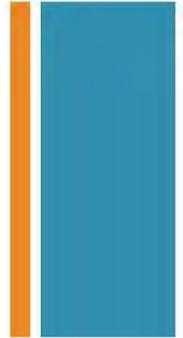
Map Configuration

(Select)

Category

Range

+ Pulling CDT Data



■ Math Logins

■ All passwords: Cyberstaff1

■ 6th: tmiller@21cccs.org

■ 7th: jgrobman@21cccs.org

■ 8th: cmullins@21cccs.org

■ 9th: eshank@21cccs.org

■ 10th: khurley@21cccs.org

■ 11th: jgrobman@21cccs.org

■ 12th: sshantz@21cccs.org

■ English Logins

■ All passwords: Cyberstaff1

■ 6th: bdutcher@21cccs.org

■ 7th: mleber@21cccs.org

■ 8th: mkinsch@21cccs.org

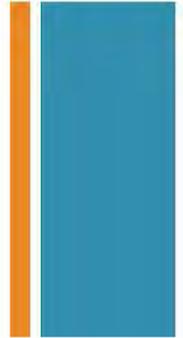
■ 9th: kmacluckie@21cccs.org

■ 10th: lweidenmuller@21cccs.org

■ 11th: kgroff@21cccs.org

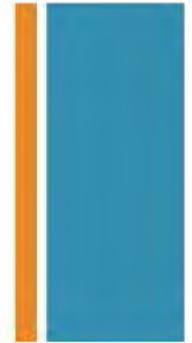
■ 12th: ksutsko@21cccs.org

+ CDT Data Sample Student #1



- Find Nathaniel R. (16214) in Literature/Grade 10
- What details about Nathaniel's scores are important?
- How can we help Nathaniel improve his literacy skills? What direction does the data point us in?
- What pieces of information outside the CDT score would be important?

+ CDT Data Sample Student #1



- Nathaniel R. (16214) in Literature/Grade 10
 - Missed Proficient by 3 points = 998/1001

L.F.1.2.0
E03.A-V.4.1.2
E04.A-V.4
E05.A-V.4
E06.A-V.4
E07.A-V.4
E08.A-V.4
L.F.1.2.1
<input type="checkbox"/> Informational Text

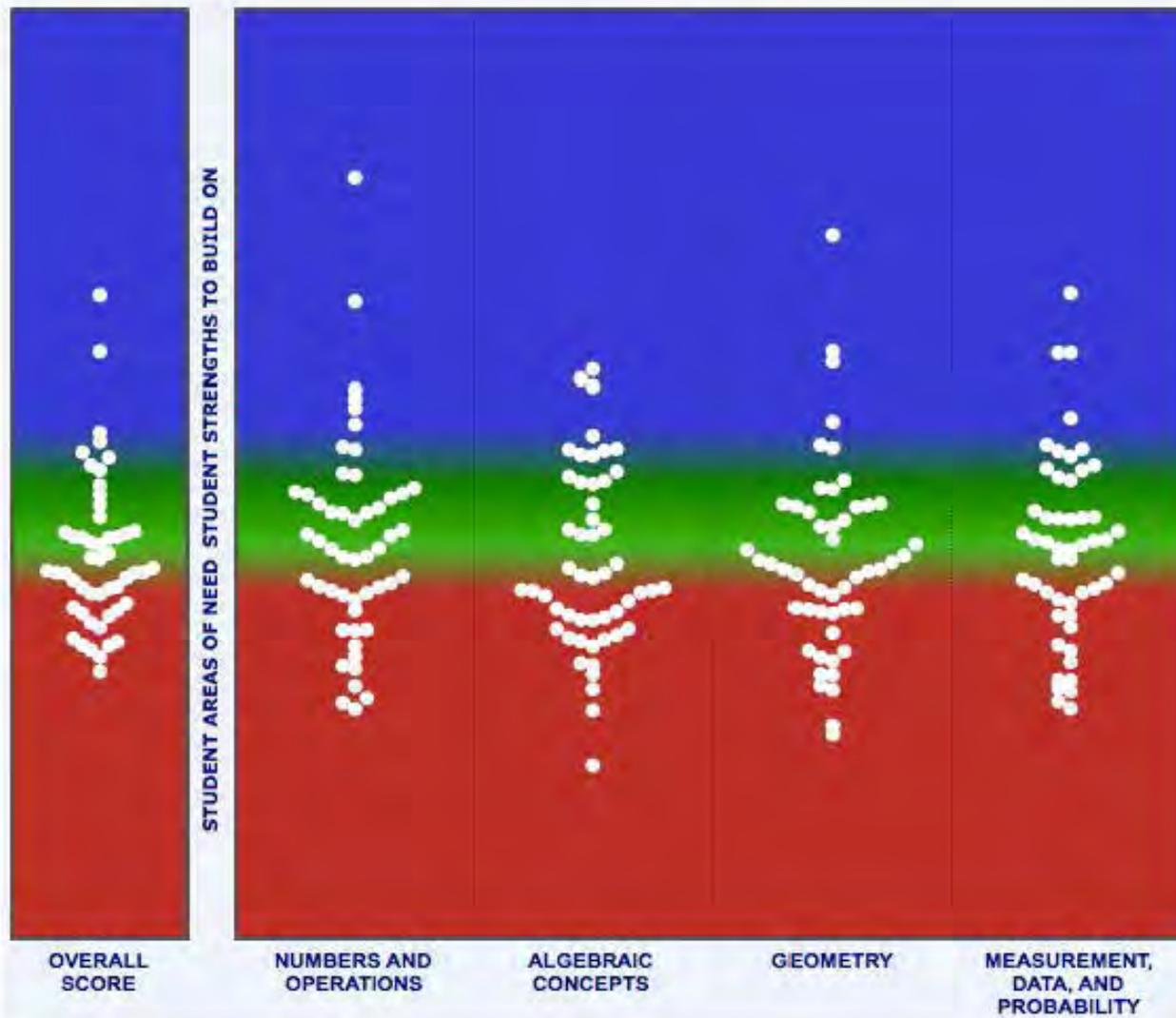
Eligible Content Description
Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

- [Materials and Resources](#)
- [Sample Item](#)

1. Which word is a synonym for reliable?
 - A. adjustable
 - B. likable
 - C. enjoyable
 - D. dependable

+ CDT Data Sample Student #2

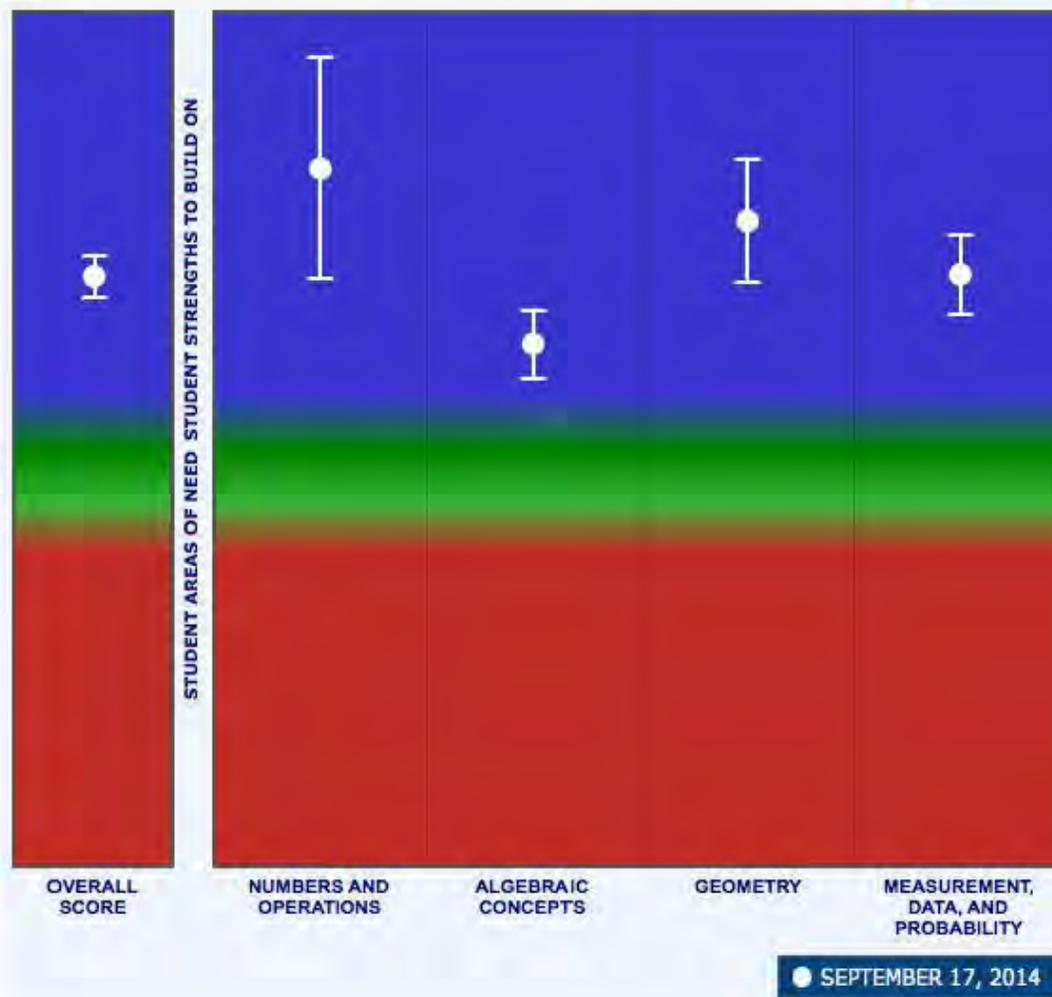
- Find the 6th grade Math results



Does anything stand out?

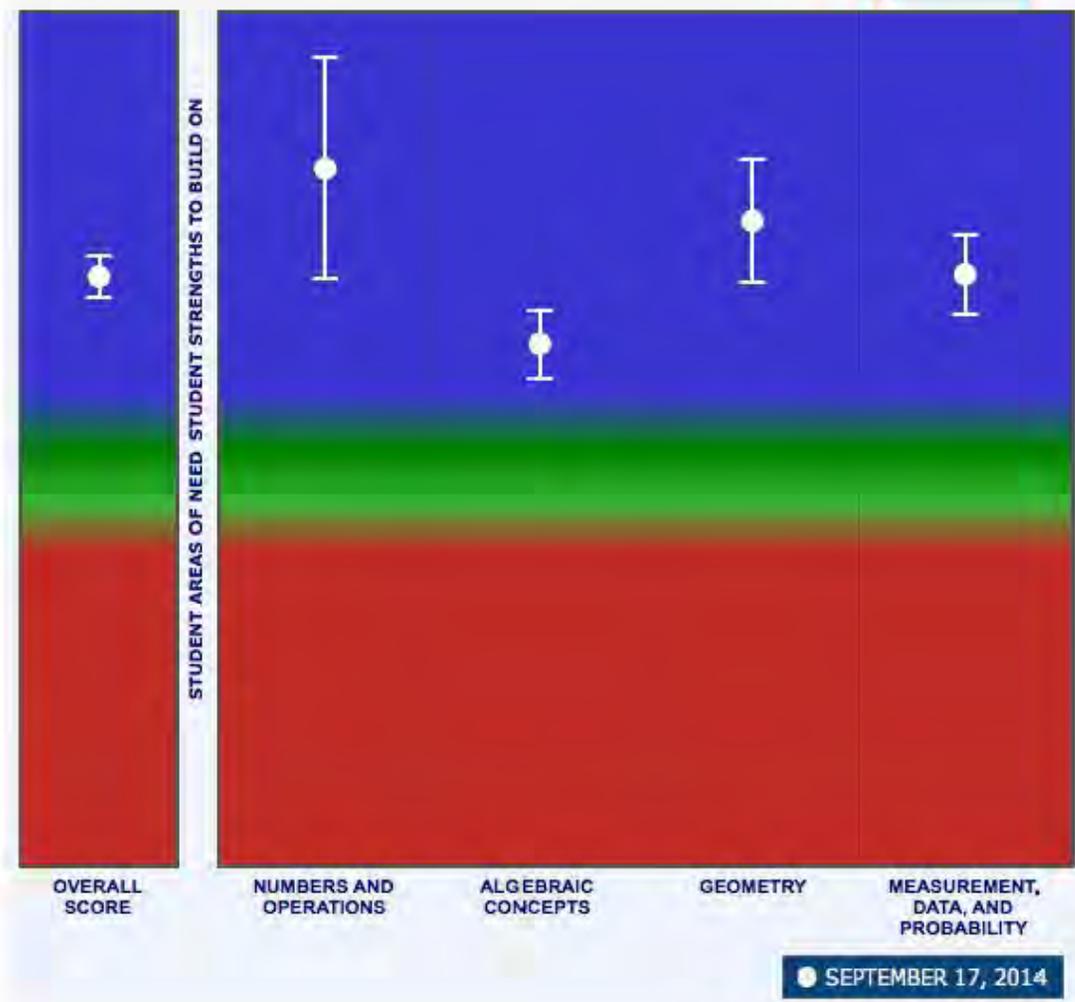
+ CDT Data Sample Student #2

- Find the 6th grade student with the highest overall score.
- What is unique about the student's score?
- What math class is this student presently in?
- What math class should this student be in?



+ CDT Data Sample Student #2

- Daniel's score shows strengths in all areas of math.
- Daniel should be challenged and is a candidate for skipping 7th grade math and going right to Pre-Algebra (although my recommendation would be to challenge him in Algebra 1)
- Matt and I could use this data as part of a Gifted Identification Procedure, unless what?



+ CDT Data Sample Student #3

CDT

Fall 2014	11	Literature	790	Red
Fall 2014	11	Algebra I	1074	Red
Spring 2014		Literature	864	Red

Keystones
Taken Spring 2014

for transcript

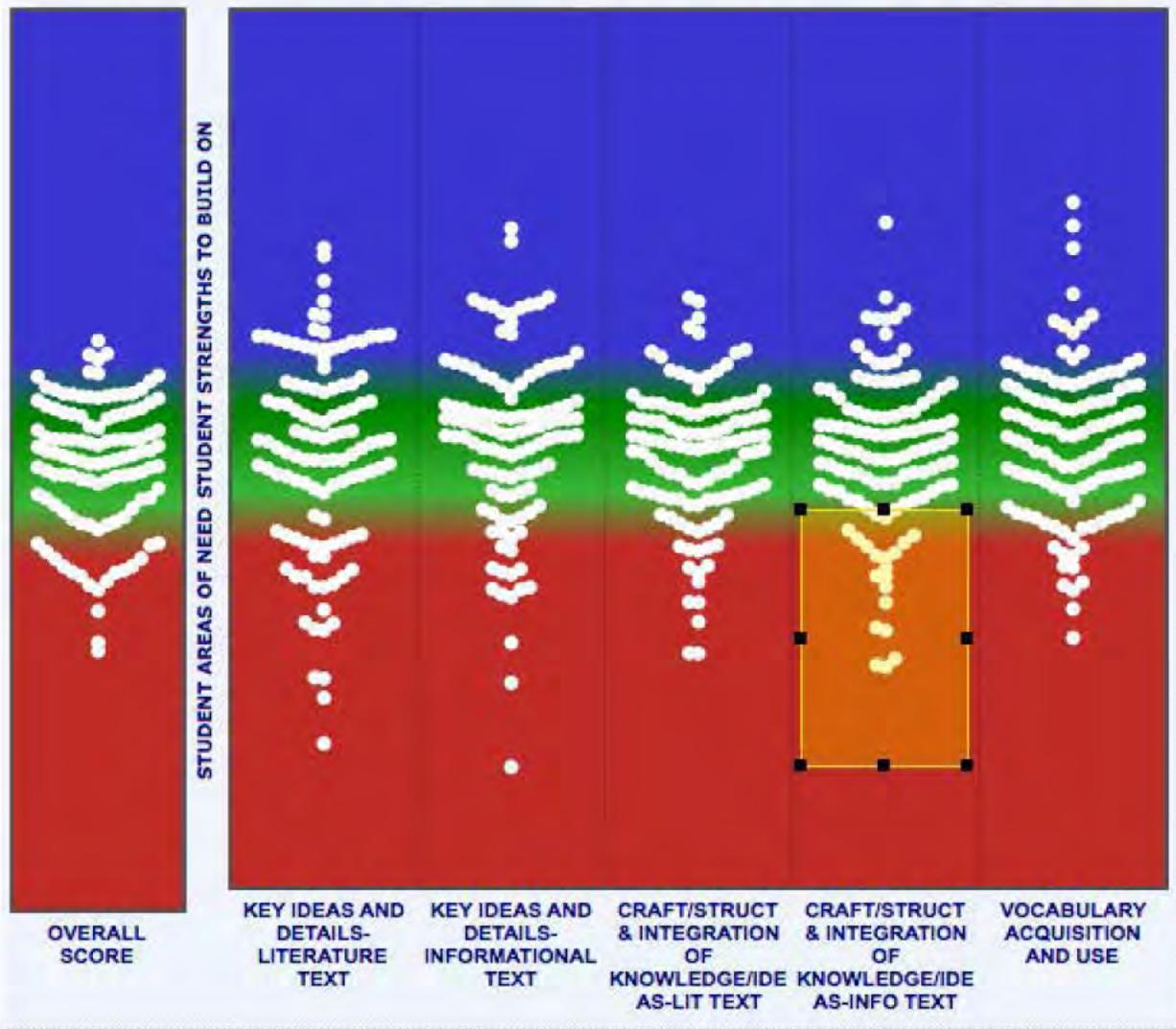
Alg 1 Bas Lit Bas Bio Bel

End of Course Grades	
Algebra I	96
Literature	96
Biology	95

It has been previously stated that the student “demonstrates a high level of motivation and interest in the history and science fields.”

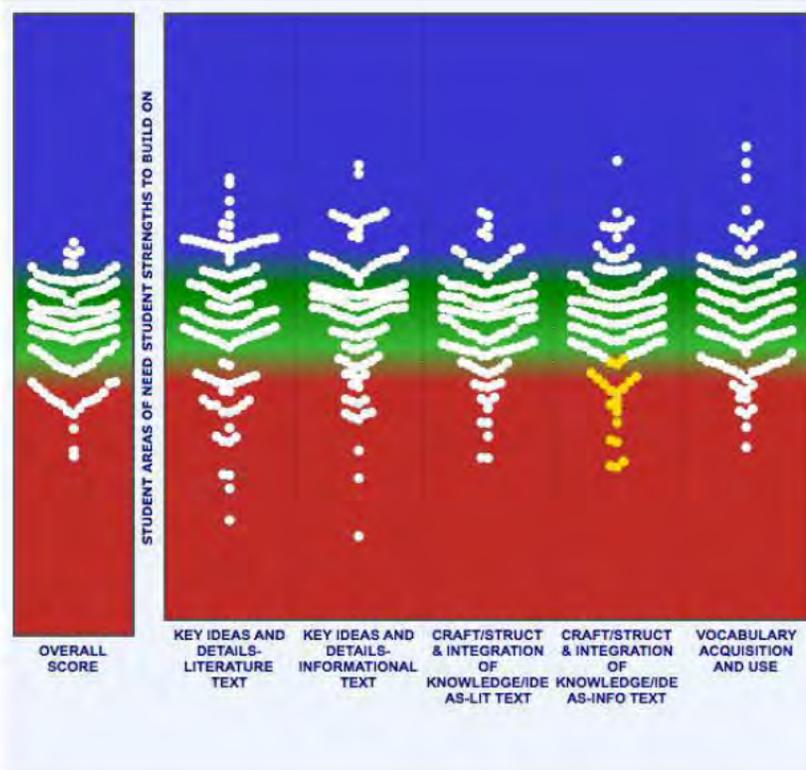
What’s happening here?

+ Using CDT Data in your lesson plans



- Highlight the area you want to investigate.
- Click “Show Eligible Content”
- Scroll through to find skills that groups of students struggle with
- Hit “Clear Map” to select another area

+ Using CDT Data in your lesson plans



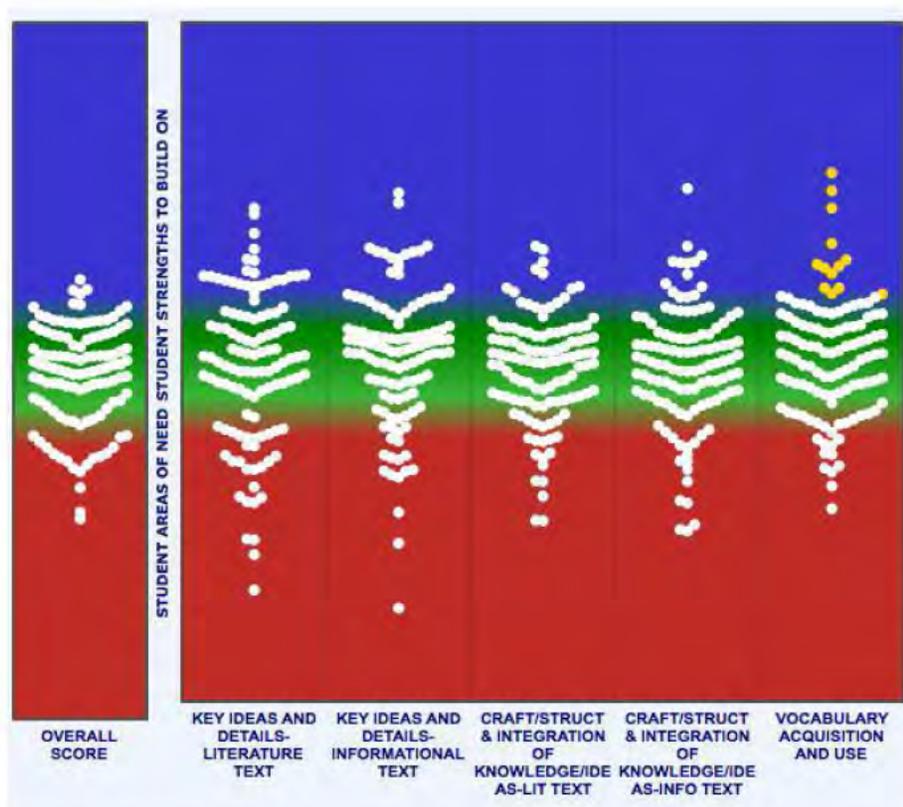
Please draw a box around a group of students within a Diagnostic Category, and click the Show Eligible Content button, to view Eligible Content associated with the students' scores and category selected.

INSTRUCTIONAL ENRICHMENT

This Report Shows Eligible Content associated with the scores of the students and the Diagnostic Category selected. These students may benefit from enrichment in the following:

- **E06.B-C.2.1.3:** Determine how the author uses the meaning of words or phrases, including figurative, connotative, or technical meanings, in a text.
- **E06.B-C.3.1.1:** Trace and evaluate the argument and specific claims in a text, distinguishing claims that are supported by reasons and evidence from claims that are not (e.g., fact/opinion, bias).
- **E06.B-C.2.1.1:** Determine an author's point of view or purpose in a text and explain how it is conveyed in the text.
- **E06.B-C.2.1.2:** Analyze how a particular sentence, paragraph, chapter, or section fits into the overall structure of a text and contributes to the development of the ideas.
- **E06.B-C.3.1.2:** Compare and contrast one author's presentation of events with that of another (e.g., a memoir written by and a biography on the same person).
- **E07.B-C.2.1.2:** Analyze the structure an author uses to organize a text, including how major sections, graphics, and charts contribute to the whole and to the development of the ideas.
- **E07.B-C.2.1.3:** Analyze the impact of a specific word choice on meaning and tone.
- **E07.B-C.2.1.1:** Determine an author's point of view or purpose in a text and analyze how the author distinguishes his or her position from that of others.
- **E07.B-C.3.1.1:** Trace and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient to support the

+ Using CDT Data in your lesson plans



- This data shows a group of students that have mastered the EC below. How can we use this data in our differentiation groups?

INSTRUCTIONAL ENRICHMENT

This Report Shows Eligible Content associated with the scores of the students and the Diagnostic Category selected. These students may benefit from enrichment in the following:

- **L.N.1.2.2:** Identify how the meaning of a word is changed when an affix is added; identify the meaning of a word with an affix from a text.
- **L.N.1.2.3:** Use context clues to determine or clarify the meaning of unfamiliar, multiple-meaning, or ambiguous words.
- **L.F.1.2.1:** Identify and/or apply a synonym or antonym of a word used in a text.

+ Pulling Moodle Data

- Exam Grades
 - Download scores for exam
 - Look at average grades/time taken/etc.

Question 14

Not yet answered

Marked out of 6

Flag question

Edit question

The following people are from different places. Fill in the blanks with the appropriate form of the verb ser + de.
p. 37, 51

1. Nosotras _____ San Juan.
2. Yo _____ Miami.
3. Los amigos de Ana _____ Paraguay.
4. Ana _____ Bolivia.
5. Jóvenes, ¿ustedes _____ Panamá?
6. Roberto, ¿tú _____ Acapulco o Puebla?

Paragraph **B** *I*

3 days 23 hours	6
7 mins 35 secs	7
7 hours 14 mins	9
14 days 1 hour	10
3 days 21 hours	11
4 mins 59 secs	14
9 days 1 hour	14
25 mins 53 secs	35
1 hour 40 mins	35
1 hour 29 mins	35
38 mins 26 secs	35
32 mins	35
33 mins 14 secs	35
16 mins 31 secs	35
13 mins 29 secs	35
1 hour 10 mins	35
19 mins 18 secs	35
1 hour 41 mins	35

- **What conclusions might we come to using this data?**
- **What steps could we take to improve student performance?**

+ Pulling Moodle Data

- Activity Report
 - Views data



Topic 3

Complete Lesson: Introduction to Biodiversity (3.1.0)	131 -	Wednesday, October 8, 2014, 11:01 AM (2 hours 19 mins)
Read: Chpt 7: Lesson 1 Pearson Environmental Science [p 200–202] (3.1.1)	67 -	Wednesday, October 8, 2014, 10:59 AM (2 hours 21 mins)
Post: Biodiversity forum (3.1.a)	225 -	Wednesday, October 8, 2014, 11:15 AM (2 hours 4 mins)
Submit: Upload Biodiversity forum (3.1.b)	203 -	Wednesday, October 8, 2014, 11:11 AM (2 hours 8 mins)
Submit: Biodiversity Quiz (3.1.c)	220 -	Wednesday, October 8, 2014, 11:22 AM (1 hour 58 mins)
Complete Lesson: Biodiversity Loss (3.2.0)	61 -	Tuesday, October 7, 2014, 4:03 PM (21 hours 17 mins)
Submit: Biodiversity Loss quiz (3.2.a)	178 -	Tuesday, October 7, 2014, 8:55 PM (16 hours 25 mins)
Complete Lesson: Protecting Biodiversity (3.3.0)	36 -	Tuesday, October 7, 2014, 6:20 PM (19 hours)
Read: Chpt 7: Lesson 3 Pearson Environmental Science [p 212–217] (3.3.1)	18 -	Tuesday, October 7, 2014, 6:20 PM (19 hours)
Complete Lesson: The Gene Pool (3.4.0)	33 -	Tuesday, October 7, 2014, 6:20 PM (19 hours)
Submit: Endangered Species Project (3.4.a)	180 -	Wednesday, October 8, 2014, 10:20 AM (3 hours)

+ Pulling Moodle Data

■ Activity Completion



The screenshot displays a Moodle activity completion grid. The grid consists of 15 rows of activity names and 15 columns of completion status icons. Each icon is a square with a blue checkmark, indicating that the activity has been completed. The activity names are as follows:

Submit: Speech (4.3.a)	<input checked="" type="checkbox"/>													
Complete Lesson: Sprawl & ...	<input checked="" type="checkbox"/>													
Submit: Community ...	<input checked="" type="checkbox"/>													
Complete Lesson: ...	<input checked="" type="checkbox"/>													
Submit: Environmental ...	<input checked="" type="checkbox"/>													
Submit: Endangered Species ...	<input checked="" type="checkbox"/>													
Complete Lesson: The Gene ...	<input checked="" type="checkbox"/>													
Read: Chpt 7: Lesson 3 ...	<input checked="" type="checkbox"/>													
Complete Lesson: Protecting...	<input checked="" type="checkbox"/>													
Submit: Biodiversity Loss ...	<input checked="" type="checkbox"/>													
Complete Lesson: ...	<input checked="" type="checkbox"/>													
Submit: Biodiversity Quiz ...	<input checked="" type="checkbox"/>													
Submit: Upload Biodiversity...	<input checked="" type="checkbox"/>													
Post: Biodiversity forum (3...	<input checked="" type="checkbox"/>													
Read: Chpt 7: Lesson 1 ...	<input checked="" type="checkbox"/>													
Complete Lesson: ...	<input checked="" type="checkbox"/>													
Submit: Lab Report Draft (2...	<input checked="" type="checkbox"/>													
Complete Lesson: Lab ...	<input checked="" type="checkbox"/>													
Submit: Upload your Green ...	<input checked="" type="checkbox"/>													
Post to Green Squad forum ...	<input checked="" type="checkbox"/>													
Submit: Green Squad ...	<input checked="" type="checkbox"/>													
Scientific Method exam (2.1.a)	<input checked="" type="checkbox"/>													

+ Pulling Moodle Data

■ Course Participation

Activity module **Submit: Lab Report Draft (2.2.a)**

Look back **Choose...** Show only **Student** Show actions **Post** **Go**

Groups **All participants**

Assignment Views: view submission, view feedback
Assignment Posts: upload, submit, submit for grading

Shows who submitted individual assignments and how many times.

Last name	Post
cherman	Yes (2)
'awger	Yes (1)
r Williamson	No
t	No
kar	Yes (1)
iwan	No
iltzfas	Yes (1)
t	Yes (1)
iith	No
h	No
yi-Fitzcharles	Yes (4)
orie	Yes (2)

+ Where else can I find data?

- CDT/PSSA/Keystone
- Benchmark tab in SIS

Keystone Scores

for Grad

Alg 1 Lit Bio

Needs Supplemental Instruction

Literature Y N

Algebra I Y N

Biology Y N

for transcript

Alg 1 Lit Bio

Subject	Year	Session	Attempt	Module 1 Best	Module 2 Best	Best Perform. Level
Algebra I	2013	Spring	First Time	Fail	Pass	Pro
			Override:	<input type="text"/>	<input type="text"/>	<input type="text"/>
Biology	2013	Spring	First Time	pass	Pass	Pro
			Override:	<input type="text"/>	<input type="text"/>	<input type="text"/>
Literature	2014	Spring	First Time	pass	Pass	Pro
			Override:	<input type="text"/>	<input type="text"/>	<input type="text"/>

Test Period	Grade Level	Assessment	Overall Score	Overall Score Color
Fall 2014	11	Literature	1360	Blue
Fall 2014	11	Algebra I	1234	Green
Spring 2014		Literature	1315	Blue
Spring 2014		Algebra I	1197	Green
Winter 2013		Literature	1296	Blue
Fall 2013		Algebra I	1152	Green
Fall 2013		Literature	1339	Blue
2/12/2013	9	Literature	1189	Green
2/5/2013	9	Algebra I	1205	Green
11/27/2012	9	Literature	1263	Blue
11/12/2012	9	Algebra I	1172	Green
9/18/2012	9	Algebra I	1167	Green
9/25/2012	9	Literature	1232	Blue

PSSA Scores

Data for Transcript:

Math Level	Math	PSSA for Grad	Alt. PSSA Complete Date	Entered By
Reading Level	Reading	Math not OK	<input type="text"/>	<input type="text"/> Math Done
WritingLevel	Writing	Reading not OK	<input type="text"/>	<input type="text"/> Reading Done
		Writing not OK	<input type="text"/>	<input type="text"/> Writing Done

Grade 11	Grade 8	Grade 7	Grade 6
Math Reading Science Writing School Year			
Bas 1218 Pro 1328			
Pro 1302 Pro 1381			2012-2013



Think Big Picture



See the
big picture!

- Analyzing data rarely leads to one conclusion.
- Surveys, polls and asking questions are also forms of data!
- What to know *more* about data? Just ASK!

DIRECT INSTRUCTION

21st Century
Cyber Charter
School
2014-2015

“KNOW THY IMPACT”

- What we teach isn't meant for short-term recall. We are giving them skills for life

IT'S NOT ABOUT DOING MORE OF THE SAME...
IT'S ABOUT DOING IT DIFFERENTLY

Do not presume competence

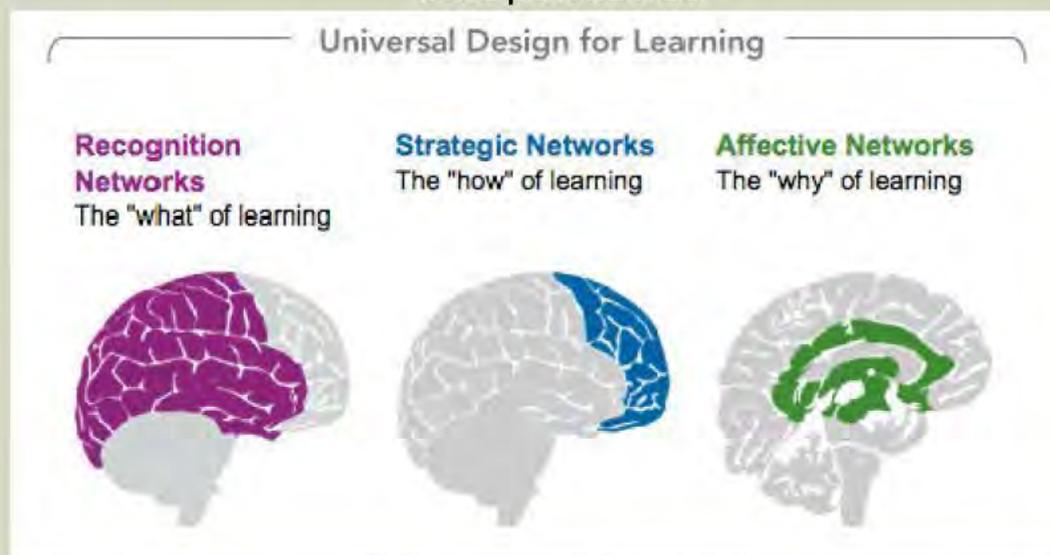
Students don't always learn in linear progression. If they have a diagnosis, it does not mean they go to alternative education settings, are assigned the easiest task, or should be assuming helplessness. A diagnosis does not mean limited academic success or access for most or all courses!

Direct Instruction is the delivery of instruction that addresses diverse learning needs and is based on Skill “Big Idea” rather than content. (content is taught through skill development, not vice-versa)

What is the difference between an expert teacher and an experienced teacher?

UNIVERSAL DESIGN OF LEARNING

Students cannot remember or learn what they don't understand
Direct Instruction is the scaffold to assist students as they practice and develop independence



Provides Multiple Means of Representation (Recognition Network)/What do you want them to learn? (skill) Provide information in different ways (factor in different learners)

Provides Multiple Means of Action and Expression (Strategic Network)/How will they learn this?
Differentiate the ways student can express what they know

Provides Multiple Means of Engagement (Affective Network)/Why? (connect to life lessons & real world opportunities)

EXPECTATIONS

- Please send me three times that would work for you to host your Direct Instruction Session(s) for Semester 1
- Lesson Plans will be due every Thursday. 1st Lesson Plan will be due September 28
- Direct Instruction will begin the week of September 1
- General education teachers will email students will information on DI session(s)

FERPA





- The Family Educational Rights and Privacy Act (FERPA) was enacted by Congress in order to protect the privacy of students and their parents.
- FERPA is designed to ensure that students and parents of students may obtain access to the student's educational records and challenge the content or release of such records to third parties



- FERPA requires that federally funded institutions, under programs administered by the United States Department of Education, comply with certain procedures with regard to disclosing and maintaining educational records



- FERPA prohibits the disclosure of a student’s “protected information” to a third party. This disclosure is prohibited regardless of whether it is made by hand delivery, verbally, fax, mail, or electronic transmission
- For purposes of FERPA, a “third party” includes any individual or organization other than the student or the student’s parent



- FERPA classifies protected information into three categories:
 - (1) educational information
 - (2) personally identifiable information
 - (3) directory information

Personally Identifiable Information



- Personally identifiable information can only be disclosed if the educational institution obtains the signature of the parent or student (if over 18 years of age) on a document specifically identifying the information to be disclosed, the reason for the disclosure, and the parties to whom the disclosure will be made

Directory Information



- Directory information, such as a list of students' names, addresses, and telephone numbers, can be disclosed provided that the educational institution has given public notice of the type of information to be disclosed, the right of every student to forbid disclosure, and the time period within which the student or parent must act to forbid the disclosure

Educational Information



- With respect to educational information, FERPA precludes the disclosure of this information absent the prior approval of the student or parent. FERPA defines “education records” as “records, files, documents, and other materials” that are “maintained by an educational agency or institution, or by a person acting for such agency or institution.” Educational information includes a student’s transcripts, GPA, grades, social security number, and academic evaluations, psychological evaluations

Recommendations for Compliance



- Advise students annually of their rights under FERPA
- Obtain signed, written consent from a student before a school official, administrator, career services staff member, or faculty member releases personally identifiable information to a third party
- Notify employers, employment agencies, contract recruiters, resume data bases, and other entities that student records are subject to FERPA, and that such entities cannot subsequently disclose these records without student consent.
- Educational institutions should also notify third parties that improper disclosure will result in future denials of access to such records;
- Determine, clearly define, and communicate to students what information will be considered directory information prior to disclosure
- provide students with a reasonable time to notify the educational institution if they want to restrict access to directory information
- Each educational institution is responsible for establishing and consistently enforcing its own policies with respect to this issue

For Further Information



- <http://www.naceweb.org/public/ferpa0808.htm>
- <http://www2.ed.gov/policy/gen/guid/fpco/ferpa/index.html>

Step Three: Assessment Data

Choose a Quarter One assessment from a class you currently teach.

1. Assignment and class name:
2. Find and review the completion and score data. What does it tell you?
3. Choose an area from the assessment students seem to struggle with. Describe this section of the assessment and link it to a standard.
4. How can you help these students practice and improve upon this skill? Please provide a specific example.

Test Taking Strategies

Professional Development

March 6, 2015

Aiming for 70+

- The Pennsylvania School Performance Profile rates all schools in Pennsylvania
- 70 is a passing grade

All 'Cyber' Charters in Pennsylvania Getting Failing Grades, Study Finds

- Cyber charters were consistently among the very lowest performing schools, as measured by the state's SPP scores.

To date, no cyber charter recorded an SPP of 70 or higher, which state education secretary Carolyn Dumesq has described as a "mark of moving toward success."ⁱⁱ Every cyber charter was below the median SPP for both traditional public schools and non-cyber charter schools.

PA "Failing Schools" List

Thursday, July 26, 2012

Pennsylvania "Failing Schools" List

Last updated July 20, 2014

Do your taxpayers know how much your district is spending on cyber charter tuition and how your district's SPP scores compare with Pennsylvania's cyber charter schools?

A score of 70 is considered passing

Pennsylvania School Performance Profile Website (

Pennsylvania Department of Education
<http://paschoolperformance.org/>

21st Century Cyber CS 66.5

Achievement House CS 39.7

Cyber Charter Schools Performance Lags According to PA Dept. of Ed 2013-14 SPP Scores

"None of the cyber charter schools met what the (Pennsylvania education) department's threshold is for acceptable school performance," notes RFA director of policy research Adam Schott. "That's an SPP (School Performance Profiles) score of 70."

Our Profile

Building Level Academic Score

 **66.0** 

Select View Calculation below to see the detailed calculation used to determine the building level academic score.

 [View Calculation](#)

Academic Performance Fast Facts

(Select any data element for its definition.)

Test Participation Rate: 96.10

Mathematics/Algebra I - All Students

Test Participation Rate: 96.40

Reading/Literature - All Students

Test Participation Rate: 97.30

Science/Biology - All Students

Test Participation Rate: 97.70

Writing - All Students

Students Eligible for Opportunity Scholarship Tax Credit Program No

SAT Subject Scores (Averages) Math 516.86

Reading 560.59

Writing 511.37

ACT Subject Scores (Averages) Math IS

Reading IS

English IS

Science IS

Academic Performance Data

(This data is used to determine the building level academic score.)



Indicators of Academic Achievement

Mathematics/Algebra I - Percent Proficient or Advanced on PSSA/Keystone		64.24	
Reading/Literature - Percent Proficient or Advanced on PSSA/Keystone		75.76	
Science/Biology - Percent Proficient or Advanced on PSSA/Keystone		61.47	
Writing - Percent Proficient or Advanced on PSSA		66.06	
Industry Standards-Based Competency Assessments - Percent Competent or Advanced		NA	
Grade 3 Reading - Percent Proficient or Advanced on PSSA		NA	
SAT/ACT College Ready Benchmark		70.83	

Indicators of Closing the Achievement Gap - All Students

Science/Biology - Percent of Required Gap Closure Met		100.00	
---	--	--------	--

Indicators of Closing the Achievement Gap - Historically Underperforming Students

Science/Biology - Percent of Required Gap Closure Met		51.66	
---	--	-------	--

Indicators of Academic Growth/PVAAS

Mathematics/Algebra I - Meeting Annual Academic Growth Expectations	▼ 61.25	
Reading/Literature - Meeting Annual Academic Growth Expectations	▼ 55.25	
Science/Biology - Meeting Annual Academic Growth Expectations	■ 71.00	
Writing - Meeting Annual Academic Growth Expectations	▼ 50.00	

Other Academic Indicators

Cohort Graduation Rate	▼ 64.64	
Promotion Rate	■ NA	
Attendance Rate	▲ 99.17	
Advanced Placement, International Baccalaureate, or College Credit	▲ 100.00	
PSAT/Plan Participation	▼ 47.23	

Extra Credit for Advanced Achievement

Percent PSSA/Keystone Advanced - Mathematics/Algebra I	32.12	
Percent PSSA/Keystone Advanced - Reading/Literature	33.94	
Percent PSSA/Keystone Advanced - Science/Biology	18.18	
Percent PSSA Advanced - Writing	6.42	

**Raising
scores**



Efforts Underway

- PSSA Prep sessions
- Biology work sessions
- More open-ended questions in Algebra I
- Alternate path in Literature
- Inclusion of testable skills in all live classes

**There are
other
ways we
can help
improve
scores!**

OKAY
LET'S
DO
THIS

Test Taking Strategies

- Strategies to mention and use in live class
- Using the language goes a long way

Strategies Can Help

- “Anxious kids need to be guided to reduce their anxiety” (Eva Baker, National Research Council’s Board on Testing and Assessment)

“Helping You Child Perform Well on Tests”
Ronald Dietel, *Our Children*

WITH KEYSTONE OPEN ENDED QUESTIONS,

SLOW AND STEADY WINS THE

R.A.C.E



Restate the question

Answer the question

Cite specific evidence

Explain the evidence

Repeat citing explaining as many times as you need to!

GENERAL DESCRIPTION OF SCORING GUIDELINES FOR LITERATURE

3 POINTS

- The response provides a clear, complete, and accurate answer to the task.
- The response provides relevant and specific information from the passage.

2 POINTS

- The response provides a partial answer to the task.
- The response provides limited information from the passage and may include inaccuracies.

1 POINT

- The response provides a minimal answer to the task.
- The response provides little or no information from the passage and may include inaccuracies.

OR

- The response relates minimally to the task.

0 POINTS

- The response is totally incorrect or irrelevant or contains insufficient information to demonstrate comprehension.

Student Example

What are two major differences between the rich and the poor in Aztec civilizations? Be sure to use specific examples to explain the differences.

Restate the question: *There are many major differences between the rich and poor in Aztec civilizations.*

Answer the question: The rich were treated with more respect and had better privileges and articles.

Cite Evidence #1: The passage says, "The rich lived in homes built of dried brick and sometimes stone. The homes had a coating of white wash to sparkle in the sun." It also says that the poor "lived in huts with thatched roofs."

Explain Evidence #1: This shows that the rich lived in better conditions than the poor.

Cite Evidence #2: The passage says that any commoner wearing clothing with feathers were killed.

Explain Evidence #2: This shows that people were determined to keep the rich and poor apart. According to the passage, "Feathers were a sign of status." Even if they had the money or experience, commoners could not buy or make that kind of garment.

Summarize your answer: In short, I believe that commoners were treated very lowly. They had bad living conditions and couldn't wear fancy clothes.

SPLASH into the Text

S.P.L.A.S.H. !



Skim the text

Preview the questions

Leap into the text

Attack each question

Scan the text for proof

Housekeeping – double check

Jail the Detail



Jail the Detail

- Highlight, underline, or circle the details in the question
- Helps students focus on what the question is asking

Plug It In, Plug It In



Plug It In, Plug It In

- Plug in the answer you think is correct to make sure it makes sense
- If there are a few answers you aren't sure about, plug them in to find the correct answer!

Be Slick and Predict

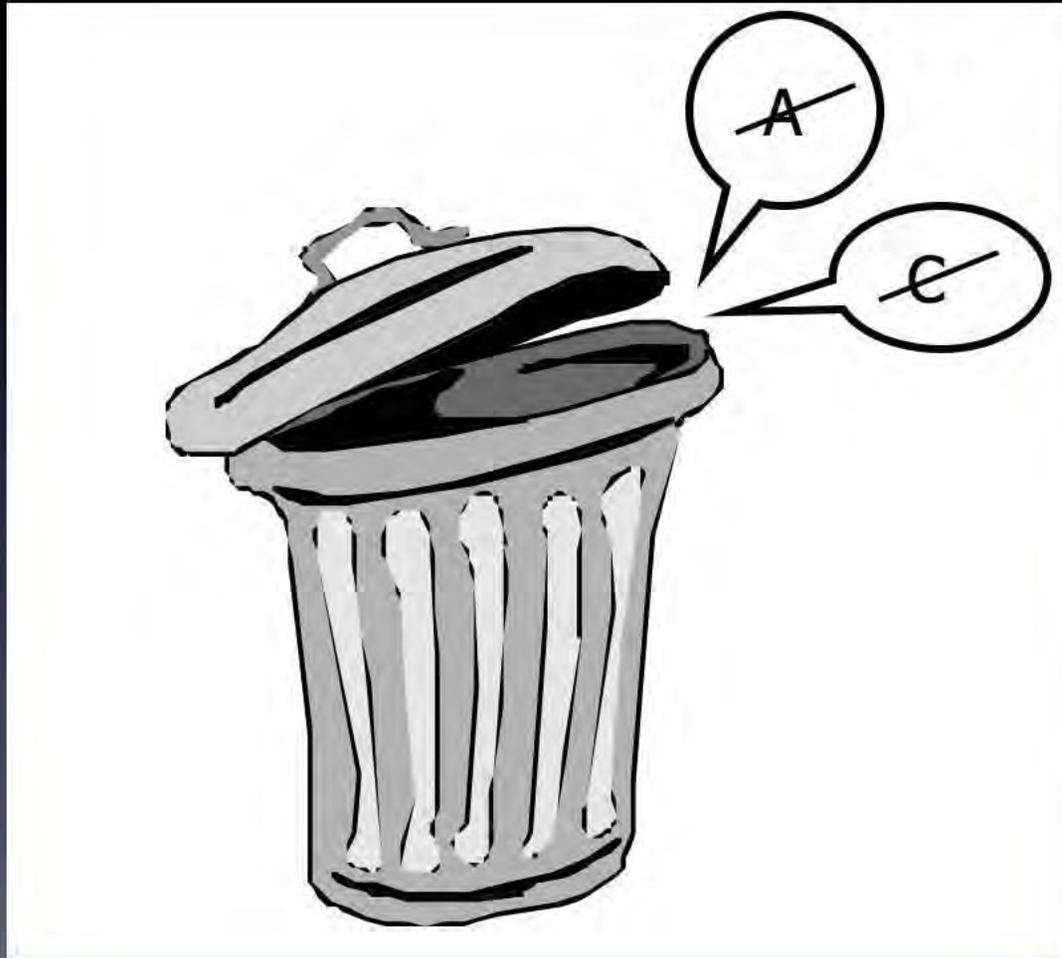
I think the
answer could
be . . .



Be Slick and Predict

- Before looking at the choices, predict the answer

Slash the Trash



Slash the Trash

- Eliminate any choices you know are wrong
- Choose the best answer from the remaining choices

But.....

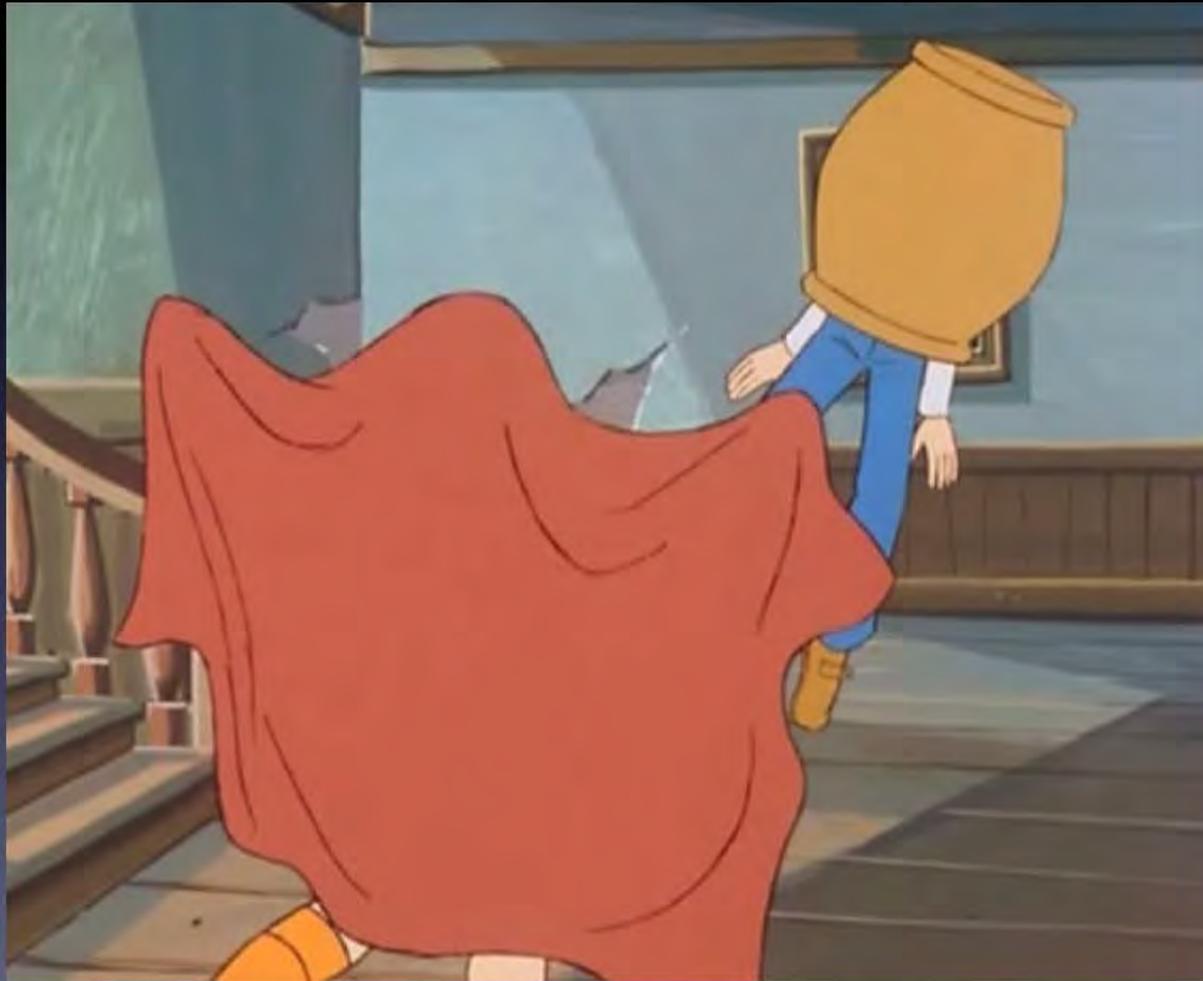
\$5 Challenge



\$5 Challenge

- ONLY slash an answer if you are willing to bet \$5 it's wrong
- If you accidentally eliminate the right answer, your chances of getting it right drop to 0!

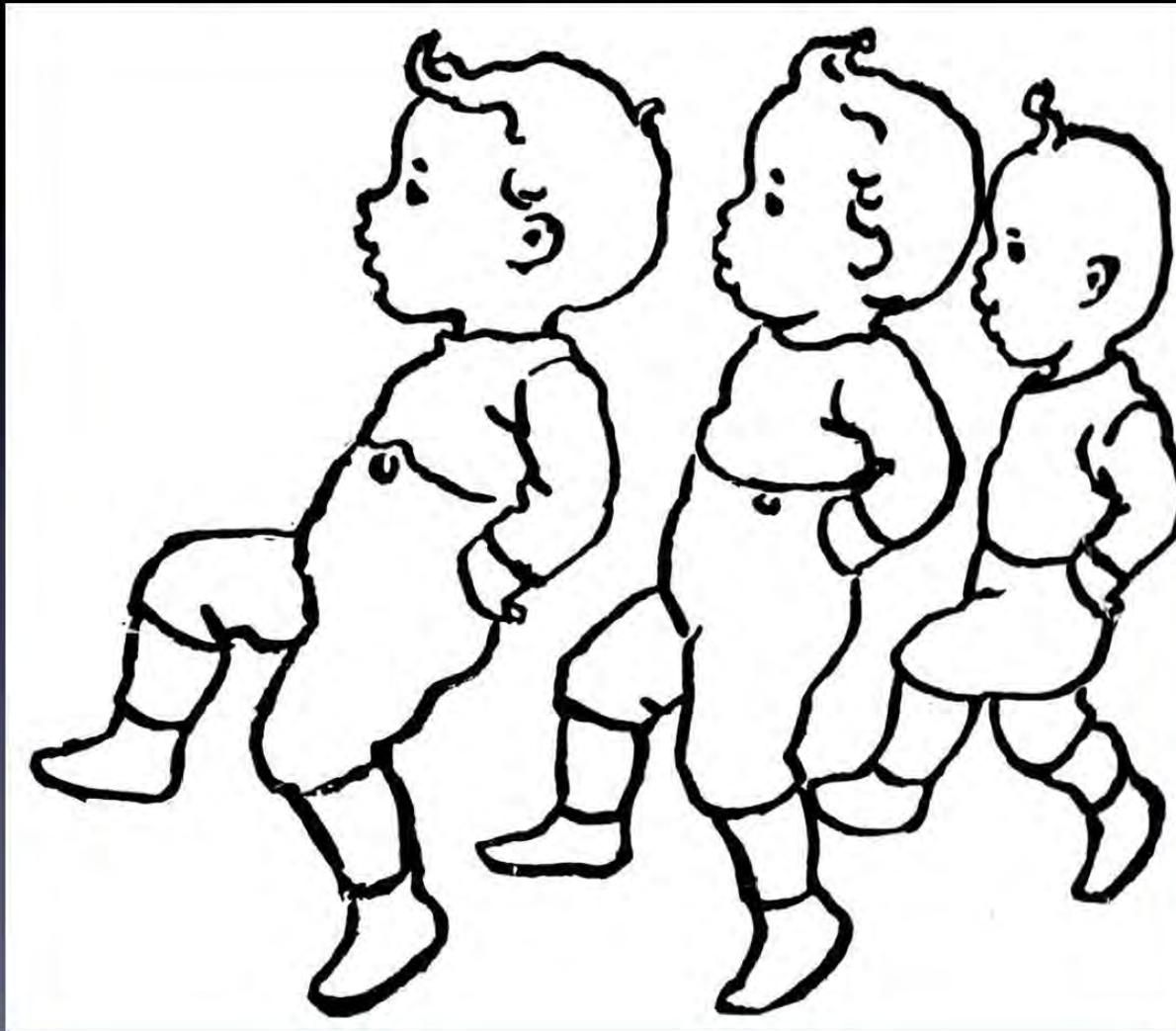
Beware of Fact Traps!



Beware of Fact Traps!

- Some answers will contain correct information but be the wrong answer for the question
- Don't fall into the trap of choosing an answer just because it contains a correct fact!

Skip and Come Back



Skip and Come Back

- If you don't know a question after a short period of time, skip it
- Come back to it after you have finished the rest of the test

Think Pair Share

- What is one strategy you can incorporate into your live class next week? How?

Your Challenge!

- You have been assigned to a group
- Each group has a testing strategy
- Your job is to create a video AND an infographic for the students illustrating the strategy
 - Be creative and have fun!
 - We want students to like them and remember them
- Send your completed product to me

WHAT IS AN INFOGRAPHIC?

You are looking at one! Infographics are a fun and quick way to learn about a topic without a ton of heavy reading. There are many different styles of infographics and data visualizations, but the ultimate goal for all infographics is to be shared. Learn what makes a great infographic, why they are useful for everyone, some tips to create a viral infographic and the numbers to back it all up.

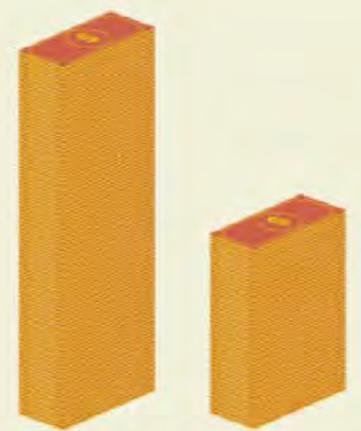
AN INFOGRAPHIC IS:



A data-rich visualization of a story or thesis



A tool to educate and inform



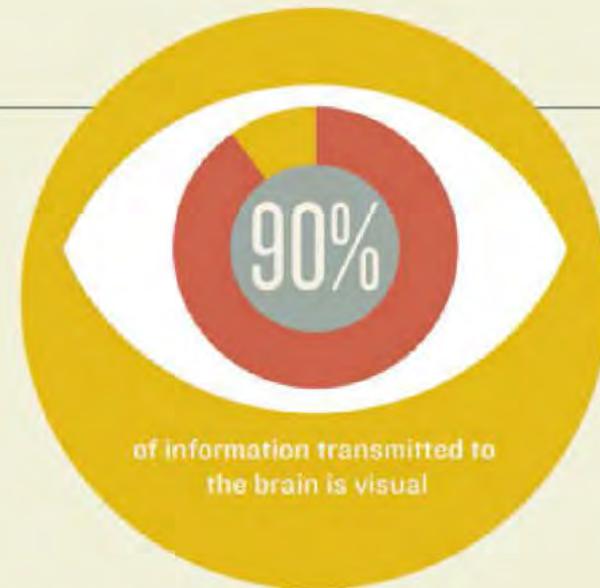
A way to build brand awareness and inbound links at half the cost of standard online marketing campaigns

THE VALUE OF AN INFOGRAPHIC

High quality infographics are **30 times more likely** to be read than text articles

Text articles 

High quality infographic 



40% of people respond better to visual information than text

Publishers that use infographics grow in traffic an average of

12% more

than those who do not use infographics



An example from our own Principal Vice!

EFFECTIVE VOCABULARY INSTRUCTION

5 Tips
of

Multiple Exposures
Word learning is shaped
through multiple exposures
over time & varied contexts
THINK - Lesson, Live, Feedback



Model & Teach
Independent Word
Learning Strategies
Includes context clues,
word families, word parts,
reference tools, & a
personal approach to
building vocabulary.

Read Alouds
Use read
alouds to
expose
students to
higher level
vocabulary
than they may
read
independently.

**Frontload
Vocabulary**
Before teaching
content of having
students read
text, front-load
vocabulary to
increase
comprehension.



Directly Teach Individual Words

- PRONOUNCE the word.
- EXPLAIN in student-friendly terms.
- ENCOURAGE elaborations through personal examples.
- ASSESS informally and formally (not just matching!)

Remember... Using context to determine
word meaning works better for nonfiction
& informational text than with fiction.

Graves, M. (2000). in Reading for Meaning.
Beck, I. (2002). Bringing Words to Life.

A bit of research

- Visualization is a powerful way to remember concepts or events – it “engages multiple brain pathways and increases the likelihood of memory storage and effective retrieval”
- The weirder or funnier the image, the more memorable it is

“Research-Based Strategies to Ignite Student Learning”
Judy Willis, ASCD.org

Engaging Vocab Instruction



MATT, TRISHA, AND BEN

Warmup



- “Adult” vocabulary words
- Any words that you don’t recognize?

- Can you summarize the “Adult Reading Assignment” passage?

Why teach vocabulary explicitly?



- **Vocabulary Gap:**

“In many ways, the reading gap becomes a vocabulary gap. The longer students are in school, the wider the gap becomes”

Cumulative Vocabulary (by age 4):

- Children from professional families (1100 words)
- Children from working class families (700 words)
- Children from welfare families (500 words)

Explicit Vocab Instruction



- Select a limited number of words for robust, explicit vocab instruction
- Select words that are **unknown**.
- Select words that are **critical** to passage understanding.
- Select words that students are likely to encounter or use in the **future**.
 - Focus on Tier 2 words
 - “Academic” vocabulary
- Select **difficult words** that need interpretation

Explicit Instruction of Words



- Tier one-Basic words
 - Chair, bed, happy, house, car, purse
- **Tier two-Words in general use, higher frequency**
 - Analyze, facilitate, absurd, fortunate, observation, accountant, dignity, convenient, laboriously
- Tier three-Rare words limited to a specific domain, lower frequency
 - Tundra, foreshadowing, totalitarian, cellular respiration, genre, monoculture farming

“Power Words”



- Power words are words that will frequently be used in questions on standardized tests.
- It is important to explicitly teach these words and their multiple applications

- **Example: Analyze**

- To look at closely
- To break apart
- To think through
- To break into pieces

- **Sentence:** The archaeologist will analyze all of the artifacts to determine the characteristics of the civilization.



How often/how long should I teach vocab?

- Students must be exposed to each word at least 12-18 times for complete understanding and application
- Up to 20 minutes of “engaging” with each word or complete understanding

- Here are some ways to **engage** your students with vocabulary words...

Tic Tac Toe



- Arrange vocab words on a tic tac toe board.
- Try to find a relationship between three words (going across) or write three words into one sentence

Swat the Spot

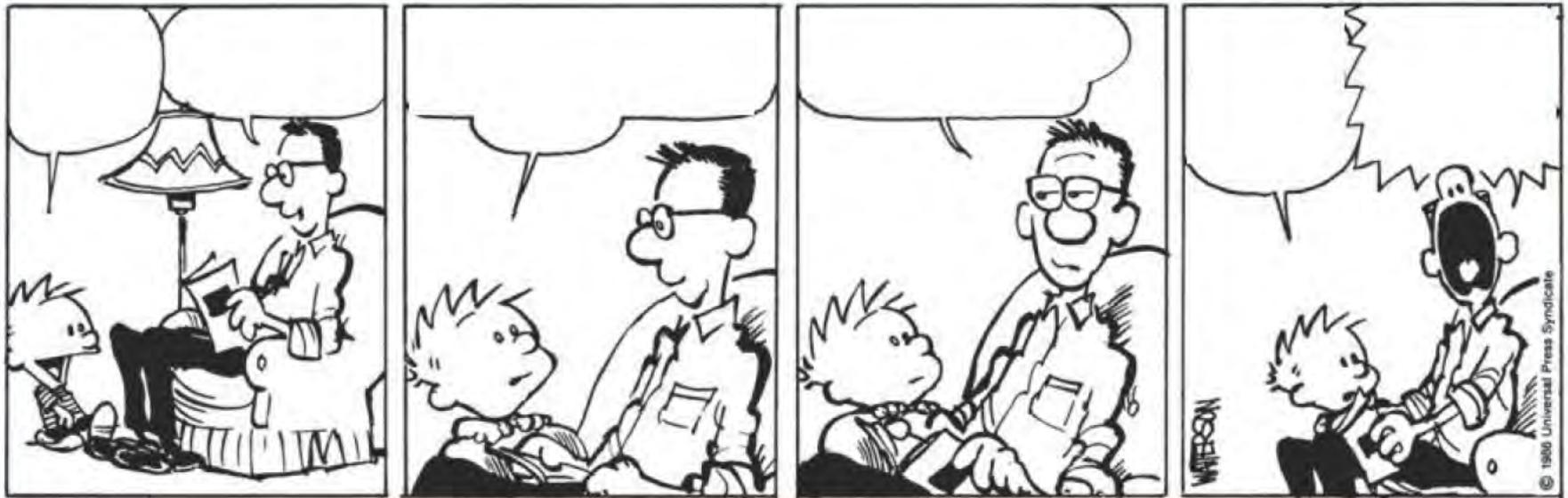


- Read a definition
- First student to use whiteboard tools to “swat” the definition gets to answer the question

Comic Strip



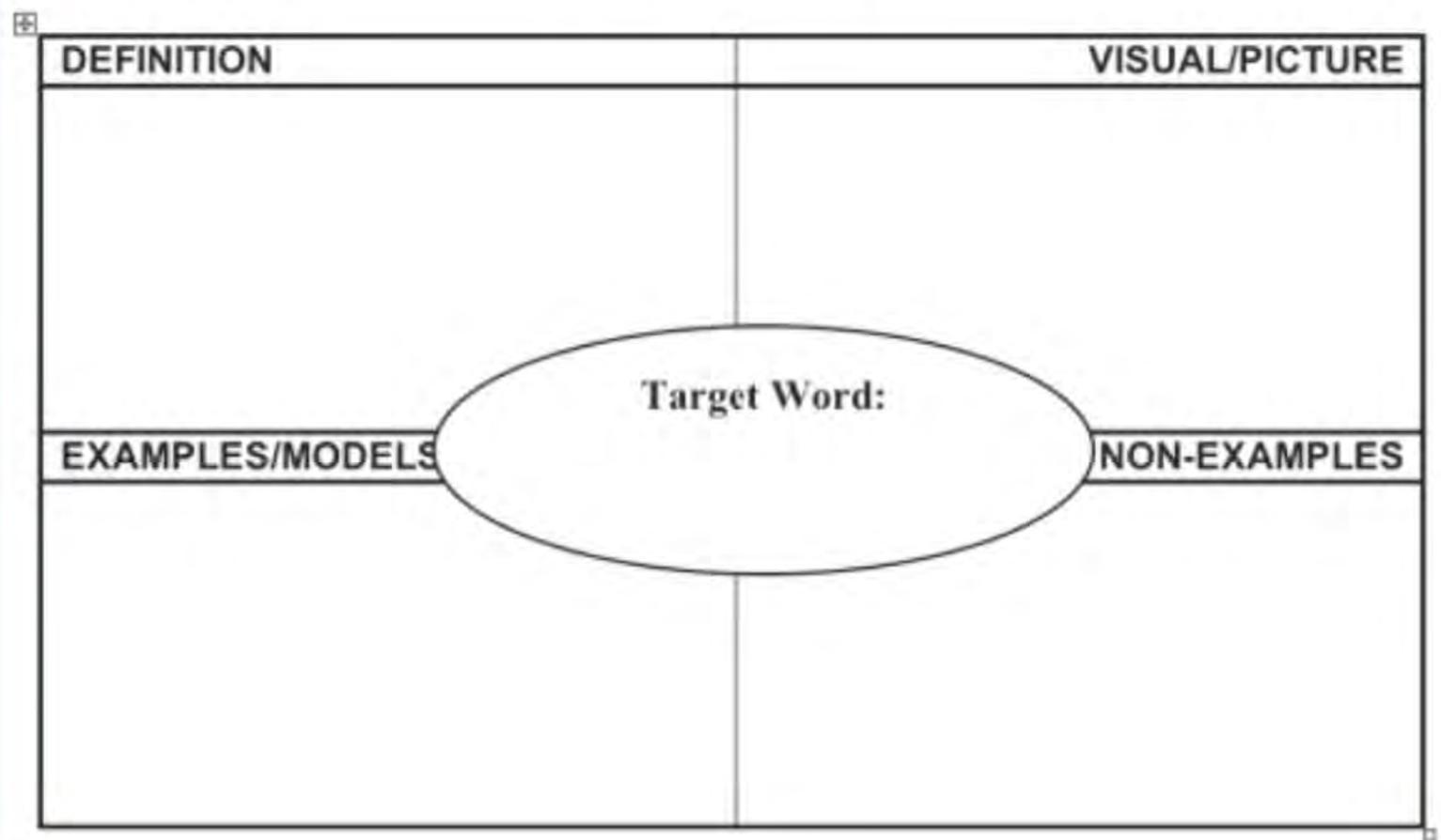
Students can show their understanding by filling out a comic strip with at least 3 vocab words



Frayer Model



Frayer Model



Analogies



Vocabulary Word:

is to

Relationship: _____

AS

is to

Professional Development Appendix

The Power and Importance of Reflecting on Teaching

Professional Development, 10/11

Reflective Teaching

- * “Their teaching is characterized by an intentional competence that enables them to identify and replicate best practice, refine serendipitous practice, and avoid inferior practice. Because of their ability to reflect, great teachers know not only *what* to do, but also *why*” (Danielson, 2009).
- * “failing to reflect on teaching decisions leads to teaching by imitation rather than intentionality” (Lorte 1975).

Benefits of Reflective Teaching

- * We can take time to explore our own practices and pedagogical beliefs
- * We can plan for and implement changes in our teaching to better improve student achievement
- * **“Highly effective teachers are able to produce much greater gains in student achievement than their less effective counterparts” (Tucker and Stronge, 2005).**

Effective Teacher Reflection

1. Self-Audit
2. Growth Goals
3. Action Plan

Step One: Self-Audit

- * Class observations
- * Peer Observation and Critique
- * Reflection (journaling, response to questions)
 - * Consider: What are your strengths? What are your weaknesses?

Step Two: Growth Goals

- * In what way would you like to improve your teaching?
 - * Choose one or two specific areas of weakness.
- * Set specific measurements to evaluate the completion of those goals.
 - * By the start of Quarter 4, I would like to increase my attendance to 25% of the class.

Step Three: Action Plan

- * How do you plan to reach your goals?

- * Goal example: By the start of Quarter 4, I would like to increase my attendance to 25% of the class.
 1. Bring more enthusiasm to the class (pay attention tone and rapport in class).
 2. Advertise for the class (engaging pictures through email and posted in the class).
 3. Have fun (enjoy the subject matter, play games, bring in funny videos).

Schedule for the morning

- * **9:00-10:15** Class observations
 - * Choose one of your own classes and complete worksheet
- * **10:30-11:45** Peer Observations & Discussion
 - * Watch your partner's recording and complete worksheet
 - * Discuss your feedback
- * **11:45 – 12:00** Self-Reflection
 - * What are two improvements you would like to make to your teaching?

Screenflow Training

Creating Engaging Videos

Uses for Development

Tutorials

Engaging hooks

Giving audio to
portions of lessons

Grading

Spicing up videos
found online

Showing examples

Why?

“Generation Y students have developed a **spectrum of learning styles and preferences** due to their deep rooted connection to technology that has caused a conflict in learning with traditional, written instruction and communication. **No longer do students just want to either read or listen**, and video or multimedia platforms can provide them with the resources they may require to fill the current gap in educational or instructional approaches.”

“The Changing Format for Delivering an Effective Message Using Video and Multimedia in Education, Instruction, and Various Forms of Communications”

“...multimedia instructions may **give the learner a sense of interaction with a ‘real’ person** while watching an instructional lesson. Research on personalized instructions has proven important to **increasing the learners’ sense of engagement** in video conferencing and computer-based environments.”

“Educational Design: Learners’ Attitudes Towards Blended Learning with Online Multimedia Instruction”

“Connecting with online learners in a genuine and positive manner is essential in order to motivate your students to want to learn the content of your course. **Building positive relationships** between students and the instructor can be enhanced by making use of multimedia that features the instructor in various roles including course manager, motivational speaker, humorist, and, naturally, as a competent teacher. “

“Creating Media Rich Environments to Enhance
Asynchronous Online Learning”

“Technology has proven to **accelerate struggling students and close the learning gap** between those at the back of the class and the A-students.”

“A Look at Recent Findings on Technology in the Classroom”

Best Practices

- Keep it clear
 - Consider writing a script
 - Text and images
 - Don't crowd your slides

Best Practices

- Keep it engaging
 - Remember: you are teaching pre-teens and teenagers
 - Include images, jokes, music....

Best Practices

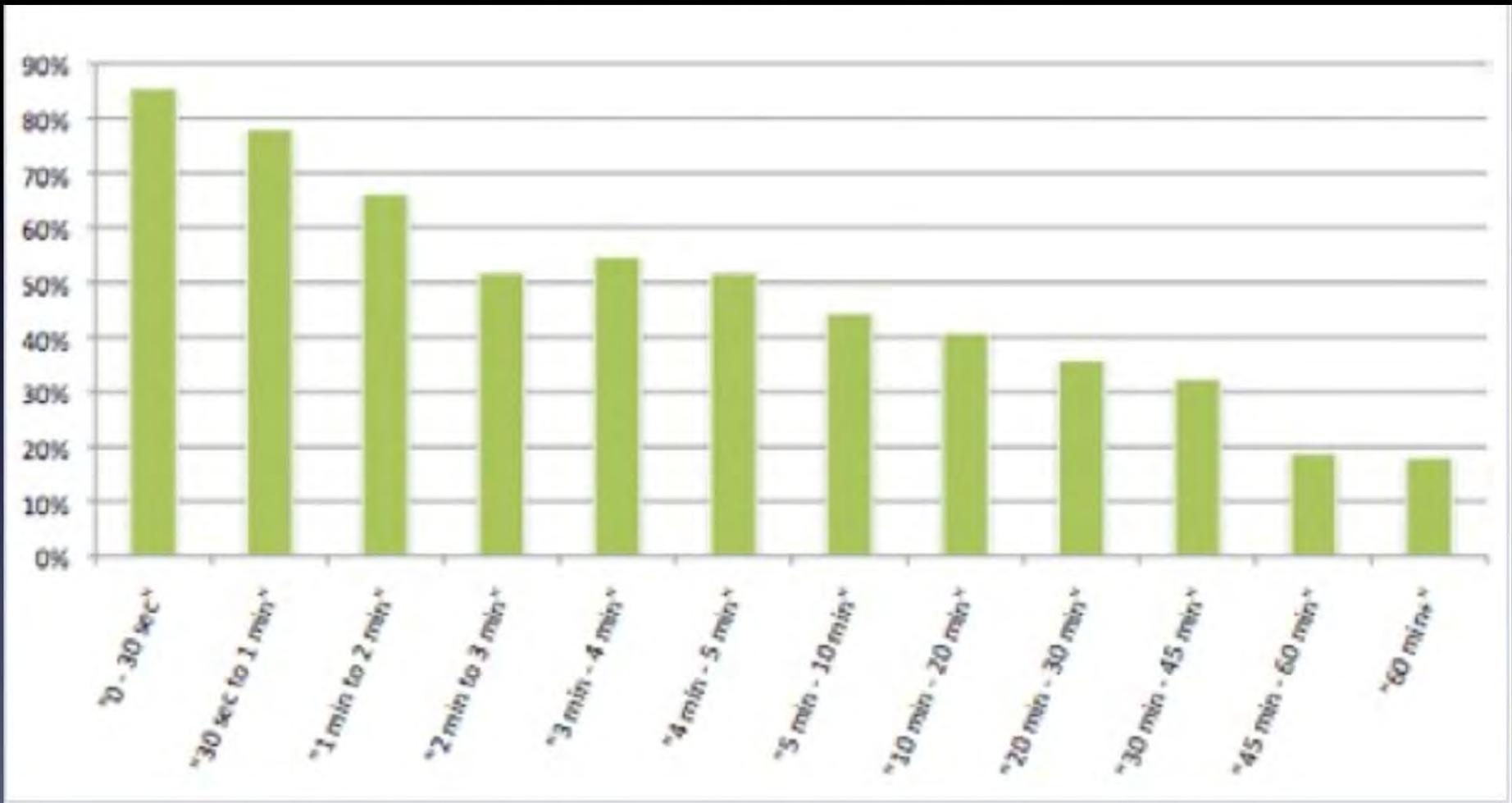
- Keep it short
 - Your videos should be under 3 minutes
 - » Shorter is better
 - If necessary, break up longer videos

Video Length

“The average 30-second video was viewed 85% of the way through, while the average 2-minute video was viewed on average 50% of the way through. The data is quite clear, **shorter videos are more engaging than longer videos.**”

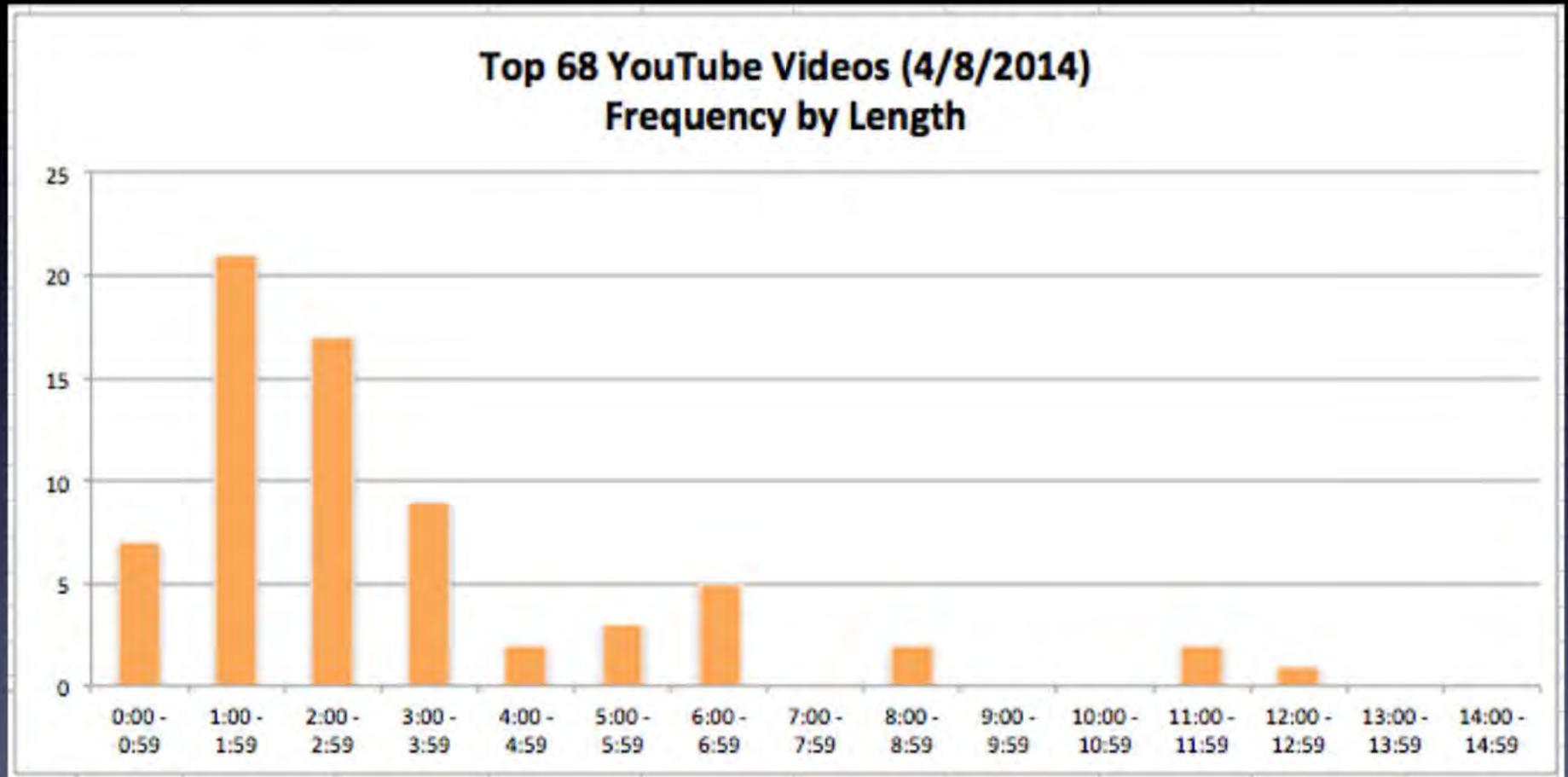
“Does length matter? It does for video!” by Wistia

Video Length



Percentage of video watched, organized by length of video.

Video Length



Accessing Information

- How-to videos found in the Teacher's Lounge
- Ask Kathleen, Laura, or Heather for help

No computers needed for this training.

SPECIAL EDUCATION 2015-2016

“You gave your time,
the most thoughtful gift of all.”

Our 2015-2016 Team

- Special Education
 - Halley Scarpignato (MS), Nina Scott (MS), Kera Sutsko (9th), Kathryn Coupe (10th), TJ Dolan (11th), Katie Harrison (12th), Kim Ficek (12th –maternity until 11/21)
 - Carly Parker- Transition Coordinator (maternity until 9/21)
- Krisi Corominas- Coordinator of Special Services
 - IEPs, Gifted, 504
 - Gifted teachers- The Matts – Kinsch & Smith
 - 504s – Krisi
 - Administrative Assistant- Tori

A little something to think about...

- https://www.ted.com/talks/rita_pierson_every_kid_needs_a_champion?language=en

Expectations - TIEPs

- **TIEPs – Teacher IEP input**

- Moodle or email?
- Due Two weeks prior to IEP (by date given on email from SPED teacher)
- SPED teacher will give a second notice on day it is due and CC Krisi
- Remember to give both POSITIVE and negative feedback about the student
- Make sure you know who your children with IEPs, Gifted IEPs (GIEPs), and 504 Service Plans*
- TIEPs will go to last year's teachers until 10/15/15, then will switch to this year's teachers
- Questions about TIEPs?
- SPED team input?

Expectations – IEP attendance

- One general education teacher must be present at all IEP meetings (all still have to complete TIEPs)
- Cannot use your computer or cell phone during an IEP meeting
- Stay actively involved and try to help come up with solutions during the meeting
- Once you get a calendar invite from a SPED teacher, please respond **“accept” or “decline” within one day**, decline lets SPED teacher know to find a different Gen. Ed. Teacher
 - Decline if you have a meeting or live class, try your best to make it- you were picked for a reason!

Teacher Evaluation Forms

- Due by date given on email from Krisi
- Krisi will give a second notice on day it is due
- Remember to give both POSITIVE and negative feedback about the student
- This information could help decide a student's diagnosis, please take these seriously!
- Questions about Teacher Eval forms?
- SPED team input?

Helpful tip!

- TIEPs and Teacher Evaluation Forms
 - When you get one from the SPED Team, put it on your calendar a day or two before it is done with an alert.
 - This will be sure to remind you to have it completed if you do not yet!
 - We can put a reminder on your calendar for you – should we do this or do you feel this is intrusive?
 - If you still feel like it will be forgotten, take 10 minutes out and do it as soon as you get it, then you won't ever have to think about it again!

Middle School Direct Instruction

- Middle School
 - **Math PSSA Skills DI – Trish (grades 6, 7, 8)**
 - **Language Arts PSSA Skills DI – Meredith (grades 6, 7, 8)**
 - Have Middle Schoolers go to all classes and stick with synchronous schedule
 - Questions about MS DI?
 - SPED team input – Please log attendance in SIS

High School Direct Instruction

- Classes to be announced by early September based on students enrolled in classes who have the need for it
- There will be DI even if there is one student with a need in the class
- There will be a schedule generated by Krisi and Monica and sent out when it is available
- Assume you have a direct instruction – we are on rolling enrollment and will continue to get kids and add direct instruction sessions as needed throughout the year
 - Questions about HS DI?
 - SPED team input – Please log attendance in SIS

DI Lesson Plans

- Students should earn 15-25 points per session
- Keep in mind that many students at DI have not attended the live classes
- Your Choices for submission:
 - Each week submit a lesson plan by the Thursday before your lesson using the DI lesson plan format sent out by Krisi
 - Once a quarter submit a DI Quarterly Plan by the date given for submission (Excel document with your plans for the quarter sent out by Krisi)
 - Include: Name of project being completed during each DI that quarter, Points earned at each DI, Standard(s) achieved by the lesson, Keystone Assessment anchors achieved by the lesson

Helpful notes on DI

- Use group work to help students get to mastery!
- Chat Nina and students' SPED teacher to have them call students who are missing from DI
- Invite other struggling students without IEPs in your class to attend sessions
- If you are stuck, email a SPED teacher to co-teach a DI or two with you. They are more than happy to help out!
- Post your assignments for the quarter that you are completing in DI in your class
 - This will avoid students who come that already completed the work on their own

Onto the brighter side of things!

- MOAs!

Keep in mind...

- We are a TEAM for our students with special needs. We are all legally responsible for their success and progress. We are all evaluated on their success and progress.
- Every team has at least one special education expert-ask them! If they don't know, they will bring it to Krisi and Carly for an answer! 😊
- Questions?
- SPED team input?

PSSA & Keystone Data Presentation

August 2014

School Performance Profile

- 40%= Academic Achievement (PSSA & Keystone Exam performance)
- 40%= PVAAS (growth)—why we are in pilot
- 5%= Closing achievement gap All Students
- 5%= Closing achievement gap Hy low perform
(sped, ell, eco dis) n=11
- 10%= Other Academic Factors
Cohort graduation rate, Promotion rate,
Attendance rate, Advanced Placement,
International Baccalaureate Diploma, or Dual
Enrollment offered, PSAT participation
- 5%= Extra Credit (advanced achievement)
- <http://paschoolperformance.org/>

PSSA Results All Students

Math:

- 6th Grade= 75% Proficient or Advanced
- 7th Grade = 65% Proficient or Advanced
- 8th Grade = 69% Proficient or Advanced

Reading:

- 6th Grade= 78% Proficient or Advanced
- 7th Grade = 74% Proficient or Advanced
- 8th Grade = 83% Proficient or Advanced

PSSA Results All Students

Writing:

- 8th Grade = 66% Proficient or Advanced

Science:

- 8th Grade = 69% Proficient or Advanced

PSSA Results Subgroups

- 6th Grade

Reading

Historically Underperforming N= 5		
Advanced	1	20%
Proficient	2	40%
Basic	1	20%
Below	1	20%
60% Proficient or Advanced		
Special Education N=4		
Advanced	1	25%
Proficient	2	50%
Basic	1	25%
Below	0	0%
75% Proficient or Advanced		

All students 75%

Math

Historically Underperforming N= 5		
Advanced	1	20%
Proficient	1	20%
Basic	3	60%
Below	0	0%
40% Proficient or Advanced		
Special Education N=4		
Advanced	1	25%
Proficient	0	0%
Basic	3	75%
Below	0	0%
25% Proficient or Advanced		

All students 78%

PSSA Results Subgroups

- 6th Grade

Math			Reading		
Historically Underperforming N= 5			Historically Underperforming N= 5		
Advanced	1	20%	Advanced	1	20%
Proficient	2	40%	Proficient	1	20%
Basic	1	20%	Basic	3	60%
Below	1	20%	Below	0	0%
60% Proficient or Advanced			40% Proficient or Advanced		
Special Education N=4			Special Education N=4		
Advanced	1	25%	Advanced	1	25%
Proficient	2	50%	Proficient	0	0%
Basic	1	25%	Basic	3	75%
Below	0	0%	Below	0	0%
75% Proficient or Advanced			25% Proficient or Advanced		

All students 75%

All students 78%

PSSA Results Subgroups

- 7th Grade

Math

Reading

Historically Underperforming N= 21			Historically Underperforming N= 21		
Advanced	8	38%	Advanced	6	29%
Proficient	3	14%	Proficient	6	29%
Basic	5	24%	Basic	4	19%
Below	5	24%	Below	5	24%
52% Proficient or Advanced			58% Proficient or Advanced		
Special Education N=10			Special Education N=10		
Advanced	2	20%	Advanced	1	10%
Proficient	1	10%	Proficient	2	20%
Basic	3	30%	Basic	4	40%
Below	4	40%	Below	3	30%
30 % Proficient or Advanced			30% Proficient or Advanced		
Black N=10			Black N=10		
Advanced	1	10%	Advanced	0	0%
Proficient	2	20%	Proficient	3	30%
Basic	4	40%	Basic	6	60%
Below	3	30%	Below	1	10%
30% Proficient or Advanced			30% Proficient or Advanced		

All students 65%

All students 74%

PSSA Results Subgroups

- 8th Grade

Math

Reading

Historically Underperforming N= 25			Historically Underperforming N= 25		
Advanced	2	8%	Advanced	6	24%
Proficient	9	36%	Proficient	9	36%
Basic	2	8%	Basic	5	20%
Below	12	48%	Below	5	20%
44% Proficient or Advanced			60 % Proficient or Advanced		
Special Education N=14			Special Education N=14		
Advanced	0	0%	Advanced	2	14%
Proficient	4	29%	Proficient	4	29%
Basic	1	7%	Basic	3	21%
Below	9	64%	Below	5	36%
29% Proficient or Advanced			43% Proficient or Advanced		
Black N=13			Black N=13		
Advanced	2	15%	Advanced	6	46%
Proficient	6	46%	Proficient	2	15%
Basic	2	15%	Basic	2	15%
Below	3	23%	Below	3	23%
61% Proficient or Advanced			61% Proficient or Advanced		
Economically Disadvantaged N=13			Economically Disadvantaged N=13		
Advanced	2	15%	Advanced	4	31%
Proficient	5	38%	Proficient	5	38%
Basic	1	8%	Basic	2	15%
Below	5	38%	Below	2	15%
53% Proficient or Advanced			69% Proficient or Advanced		

All students 69%

All students 83%

6-8th PSSA Results All Students

Math:

- 6th- 8th Grade = 68% Proficient or Advanced (2013-2014)
- 6th- 8th Grade = 71% Proficient or Advanced (2012-2013)

Reading:

- 6th- 8th Grade = 79% Proficient or Advanced (2013-2014)
- 6th- 8th Grade = 75% Proficient or Advanced (2012-2013)

Writing:

- 8th Grade = 66% Proficient or Advanced (2013-2014)
- 8th Grade = 56% Proficient or Advanced (2012-2013)

Science:

- 8th Grade = 69% Proficient or Advanced (2013-2014)
- 8th Grade = 72% Proficient or Advanced (2012-2013)

Celebrations

- Growth in writing (+10%)
- 8th Grade Reading, above 80%
- Growth in 6th grade math (+10%)
- 7th Grade Reading (+8%)

Concerns

- Special Education performance gap
- Historically underperforming performance gap
- Science achievement (below 70%)
- Overall Math achievement

Keystone Results All Students

Algebra I:

- = 33% Proficient or Advanced

Literature:

- = 41% Proficient or Advanced

Biology:

- = 33% Proficient or Advanced

11th Grade Keystone Results All Students

Algebra:

- (2013-2014)- 26% Proficient or Advanced
- (2012-2013)- 50% Proficient or Advanced

Literature:

- (2013-2014)- 26% Proficient or Advanced
- (2012-2013)- 81% Proficient or Advanced

Biology:

- (2013-2014)- 26% Proficient or Advanced
- (2012-2013)- 39% Proficient or Advanced

Algebra I Keystone Subgroups

All Student performance = 33%

Historically Underperforming N= 84			Black N=18			Economically Disadvantaged N=46		
Advanced	2	2%	Advanced	0	0%	Advanced	2	4%
Proficient	18	21%	Proficient	4	22%	Proficient	11	24%
Basic	34	40%	Basic	8	44%	Basic	18	39%
Below	32	38%	Below	6	33%	Below	15	33%
77% Proficient or Advanced			77% Proficient or Advanced			78% Proficient or Advanced		
Special Education N=43			Hispanic N=11					
Advanced		0%	Advanced		0%			
Proficient	7	16%	Proficient	3	27%			
Basic	15	35%	Basic	5	45%			
Below	21	49%	Below	3	27%			
16% Proficient or Advanced			27 % Proficient or Advanced					

Algebra I Other Groups

All Student performance = 33%

Currently Enrolled			Retakes			11th Best Performance		
N=112			N=137			N=69		
Advanced	4	4%	Advanced	2	1%	Advanced	2	3%
Proficient	37	33%	Proficient	37	27%	Proficient	18	26%
Basic	52	46%	Basic	72	53%	Basic	42	61%
Below	19	17%	Below	25	18%	Below	5	7%
37% Proficient or Advanced			28% Proficient or Advanced			29% Proficient or Advanced		

Literature Keystone Subgroups

All Student performance = 41%

Historically Underperforming N= 47			Black N=10		
Advanced	1	2%	Advanced		0%
Proficient	9	19%	Proficient	2	20%
Basic	21	45%	Basic	8	80%
Below	16	34%	Below		0%
21% Proficient or Advanced			20% Proficient or Advanced		
Special Education N=27			Economically Disadvantaged N=23		
Advanced		0%	Advanced	1	4%
Proficient	4	15%	Proficient	5	22%
Basic	13	48%	Basic	10	43%
Below	10	37%	Below	7	30%
15% Proficient or Advanced			26% Proficient or Advanced		

Algebra I Other Groups

All Student performance = 41%

Currently Enrolled		N=96	11th Best Performance		N=47
Advanced	5	5%	Advanced	1	2%
Proficient	46	48%	Proficient	14	30%
Basic	38	40%	Basic	32	68%
Below	7	7%	Below	0	0%
53% Proficient or Advanced			32% Proficient or Advanced		
Retakes		N=48			
Advanced		0%			
Proficient	10	21%			
Basic	27	56%			
Below	11	23%			
21% Proficient or Advanced					

Biology Keystone Subgroups

All Student performance = 33%

Historically Underperforming N=84			Black N=23		
Advanced	2	2%	Advanced	0	0%
Proficient	20	24%	Proficient	8	35%
Basic	25	30%	Basic	7	30%
Below	37	44%	Below	8	35%
26 % Proficient or Advanced			35% Proficient or Advanced		
Special Education N=41			Economically Disadvantaged N=49		
Advanced	1	2%	Advanced	1	2%
Proficient	6	15%	Proficient	14	29%
Basic	9	22%	Basic	18	37%
Below	25	61%	Below	16	33%
17% Proficient or Advanced			31% Proficient or Advanced		

Biology Other Groups

All Student performance = 33%

Currently Enrolled			N=125	11th Best Performance			N=69
Advanced	16	13%		Advanced	1	1%	
Proficient	35	28%		Proficient	19	28%	
Basic	44	35%		Basic	36	52%	
Below	30	24%		Below	13	19%	
41% Proficient or Advanced				29% Proficient or Advanced			
Retakes			N=112				
Advanced	1	1%					
Proficient	23	21%					
Basic	50	45%					
Below	38	34%					
22% Proficient or Advanced							

Next Steps



Starting Your Twitter Account!

1.) To begin, go to Twitter.com. You will be brought to a login screen that prompts you to “log in,” or “sign up.”



2. You will be asked to provide your name, an email address (for updates and messages) a password, and a username. Your username is what we call your “handle.”

3. Your handle should be the following:

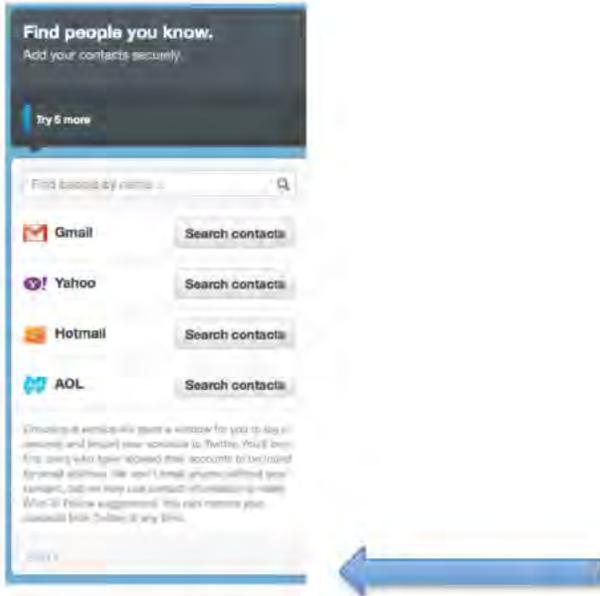
- **First initial, last name, 21CCCS**

For example, for Kimberly Ely, the handle should be: @KEly21CCCS

4. You will be prompted to follow at least 5 other handles. These can be whatever you choose. There are millions of handles. It is easy to follow or unfollow, so feel free to test out a few handles. You may consider some of the following handles:

- @volunTEENnation
- @USNewsEducation
- @edutopia
- @edmodo
- @TheScienceGuy
- @NewYorker
- @bbcscitech
- @Reutersscience
- @smithsonian
- @wiredscience
- @HuffPostEdu

5. Next, you will be prompted to invite friends. Skip this step by clicking “Skip” at the bottom of the screen.



6. Next, you will be prompted to add an image and bio. You may use your Moodle picture, or whatever else you prefer. Your image does not have to be a photo.

7. Once you are up and running, you can continue to search other handles to follow, or construct your first Tweet. This can be done easily by entering your text, pasting a web address to create a link, or adding a hashtag in the box seen below.



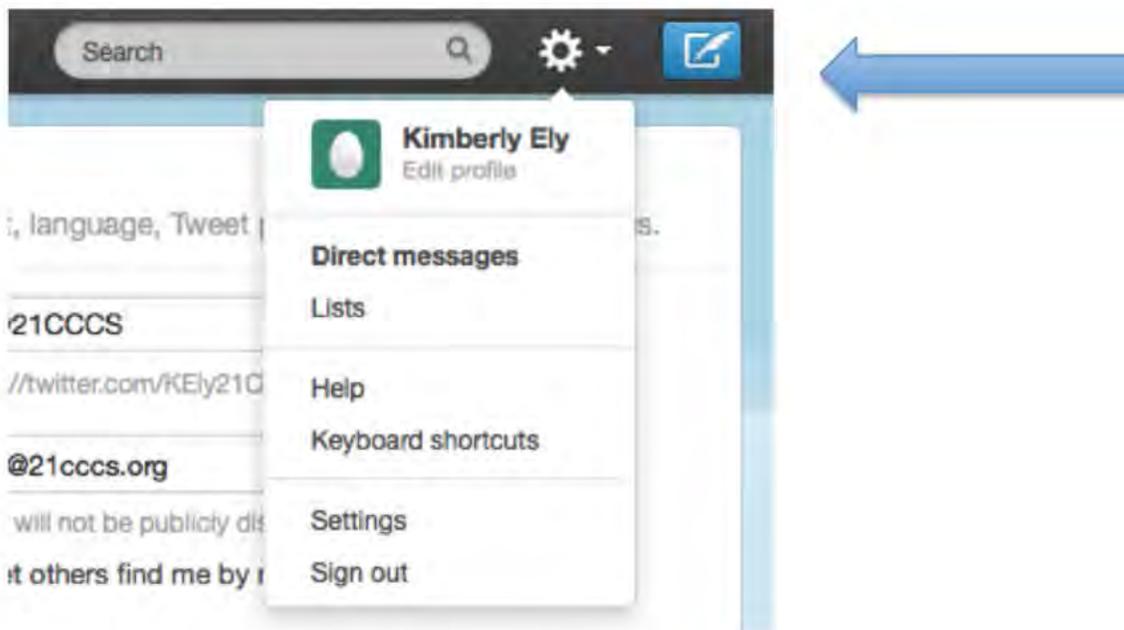
You can browse through Tweets you've created, the handles you are following, and the individuals who follow you, all through this screen.

Note: You can also compose a new Tweet by clicking on the feather icon, found at the top right hand side of the screen.



8. For more information on hashtags, their purpose and use, click here:
<http://21cccs.org/blog/2013/02/04/whats-a-hashtag/>

9. In order to set up your account so that only invited students/parents can view your page, you must set up a **Privacy Setting**. Click on the gear icon at the top right hand side of the screen to access your settings page. It looks like this:



On this page, the only thing you need to do is check the “Tweet Privacy” box. Selecting this option will automatically generate an email every time someone would like to view your handle. Then, you can approve/confirm which individuals may view your messages.

Tweet privacy **Protect my Tweets**
If selected, only those you approve will receive your Tweets. Your future Tweets will not be available publicly. Tweets posted previously may still be publicly visible in some places. [Learn more.](#)

Be sure to click “Save Changes” when you are finished on this page.

10. Expectations:

- You should Tweet at least twice a week
- You should not follow other student handles- only follow educationally sound handles/resources
- You should check your handle regularly and delete anything that looks inappropriate
- Notify the school principal immediately should you see something inappropriate appear on your handle

11. You may create an image that acts as a link so that students can easily access your Twitter handle. This link may be placed in the teacher info section of the Moodle pages for the classes you teach and/or in your email stamp.

12. If you have any questions, you can always refer to the ISD team!

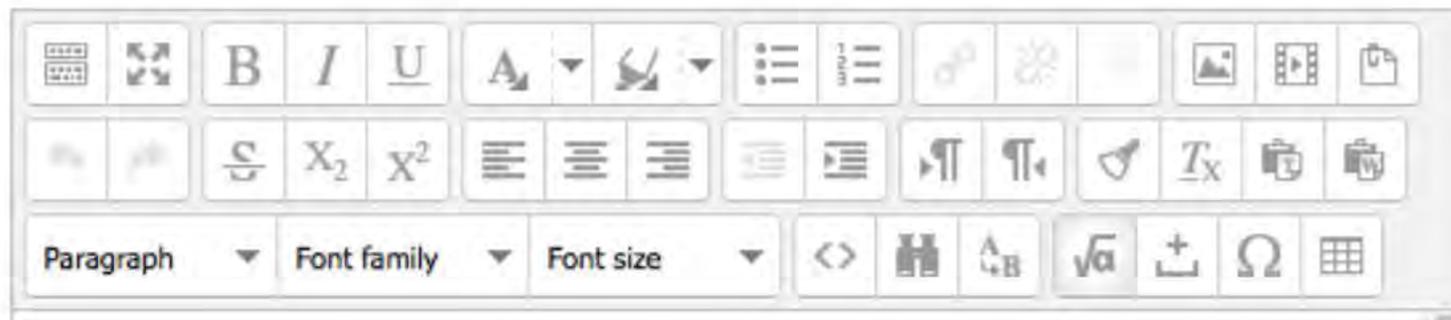
Text & Images Presentation

Uploading images & inserting text

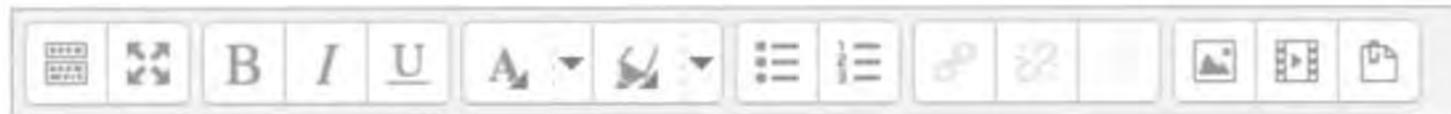
Text



- Key items
 - New Text Editor Layout (same buttons, new positions)
 - Use Moodle to format your text. Most formatting done in Microsoft Word does not transfer to Moodle when you paste.
 - Text and formatting can be copy and pasted between lessons.



Text Editor Row 1



Link text to a file or a website



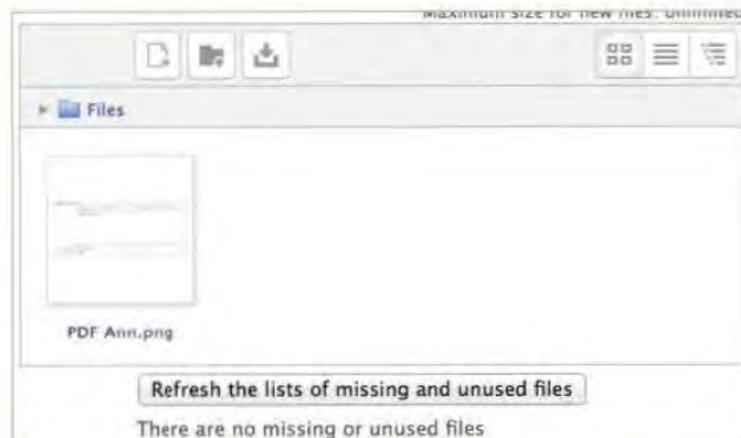
Remove linked text



Upload images – must be used to insert any image



Manage uploaded files & images



Text Editor Row 2



Increase & Decrease indent – works with bullet points!



Removes some text formatting, like font color and size

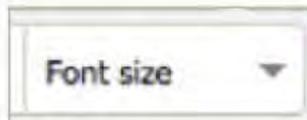


Use if you want to paste from Word to remove messy code.

Text Editor Row 3



To see the different Heading styles and font sizes, visit:



<http://school.21cccs.org/mod/page/view.php?id=262844>



HTML



Find / Find & Replace



Tables only have an outside border. See table option codes:

<http://school.21cccs.org/mod/page/view.php?id=262846>

Text Editor Row 3 continued



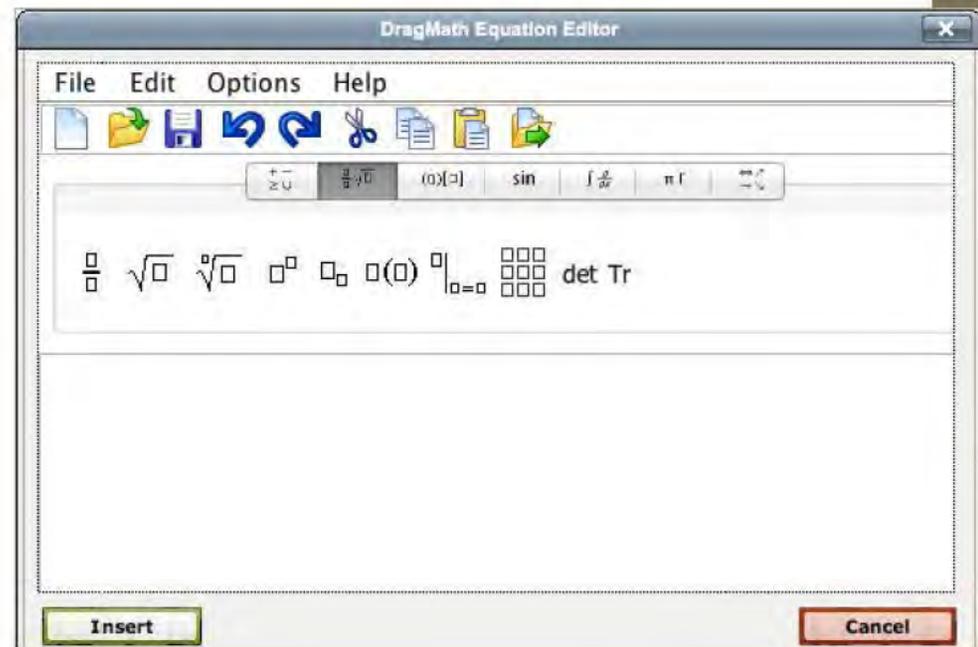
Opens the equation editor – inserts as plain text



Insert a blank space 'code'



Insert a math symbol



Images



- Course Announcements
 - Don't just resize your image, reduce the size.
Important Job Aid from the Teacher's Lounge:
<http://school.21cccs.org/course/view.php?id=1107#section-3>
- Lessons/Forums
 - Images can NOT be copy and pasted between lesson (it will look like it worked, but it does not)
 - Do NOT drag & drop images into Lessons. Use the insert button.
 - Important Job Aids from the Teacher's Lounge
 - reduce image size
 - image placement tweaks
 - Interactive image tweaks
<http://school.21cccs.org/mod/page/view.php?id=262851>

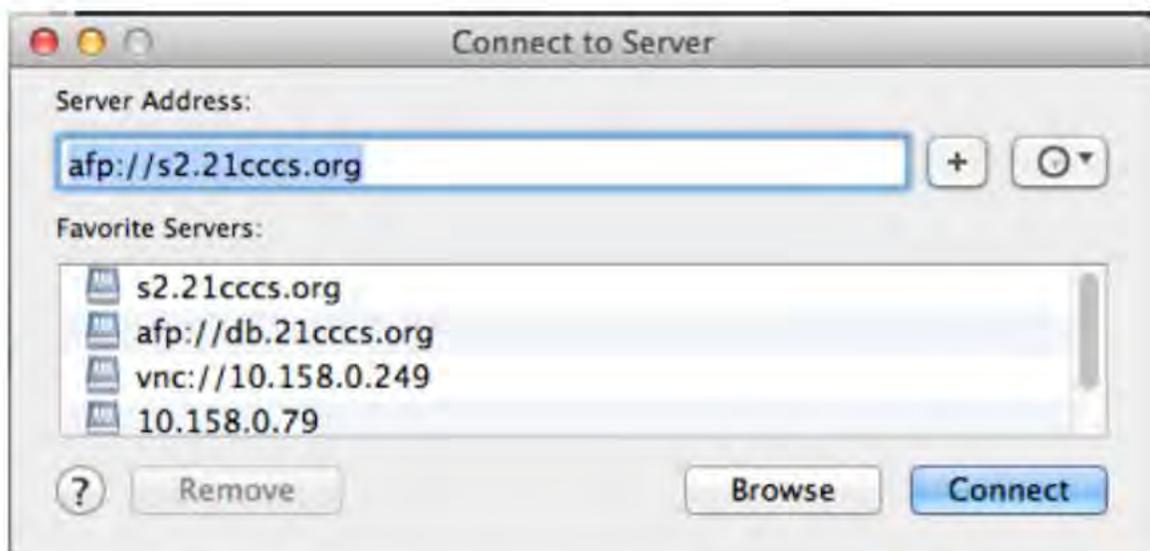
View scanned student records

Created 6/25/14

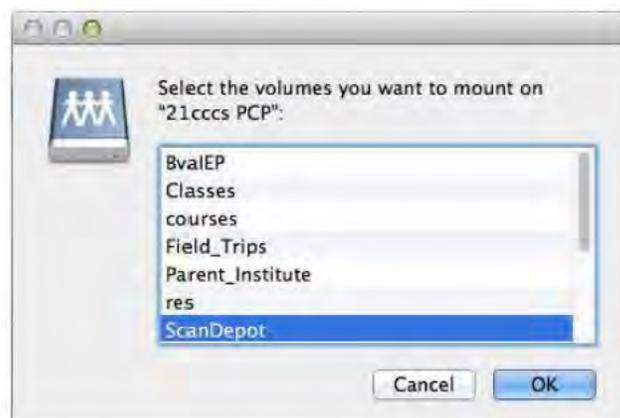
1. Click on the finder icon in your task bar. The finder icon is pictured below.



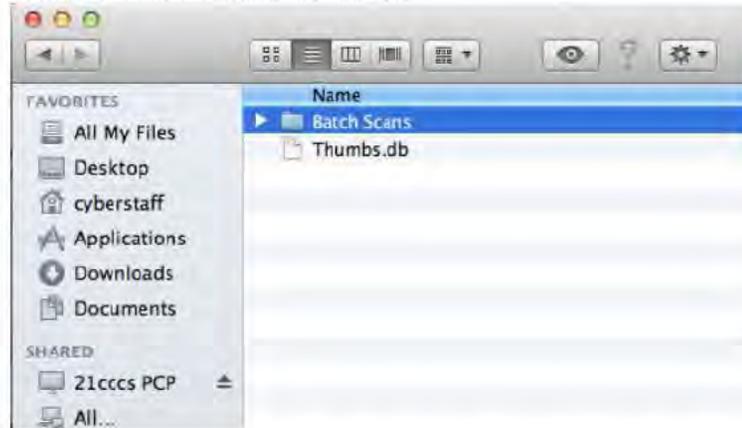
2. Hold down the command key on the keyboard and press the K button.
3. Type `afp://s2.21cccs.org` into the server address field. Click on the Connect button.



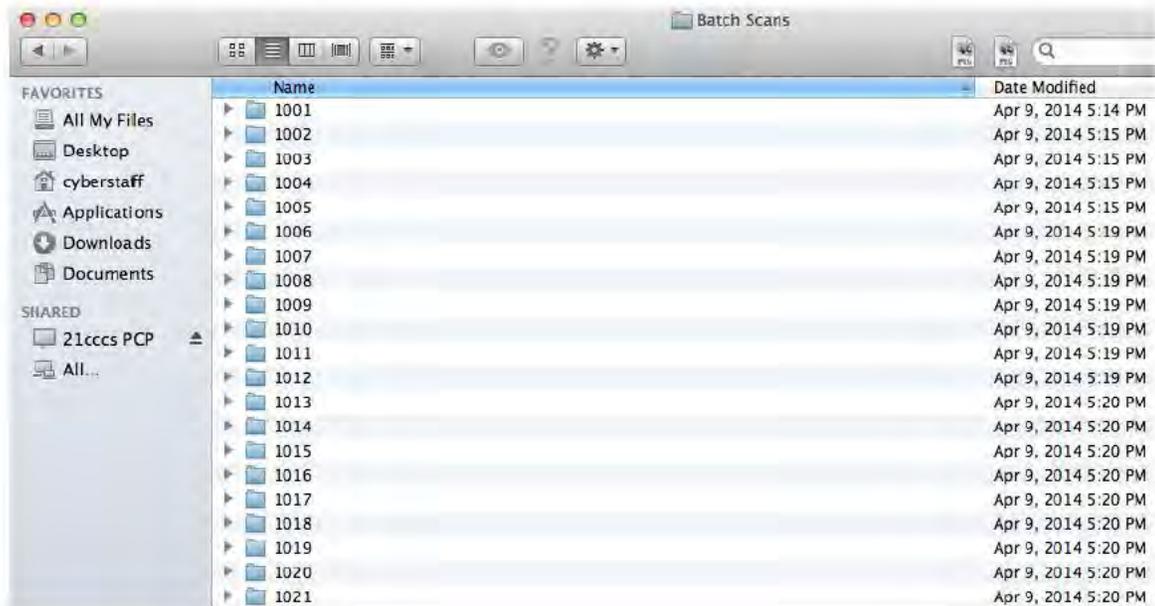
4. Enter your username and password for S2. The username is your first and last name without a space.
5. Click on ScanDepot and then click OK.



6. Double click the Batch Scans folder.



7. Student records are filed by the student's ID number. Double click on a student's folder to view the student's records. Files can be dragged to your desktop.



Student images redacted

BBC Data

Student images redacted

Questions

- **When looking at BBC, what questions are we trying to answer?**

Period	Rooms Started	Max Concurrent Rooms	Rejoined Attendees	Unique Attendees	Total Attendees
Aug 25, 2014 - Sep 24, 2014	1405	27	8221	30667	38888
Sep 25, 2014 - Oct 22, 2014	1092	25	5113	21305	26418
	2497	27 (max)	13334	51972	65306

Recordings	Linux	Macs	Windows	Desktop Unknowns	Desktop Total
258	2	36706	349	0	37057
218	0	25210	106	0	25316
476	2	61916	455	0	62373

Android Phones	Android Tablets	iPads	iPhones/iPods	Mobile Unknowns	Mobile Total
26	0	28	34	0	88
4	0	7	9	0	20
30	0	35	43	0	108

Weekly Attendance by Subject

*BBC outages 9/22, 24, 25

Week	1 8/25-29	2 9/2-5	3 9/8-12	4 9/15-19	5 9/22-26*	6 9/29-10/3	7 10/6-9	8 10/14-17	9 10/20-23
6 th	126	154	167	191	177	167	128	119	67 [^]
51	25.2	38.5	33.4	38.2	35.4	33.4	32	29.8	33.5
7 th	184	177	216	198	190	204	185	151	94 [^]
69	36.8	44.3	43.2	39.6	38	40.8	46.3	37.8	31.3
8 th	245	260	245	275	263	199	202	204	91 [^]
115	49	65	49	55	52.6	39.8	50.5	51	30.3
Math	59	167	132	148	149	137	119	117	108 [^]
	11.8	41.8	26.4	29.6	29.8	27.4	29.8	29	36
Eng	45	95	96	83	119	128	96	98	93 [^]
	9	23.8	19.2	16.6	23.8	25.6	24	24.5	31
Soc	56	79	86	150	102	139	136	82	80 [^]
	11.2	19.8	17.2	30	20.4	34.8	34	20.5	20
Sci	42	68	68	97	88	101	100	88	88 [^]
	8.4	17	13.6	19.4	17.6	20.2	25	22	29
PE	31	30	24	38	30	35	46	35	39 [^]
	6.2	7.5	4.8	7.6	6	7	11.5	8.75	13
Elec	60	91	85	88	84	104	102	106	74 [^]
	5	22.8	17	17.6	16.8	20.8	25.5	26.5	24.6
Eve	238	140	160	157	138	166	188	165	157
	59.5	46.6	40	39	34.5	41.5	47	55	52

Additional Notes

- 9th grade has about 181 students. Attendance in the 9th grade classes/VO is 4x-6x greater when compared to other VOs.
- Raw numbers:
 - 9th = 8658; 10th = 1833; 11th = 1677; 12th = 568; RR = 3113

I wanna be...the very best...
I wanted to appologize for prank calling you during summer
IM BATMAN/Benji Eck
Idk I just asked him to see if there was any class today.
Ima Late Again! (Jenna Dress)
Indiana Jones
Is there even class today?
It says there's supposed to be a big review game...
Hazel Grace (is still very sad)
Gus Waters is still very dead
guys go there is no class, but there is tuesday review time
you sound like you look nice today. how have you been?

Questions: P4SLs/Students

- Who is having significant connection issues?
- Who never visits?
- How long do certain students stay?
- Where are students “living”?

- Additional questions worth researching
 - How many seniors with post-secondary plans have not yet visited the Guidance VO?
 - Who is utilizing the Tech VO?
 - Who stopped coming to my class after the first week?

Let's Talk About...



...for the VO!

What should you do?

You are the only teacher covering a particular VO when two kids come in and another two working in rooms raise their hands.

What should you do?

In the evening VO, the math teacher is busy working with a student and an Algebra II student comes in with a quiz question he or she doesn't understand.

What should you do?

A student comes into your department VO with a question about a class you do not currently teach. The teacher of that class is working with another student.

What should you do?

A 7th grade student is working in the Evening VO and all the teachers are currently helping students. The student raises his or her hand over and over in an attempt to get a teacher's attention.

What should you do?

You have phone calls to make, your gradebook is full, and your lesson plan is due at 4:00. There is one other teacher in the VO with you. Two kids raise their hand in the VO just as you are about to tackle one of these tasks.

What should you do?

A student comes in with a question about an assignment. When you ask for more specifics, the student says, “I just don’t get it.”

- Things to remember:

- Every student, even the most frustrating or unprepared, is one of *our* students.
- The students that come to you might be scared to talk to you, feel stupid because they don't understand, or feel like they are annoying you.
- Reputation plays a role in motivation
- They are kids.

Reading in the Content Area

Professional Development

March 6, 2014

Different Contents, Different Language

Reading Processes

- All readers go through a process as they read
- By reading actively, you consider your own processes as you read

Capturing Your Reading Process

- Read the text for your subject area
- When you have finished, complete the 'Capturing Your Reading Process" form

- Now, discuss your findings as a department. Please take notes on the big paper to catalogue your responses
- Consider:
 - What similar processes did you employ?
 - What were the differences?
 - How did your understanding of the text connect to your knowledge of your subject area?

- Display your group notes and get up to examine the processes other groups used
- Consider the similarities and differences you see in the struggles and reading processes used

- Complete the reflection paper

Individual Activity

- Select an assignment in your class in which you can better help students establish strong reading skills in your content area.
- Bolster the lesson/instructions or rewrite the assignment.
- Send your changes to me.

Wordplay in Shakespeare's *Hamlet* and the Accusation of Derrida's "Logical Phallusies"

Johann Gregory

*That "Derrida's writing borders on being unreadable" has been maintained by several academics, journalists and students. This essay considers this reaction to Jacques Derrida's writing in relation to a broader history of wordplay and puns. Using Shakespeare's *Hamlet* as a starting point followed by the infamous letter to *The Times* that accused Derrida of "logical phallusies", it argues that if Derrida's writing does border on being unreadable, then, this is the condition of all writing. The essay suggests that rather than suppressing the spectres of Derrida in Shakespeare studies, we should welcome back the aspects of his work that help us to "read and write in the space or heritage of Shakespeare".*

—Shakespeare's *Hamlet*: now there's an example of British English. Isn't it?
I mean, wasn't it? I mean, would it have been?
—You are not being serious.¹

"[A]n untranslatable play on words" right and accurately note the translators. This wordplay is not one wordplay among other possible ones. It is the play that makes all plays possible.²

Shakespeare and Derrida, Again

Despite those who harbour a desire to suppress the relationship between William Shakespeare and Jacques Derrida,³ it seems entirely possible that this relationship is only starting to be thought through. As Nicholas Royle suggested just last year, "we are really only at the beginning of reckoning with how Derrida's work illuminates Shakespeare's, and Shakespeare's illuminates Derrida's".⁴ Neema Parvini summarises

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¹Royle, "Jacques Derrida's Language," 98.

²Derrida, *GLAS*, 30.

³On the desire to exclude French theory from Shakespeare studies, see especially Wilson, 4–7.

⁴Royle, "Prologue," vi.

that “deconstruction ... never really established itself in Shakespeare studies as anything more than a minor or ancillary movement that seemed to peter out sometime in the late 1980s”.⁵ But if deconstruction never established itself as a school or “ism”, this does not mean that Shakespeare and Derrida stopped being read in relation to each other.⁶ After all, Parvini’s comment comes not long after *Shakespeare in French Theory, Shakespeare and Literary Theory*, and an international conference on Shakespeare and Derrida.⁷ The year 2012 also saw a journal special issue devoted to Shakespeare and Derrida,⁸ and a volume of essays on Shakespeare edited by a critic concerned with Derrida (Ivan Callus) and a translator of Derrida (Stefan Herbrechter); this book, *Posthumanist Shakespeares*, contains essays by another Derrida translator (Laurent Milesi) and other critics—such as Mark Robson and Mareile Pfannebecker—who are not so quick to sound the death knell of Derrida’s work in relation to Shakespeare.⁹

I am not simply suggesting here that, to paraphrase Karl Marx, there is a spectre haunting Shakespeare studies—the spectre of Derrida. But it now seems obvious that the attempt to put a stopper on Derrida’s haunting of Shakespeare studies, perhaps before Derrida’s influence has “really established itself”, is almost certainly doomed to failure: this failure seems even more likely when the exorcisms of the spectres of Derrida and deconstruction are articulated so absolutely, as when, for example, Brian Vickers argued in 1993 that “the balance of opinion [on deconstruction] has shifted, I believe decisively, to the critical side”¹⁰—and I believe “critical” is meant to be read in a negative sense.¹¹ Spectres, by Shakespearean definition, come back *again*, as Derrida argues for the spectres of Marx. “What, has this thing appeared again tonight?” asks Marcellus at the start of *Hamlet* (1.1.19).¹² “Look where it comes again” (1.1.38).

Derrida used Shakespeare’s *Hamlet* in *Specters of Marx* to consider what facets of Marx’s thinking—what spectres of Marx—should be followed or welcomed: his book was partly a question of inheritance, or what to accept or sign for. Before writing on *Hamlet*, Derrida exclaimed in an interview: “I would very much like to read and write in the space or heritage of Shakespeare, in relation to whom I have infinite admiration and gratitude; I would like to become (alas, it’s pretty late) a ‘Shakespeare expert’”.¹³ However, Derrida also professed to always “place [him]self

⁵Parvini, 38.

⁶On “Defining Deconstruction,” see Royle, *Jacques Derrida*, 23–5.

⁷For these books, see Wilson; and Harris. For the conference, see the webpage, *Shakespeare and Derrida*.

⁸For the Shakespeare and Derrida journal special issue, see Royle “Prologue.”

⁹See Herbrechter and Callus, eds.

¹⁰Vickers, 167.

¹¹Brian Vickers’s issue in his “monumental diatribe” seems to be not so much with the French thinkers, but with the way they had been affiliated with Shakespeare (Wilson, 267, n. 26).

¹²Shakespeare. All quotations from Shakespeare’s plays are taken from *The Norton Shakespeare*, and citations are given in text.

¹³Derrida, “This Strange Institution Called Literature,” 67.

in relation to philosophy" in his work so that it should be understood that his writing follows a larger philosophical tradition even as he questions many of its premises.¹⁴ For a literary critic, this means that one has to be especially careful or responsible in reading Derrida and to decide, in turn, what aspects of his vast work to follow.

In his "last interview", Derrida made a pronouncement on the survival of his work which implicitly draws on his thinking on inheritance in terms of *Hamlet* and the spectres of Marx:

At my age, I am ready to entertain the most contradictory hypotheses in this regard: I have simultaneously—I ask you to believe me on this—the *double feeling* that, on the one hand, to put it playfully and with a certain immodesty, one has not yet begun to read me, that even though there are, to be sure, many very good readers (a few dozen in the world perhaps, people who are also writer-thinkers, poets), in the end it is later on that all this has a chance of appearing; but also, on the other hand, and thus simultaneously, I have a feeling that two weeks or a month from after my death *there will be nothing left*. Nothing except what has been copyrighted and deposited in libraries. I swear to you, I believe sincerely and simultaneously in these two hypotheses.¹⁵

Derrida's double feeling echoes Hamlet's own when he asks Horatio to "tell my story" while proclaiming with his dying breath "The rest is silence" (5.3.291, 5.3.300). In writing an essay here concerning Derrida and Shakespeare, the move is to consider a reaction to Derrida's work in order to argue that the significance of his work for reading Shakespeare should not be ruled out, as it seems to have been done in various quarters prematurely. I would also like to go some way in following Christopher Norris and others in arguing that Derrida's work does not aim to use wordplay gratuitously or irresponsibly, as has often been declared.¹⁶ Just as Derrida used the possibility of grammar to express a double feeling regarding the survival of his work—feelings that put together seem logically impossible—so Derrida's work employs language(s) to consider how certain writings and issues could be considered otherwise.

Writing that "Borders on Being Unreadable"

In a recent handbook entitled *Shakespeare and Contemporary Theory*, Parvini presents six pages on deconstruction in relation to Shakespeare studies for his chapter "Before New Historicism and Cultural Materialism". He declares:

¹⁴Derrida, "*Honoris Causa*," 412. Jacques Derrida says of his writing that "[s]ome are, I hope, recognizable as being philosophical in a very classical way; others try to change the norms of philosophical discussion from inside philosophy; still others bear philosophical traits without being limited to that" (*ibid.*).

¹⁵Derrida, *Learning to Live Finally*, 33–4. This extract is also quoted as the final lines of Benoit Peeters's major biography of Derrida and so is likely to be read by a wider audience in the future (542).

¹⁶I am grateful to Christopher Norris for commenting on a draft of my essay and allowing me to attend his seminars on "Deconstruction" and "Philosophy and Literary Theory" a few years ago. I am also grateful to him for giving me a copy of his forthcoming essay, "Provoking Philosophy." See also Norris, "Extraordinary Language."

Few words make some literary academics ... recoil in fear quite like “Derrida” and “deconstruction”. This is because, to put it frankly, Derrida’s writing borders on being unreadable, especially for exponents of the Plain English Campaign. It is frustratingly abstract, dense, diffuse, loaded with esoteric jargon and demands a working knowledge of Plato, the development of Western philosophy, Nietzsche and Heidegger to understand that many students of literature plainly lack.¹⁷

While seeking to draw out some of the relations between the work of Shakespeare and Derrida, a function of my essay is to analyse this reaction to Derrida’s writing that Parvini describes.

There is something extremely funny about imagining Derrida being feared by exponents of the Plain English Campaign.¹⁸ This is because, on the one hand, Derrida wrote in French and so it would be outrageous to accuse him of not writing in Plain English, and, on the other hand, Derrida is probably one of the most exacting writers when it comes to using grammar and language responsibly. Part of Derrida’s work was to show that, even when we think we are speaking in “Plain English”, communication is not as straightforward as we might assume. The failure—even for someone trying very hard—to speak in totally plain English might be analogous to a condition of British English. Royle asks, “British English? That always makes me smile. Isn’t it a term that came into existence just at the point of having to acknowledge its disappearance?”¹⁹ Derrida’s work shows how all writing is potentially unreadable, even when we think it is an example of plain, familiar, British English.

In the writing that follows I hope to lean on Parvini’s assertion that “Derrida’s writing borders on being unreadable” to show that this response is more appropriate than Parvini might be imagined to have meant. The essay considers the wordplay in the representation of Hamlet’s character before looking at how Derrida has been accused of using puns. This dual writing will involve the reading of wordplay in *Hamlet* and Derrida’s pronouncement that one of his most playful books does not contain a single pun. By isolating what is often considered to be a trivial issue of wordplay, I aim to make a bolder claim for the synergies of Shakespeare’s and Derrida’s work, and the way that both their writing could be understood to “border on being unreadable” in a way that is not finally disabling.

“Ask for me tomorrow”, says the dying Mercutio in *Romeo and Juliet*, “and you shall find me a grave man” (3.1.93–4).²⁰ Shakespeare seems to have a devilish delight in making punning jokes at inappropriate moments. “A quibble was to him the fatal

¹⁷Parvini, 33–4. I am citing Neema Parvini here because he summarises a certain position people have taken, not because I especially want to take issue with his “purposes” (34) which it must be understood are expressed in the context of a Shakespeare and theory handbook. On the whole, I agree with his premise that “although the idea of ‘Theory’ is increasingly frowned upon by many within the academy, its influence endures hidden, disavowed and unquestioned” (Parvini, 3).

¹⁸The Plain English Campaign has been “Fighting for crystal-clear communication since 1979.” See Plain English Campaign.

¹⁹Royle, “Jacques Derrida’s Language,” 97.

²⁰On Shakespeare’s use of the pun, see also Czerniecki; and Lopez.

Cleopatra for which Shakespeare lost the world and was content to lose it”²¹ fretted the eighteenth-century editor, Samuel Johnson, stigmatising Shakespeare’s wordplay. As Norris observes,

Johnson is keen to assert his disapproval of Shakespeare’s frequent running ... toward a style of profligate linguistic licence which threatens not only the principles of literary decorum but also those of the English language as a medium of well-conducted communicative discourse and, beyond that, the very bases of social, civil and political order.²²

Both Derrida and *Hamlet* challenge received ideas about “communicative discourse”, and this has had far reaching consequences. The lines of Shakespeare’s characters can, on occasion, be delivered to make people laugh—at times because the audience is nervous and it appears to be irreverent to make punning jokes at moments of crisis. One of the worst culprits is Hamlet. As Margreta de Grazia phrases it, “Hamlet has more puns to his credit than any other Shakespearean character, no less than ninety”.²³ Guildenstern exclaims in frustration at Hamlet’s wordplay: “Good my lord, put your discourse in some frame, and start not so wildly from my affair” (3.2.282–3). Hamlet often seems to be deliberately punning—usually to the distaste of those around him—in that play that is now referred to with a title that might be considered a pun, the name of the prince, name of his father, and the name of the play.²⁴ To orally communicate “*Hamlet*”, in fact, one is sometimes required to say “Hamlet the play”, rather like saying “difference with an ‘a’”. But the question of when a pun is intended, or when a word is a pun, brings us to a larger problem of communication and our relationship to language, issues that the texts of Shakespeare and Derrida explore time and again.

“How to read Shakespeare is a question of how to think about wordplay” writes Royle.²⁵ His attention to wordplay might indicate an interest in Shakespearean puns, but following Derrida, he writes:

Yet “pun” and “quibble” are not Shakespearean words. The only instance of the word “pun” in Shakespeare is in the sense of the verb “to pound”: “He would pun thee into shivers with his fist, as a sailor breaks a biscuit” (*Troilus and Cressida*, 2.1.37–8). Likewise, the word “quibble” appears nowhere in Shakespeare. ... These terms (“pun” and “quibble”) tend to carry with them a kind of artificial and trivializing effect that is in fact quite foreign to what is going on in a given passage of Shakespeare. They connote a certain frivolity, a momentary bubble of fun,

²¹Johnson, 68.

²²Norris, “Extraordinary Language,” 161.

²³de Grazia, 183. Cf. Mahood, 166.

²⁴The word “Hamlet” may have had an uncanny, ghostly, echo for Shakespeare too. Stephen Greenblatt notes that “[p]erhaps, too, Shakespeare’s sensitivity to the status of the dead was intensified by the death in 1596 of his son Hamnet (a name virtually interchangeable with Hamlet in the period’s public records)” (248). I am grateful to Étienne Poulard for reminding me of this Hamlet, and for commenting on a draft of my essay.

²⁵Royle, *How to Read Shakespeare*, 13.

something contained and under control, a kind of calculated but ultimately pointless exhibition of playfulness.²⁶

Royle's reading is historically astute. And yet, sometimes, readings of Shakespeare seem to hinge on the significance of a few words. Much rests on Hamlet's famous last words: "The rest is silence" (5.2.300). Could an interpretation of Hamlet's ambiguous words in the play rely on the pun "rest"? The play cannot rest: the rest of the play is not silent, but continues with the entrance of Fortinbras and his army with its drummer. Royle suggests that "[o]f all Shakespeare's works, Hamlet is perhaps the least restful".²⁷ Possibly the rest of Hamlet's character is supplemented by the Ghost, also called "Hamlet" (1.4.25), who arrested his attention in the first act. "The rest is silence" now that the vengeance arresting the Ghost and Hamlet is finally over by the killing enacted at the end of the play: "Rest, rest, perturbèd spirit" says Hamlet (2.1.183). Maybe the rest for Hamlet is the past that haunts him, accounting for his restlessness in the play. On the other hand, the rest might be still to come: after his mother's remarriage and his father's death, he cannot prevent his interest in the royal succession, what the rest will be, or how to rest with it, how to wrestle with the rest. The rest suggests both fulfilment and non-fulfilment, the restive experience of reading a text like *Hamlet*.²⁸ The play seems to ask "how can we rest?", but making sense of the answer, like the question, involves coming to terms with the uncanny ability of language to say one thing *and another*. "The time is out of joint" (1.5.189) exclaims Hamlet who cannot get to grips with the imperatives of a ghost that remain undecidable.²⁹ He needs a rest, but for the living, born before we know it, time will not rest. Likewise, in *Hamlet*, the meaning of time—or a word in time—will not be put to rest. The word "rest" speaks to the rest of the play, but it is unwise to say that it is because of a contained pun, a simple ambivalent double meaning. With a pun, we cannot ultimately tell which definition is the primary one, and which definitions are supplementary ones ghosting.³⁰ The "rest" in *Hamlet* produces echoes from the grave, of the remainder or supplement, which in fact challenges any chance of people or wordplay being laid to rest properly in the play. *Hamlet* seems unwilling to rest in peace or to rest assured. Its language will not come to rest and be finally restored. In fact, you might say that the wordplay of *Hamlet* "borders on being unreadable". Trying to foreground wordplay is often irresistible, sometimes irritating. Perhaps I had better try to give it a rest?

²⁶Ibid.

²⁷Ibid., 57.

²⁸William Empson writes "of the mental sophistication required to use a word which covers its own opposite" giving "restive" as an example: "(a 'restive' horse, for instance is a horse which is restless because it has been resting for too long)" (195).

²⁹For Derrida's reflection on Hamlet's quotation and the political, see his essay "The Time is Out of Joint."

³⁰Marjorie Garber explains that a "useful analogue for the concept of a *ghost* ... can be found in what Jacques Derrida has called the 'logic of the supplement.' The word 'supplement,' in French, means both a substitute and an addition" (19). Cf. Derrida, *Of Grammatology*, 141–64.

Representing Hamlet

Hamlet's first lines in the play all contain what scholars usually declare to be a pun, although, as Royle might be quick to point out, these lines do not exactly constitute a "bubble of fun". It is impossible, for example, to gauge how playful the prince is being here and in what ways Hamlet, as represented, might be thought to be conscious of his punning:

- KING CLAUDIUS But now, my cousin Hamlet, and my son—
 HAMLET A little more than kin and less than kind.
 KING CLAUDIUS How is it that the clouds still hang on you?
 HAMLET Not so, my lord, I am too much i'th' sun. (1.2.64–7)

Hamlet's line plays on the proverb: "The nearer in kin the less in kindness". Even though it is a proverb constructed in the past, however, the phrase also looks forward: traditionally a proverb contains a truth, almost a kind of truism that is supposed to be true in the future. The proverb, though, is rather cynical, and (like all proverbs) begs the question, who is the proverb true for? What is more, Hamlet twists the proverb to mean something different. His line plays on King Claudius's staged generosity, but also the recent marriage of Claudius, his dead father's brother, to his mother Gertrude. Hamlet's lines suggest that Claudius is "A little more than kin" (1.2.65) for his liking, implicitly indicating Hamlet's concern that his mother has had an incestuous marriage that might cut him out of the royal succession. Hamlet says he is "too much i'th' sun" (1.2.67), but the implied pun on the homonym "sun"/son suggests that he does not wish to be recognised as Claudius's son. As de Grazia points out in "*Hamlet*" without Hamlet, it was not really until the nineteenth century that Hamlet's wordplay was identified especially to be symptomatic of a disturbed psychology.³¹ As de Grazia argues, "the ruse of being *non compos mentis* does more than deflect suspicion. It gives Hamlet license to express equivocally what it would have been fatal to express directly: his resentment at having been defrauded of his imperial expectation."³² Hamlet's wordplay can be read on two levels: the play shows how wordplay can be seen as irrational or trivial, but also how it can be perceived to be unsafe or culpable. Wordplay, then, has been seen historically in two lights.³³ On the one hand, wordplay is seen as trivial and innocuous, while on the other it is viewed to represent a challenge to communication and social order.³⁴

³¹de Grazia, 15.

³²Ibid., 175.

³³For a book-length history of the pun, see Redfern. For a recent BBC appraisal of the pun, see Davies.

³⁴Noting "Shakespeare's flamboyant punning, troping and riddling", Terry Eagleton argues that the playwright's "belief in social stability is jeopardized by the very language in which it is articulated" (1). Unfortunately, there is not room here to consider Hamlet's confrontation with the gravediggers where wordplay is viewed as being both cause for macabre laughter and as dangerous to class order: Hamlet complains in relation to the "absolute" gravedigger that "The age is grown so picked that the toe of the peasant comes so near the heel of the courtier he galls his kibe" (5.1.126, 5.1.128–30).

To consider intentions in relation to theatre and the pun is of course to open a can of worms: did they mean what they said? Were they pretending? Were they being ironic, non-serious, or speaking in jest?³⁵ Royle considers the pun in relation to characterisation: “To talk about a character’s punning or quibbling is also a way of conveniently forgetting the fact that the character is, in turn, fundamentally Shakespeare’s verbal creation: wordplay precedes character.”³⁶ Aside from whether Shakespeare was even conscious of some of the puns in his plays, Royle points out that it is hazardous to assume too much about the self-conscious punning of characters.³⁷ What is apparent in the play of words, nevertheless, is that Hamlet’s first lines project a character who has an equivocal or especially troubled relationship with words, and that his character finds complexity, and indeed meaning, through the different ways his language could be read. For those within *Hamlet*, wordplay paradoxically both hinders and allows for representation and communication.

Ghosting and “Différance”

The Ghost haunts Hamlet, but it also haunts the language of the play. We might say that ghostliness is like the meanings that come to bear with wordplay because it is not always easy to tell whether another meaning of a word is present or absent:

HAMLET	Whither wilt thou lead me? Speak. I’ll go no further.
GHOST	Mark me.
HAMLET	I will.
. . . .	
HAMLET	Speak, I am bound to hear.
GHOST	So art thou to revenge when thou shalt hear.
HAMLET	What?
GHOST	I am thy father’s spirit (1.5.1–2, 1.5.6–9)

Hamlet affirms “I will”, and yet for the rest of the play Hamlet struggles with how he “will” mark the Ghost’s words. He is unsure “whither” it will lead him or, even, whether it is best to be led by a ghost at all. He says he will “go no further” but Hamlet recognises that he is “bound to hear” the Ghost’s story of the past. The

³⁵For a consideration of intentions in relation to communication, see Derrida, *Limited Inc*. Although my essay is indebted to this work, unfortunately there is not room to make more explicit links with it here. The exchange between Derrida and John R. Searle might be said to hinge on Derrida’s reading of J. L. Austin’s suggestion that “a performative utterance will, for example, be *in peculiar way* hollow or void if said by an actor on the stage, or if introduced in a poem, or spoken in soliloquy” (cited in Derrida, *Limited Inc*, 16) and Derrida’s response that this “risk [is] rather [language’s] internal and positive condition of possibility” (ibid., 17).

³⁶Royle, *How to Read Shakespeare*, 13–14.

³⁷Nicholas Royle discusses the embarrassment of Freud’s reading of *Hamlet* and “literary psychobiography” (*After Derrida*, 93).

Ghost's rejoinder that Hamlet is also bound to act on his words by "revenge" is met with Hamlet's ambiguous interrogative: "What?" Does Hamlet question what it is he shall hear, or his binding to his father's words? There is, in effect, a double entendre, even a double bind for Hamlet if he wishes to act responsibly. Is Hamlet speaking to the very spirit, essence, of his father or is it just a spirit, shadow, of his father, maybe his father's darker side that still remains behind? The problem of the "spirit" is more complex than a word labelled a "pun" might suggest.

Royle considers the duplicity of ghosts in a reading of *Julius Caesar*. He writes "Double is the ghost, the ghost is always (at least) double".³⁸ Derrida uses the instability of the word "ghost" as a basis for reading the "specters" of Marx. That is, he uses the wordplay around the terms "spirit" and "ghost" in *Hamlet* to host and ghost his thinking on Marx. For Derrida, Marx was "often inspired" by the "experience of the specter" in Shakespeare when he "diagnosed a certain dramaturgy of modern Europe".³⁹ *Specters of Marx* began as a lecture in two sessions for a conference entitled "Wither Marxism?", the second session being on Shakespeare's "official" birthday, April 23.⁴⁰ Derrida draws on the resources of Shakespeare's writing, just as Marx had done, to think through the question of the conference, considering forms of Marx and Marxism as spectres. It is here that I would like to propose that Derrida's *Specters of Marx* offers a brilliant illustration of how we might think with Shakespeare.⁴¹ Furthermore, we can also think with Derrida in order to read Shakespeare with more care and innovation.

Take "Différance": Derrida's neologism might be seen as nothing more than an elaborate pun by his cynical critics, and yet difference with an "a" seems to have a spectral, even spectacular, significance in *Hamlet*. In his essay "Différance", Derrida plays incessantly on the meaning of "différance" to negotiate active, passive, differing and deferring meanings of the word in French, and to show how the written word impinges on speech: "différance" "will refer irreducibly to a written text" (rather like "*Hamlet*" in italics maybe).⁴² To anyone who reads Shakespeare's plays, the written element in the spoken word is usually taken for granted. Most audiences of *Hamlet* know that the play relies, to a certain extent, on a script. Royle writes that "[l]ike the nonpresent remainder or the supplement, difference is the 'concept' of what makes concepts possible".⁴³ The Ghost might, like "différance", be seen as a "nonpresent remainder" throughout the remaining action and language of *Hamlet*. In a similar way to the Ghost's meaning that haunts the later action of the play, the strange plurality of meaning in *Hamlet* relies on the "différance" of each word, the potential for each word to be played against or through another.

³⁸Royle, "The Poet," 54.

³⁹Derrida, *Specters of Marx*, 4–5.

⁴⁰See *ibid.*, xiii.

⁴¹For more on the notion of thinking with Shakespeare, see Lupton.

⁴²Derrida, "Différance," 132.

⁴³Royle, *Jacques Derrida*, 76.

This understanding of wordplay in a broader sense—working across the whole text rather than at just isolated moments—helps us to realise that another problem with the idea of puns in *Hamlet* is that nearly any word might be considered ambiguous. With reference to the Ghost’s “questionable shape” (1.4.24), for example, Molly Mahood suggests that “[q]uestionable means not only ‘that I may question’ but also ‘doubtful, uncertain’, and *shape*, besides being the essential form of something, has commonly in Shakespeare the meaning of a theatrical costume or disguise”.⁴⁴ The significance of the Ghost, and the word “shape”, is “always (at least) double” to use Royle’s phrase. The question of the Ghost’s shape is supplemented on stage by its armour too. The armour gives the spirit a shape which shows and hides the spirit’s nature in a “fair and warlike form” (1.1.45). Warren Montag points out that “the veil reveals only another veil: inside the body of the armor [of the Ghost] is only another body, the inside of the outside is only another outside”.⁴⁵ Inside the helmet is a “face” (1.3.228). Even the Ghost, then, has a kind of body but this spectral body is, for Derrida, like the body of Marx’s texts: Derrida writes that part of the “work of mourning” is to “*identify* the bodily remains”.⁴⁶ Arguably the work of reading both texts and contexts is also a case of “*identifying* the bodily remains” which involves exploring the different meanings surrounding the body of the text, and listening or looking out for the other texts haunting them. Derrida’s “différance”, as the “nonpresent remainder” is a way of comprehending wordplay, but is also like the Ghost’s face, a “veil [that] reveals only another veil”. Words are just a veil, but maybe a partially revealing veil too. In this way, Derrida’s “différance” with an “a” bears a striking resemblance to Hamlet’s Ghost.

In *Specters of Marx*, Derrida used the neologism “hauntology” partly to express the “to be or not to be” ontology of spectres, “Derrida’s coinage for the study of phenomena that bear the spectral traces of what are supposedly dead and gone”.⁴⁷ But the ghostly wordplay of *Hamlet* shows us that there is a hauntology at play in words. We might hope to will into existence the intended meaning of our communication, or we may try to infer the meaning of any given word or sentence from context, but there are always already other supplementary meanings haunting these attempts. To admit that these other meanings are around can be spooky, uncanny, because “the supplement is what neither Nature nor Reason can tolerate”.⁴⁸ This feeling of unnatural or unreasonable extra/loss when it comes to Shakespeare’s and Derrida’s wordplay—a wordplay that is often seen erroneously as *merely* supplementary⁴⁹—has no doubt contributed to the reaction that a dangerous game is being played with language. These writers explore how we are not quite at home with “our” language. Their work

⁴⁴Mahood, 123.

⁴⁵Montag, 79.

⁴⁶Derrida, *Specters of Marx*, 9.

⁴⁷Ibid., 10; Harris, 168.

⁴⁸Derrida, *Of Grammatology*, 148. I am grateful to Chris Müller for bringing this passage to my attention, and for his comments on an earlier draft of my essay.

⁴⁹For a nuanced consideration of “supplementary value, [and] the linguistic extravagancies of neologism” in relation to Shakespeare, see Tudeau-Clayton, 176.

invites us to question “whether it is ever possible to simply say what one thinks, as if one were not already protected and determined by words and conceptions which one cannot own and did not invent.”⁵⁰ If their uncanny writing “borders on being unreadable”, then, this is because their language points out this ghost in the room when we would often rather keep to the straight and narrow notion of communicative discourse.

The “Cambridge Affair”

The issue of communication might be said to be one of Derrida's most pressing concerns, so there is a certain irony to the fact that he has often been accused of being wilfully obscure in his writing.⁵¹ This accusation is not only one that has been voiced by some philosophers, but one that has become part of a certain popular notion of Derrida's writing. For example, while considering the perceived unreadability of his work, a quasi-obituary of Derrida in the *American Spectator* announced:

If Derrida's works are not widely read it is because of a ponderous style that makes them all but unreadable. What in God's name is the man getting at, and why on Earth doesn't he just say it and have done with it?⁵²

The accusations of Derrida's wilful obscurity seem to have come about not so much because people have carefully read an essay or book by Derrida, but because they have not read Derrida's work carefully or not at all (as Derrida bemoaned a number of times). Occasionally, this notion of Derrida's writing being obscure might come about due to the way that his work is presented in new contexts where fresh conflicts, tensions or even new obscurities have come to bear. But much worse, often Derrida is seen to be wilfully obscure simply due to representations such as those in the *American Spectator* and elsewhere in the media. However, Derrida was quick to point out that these media representations have not come out of the blue, but that, at least in one case, they could be traced back to academics: “it is academics, certain academics, who are responsible for these stereotypes, and who pass them on to journalists”.⁵³

Part of the problem that some people have had with Derrida's writing is not only what Derrida has said about language, but the way that he has gone about writing. There seems to be a larger historical and political dimension here which is related to a concern with communication, the crossover between different discourses or disciplines, and the perception of wordplay. Arguments are accused of getting bogged down in language when they challenge the Enlightenment aspiration for clear and

⁵⁰Müller, 160. Müller comments in his reading of Heidegger's style that “Unhomeliness is ... the very essence of language” (149).

⁵¹For Foucault's alleged notion of Derrida's prose style being “obscurantisme terroriste” or even “obscurantisme terroriste” as this alleged allegation was misquoted, see Derrida, *Limited Inc.*, 158–9, n. 12.

⁵²Orlet, n.p.

⁵³Derrida, “*Honoris Causa*,” 401.

distinct ideas by appearing to muddy the waters of crystal-clear communication. To sum up this reaction, you might say that Derrida is accused of being something of an antisocial, nihilistic, punning Hamlet-like antic, a figure that has endangered the articulation and future of philosophical and academic discourse. Perhaps the most famous example of this representation surfaced during the so-called “Cambridge Affair” in 1992. Academics at Cambridge University were considering whether to award Derrida an honorary doctorate while other academics (none of whom were at Cambridge University) took it upon themselves to publish a letter in *The Times* with the heading “Derrida Degree a Question of Honour”. Not just because “this is *also* extremely funny”,⁵⁴ I will quote some of the more serious accusations:

In the eyes of philosophers ... M. Derrida’s work does not meet accepted standards of clarity and rigour.

...

M. Derrida’s career had its roots in the heady days of the 1960s and his writings continue to reveal their origins in that period. Many of them seem to consist in no small part of elaborate jokes and the puns “logical phallusies” and the like, and M. Derrida seems to us to have come close to making a career out of what we regard as translating into the academic sphere tricks and gimmicks similar to those of the Dadaists or of the concrete poets.

...

Many French philosophers see in M. Derrida only cause for silent embarrassment, his antics having contributed significantly to the widespread impression that contemporary French philosophy is little more than an object of ridicule.⁵⁵

The pun “phallusies” was apparently a reaction to Derrida’s neologism “phallogocentrism” to refer to the historical privileging of the masculine in the construction of meaning.⁵⁶ It would not be so pressing to consider this accusation of “logical phallusies” if it was not for the fact that this kind of disparagement is still prevalent, putting off many who might benefit from carefully reading Derrida—and more overtly theoretical or philosophical writing generally—while potentially tarnishing in advance those who write in relation to Derrida.⁵⁷

As Benoit Peeters narrates in relation to the affair, “[o]ver the following weeks, the polemic was widely publicized, in Britain and elsewhere. In order to stigmatize Derrida’s style and thought, a perfectly imaginary formula (‘logical phalluses’ [*sic*]) was attributed to him”.⁵⁸ As the Freudian slip of the typographical error in the quotation in the biography further emphasises, the point of the accusation and the pun on

⁵⁴Ibid., 404.

⁵⁵Smith et al., 420. This letter was first published in *The Times* (London), 9 May 1992 with nineteen signatories.

⁵⁶It is worth noting that while Shakespeare is now often celebrated for his neologisms, similar voices condemn Derrida for his.

⁵⁷An example of the legacies of this letter can be seen in the *American Spectator* obituary that repeated, twelve years later, several of the accusations voiced in the letter, right down to Derrida’s work’s supposed links with Dadaists, “the Dadists [*sic*] with their urinals” (Orlet, n. p.).

⁵⁸Peeters, 447.

phallus/fallacy worked to suggest that Derrida was basically dicking around. This being the case, it is supremely ironic that this is in fact exactly what the *accusers* end up doing with language and scholarly protocol. Derrida was invited to respond in the *Cambridge Review* of 1992 after Cambridge had finally voted to award him the honorary doctorate. His reaction to this pun was to “challenge anyone to find in my writings the expression ‘logical phallusies,’ by which the signatories of this document, in what is a serious and dogmatic abuse of their authority in the press, try to discredit me.”⁵⁹ These academics aimed in effect to ridicule Derrida as someone whose language was not only fraudulent, as the pun connoting fallacies suggests, but to represent him as a trickster, punster or malcontent. The letter argues that “where coherent assertions are being made at all, these are either false or trivial”.⁶⁰ Echoes might be heard here of Royle’s point on the perceived “trivializing effect” associated with puns. In *Hamlet* the prince uses wordplay to perform an “antic disposition” (2.1.173) so that he can say what he likes without being held responsible. Accordingly, the signatories frame Derrida as someone not to be taken seriously, or, in the terms of his “doctor honoris causa” and the heading of the letter, honourably. He is someone who has caused “silent embarrassment” for French philosophers, rather like Hamlet who might be read to embarrass Queen Gertrude with his wordplay and “nightly colour” (1.2.68).⁶¹ In a last dash attempt to ridicule Derrida, the letter suggested that his “[a]cademic status” was dubiously “based on ... semi-intelligible attacks upon the values of reason, truth, and scholarship”.⁶² However, Derrida does not aim for such attacks; rather, as Norris argues, Derrida’s work “effectively challenges the traditional viewpoint that would treat philosophy as somehow belonging to a realm of thought ideally exempt from the vagaries of rhetoric, writing or so called ‘literary’ style.”⁶³ If Derrida had indeed “stretch[ed] the normal forms of academic scholarship beyond recognition” as the letter argued, then this was not to defraud it, but to help give it a future.⁶⁴

“There is [No Pun] Either Good or Bad But Thinking Makes It So” (*Hamlet*, 2.2.244–5)

“There is no such thing as a good pun” remarked Geoffrey H. Hartman while reading Derrida: “Puns are the only thing beyond good and evil”.⁶⁵ All the same, as Hartman

⁵⁹Derrida, “*Honoris Causa*,” 404.

⁶⁰Smith et al., 420.

⁶¹Eagleton writes of Shakespeare’s “deeply embarrassing dilemma” when “his belief in social stability is jeopardized by the very language in which it is articulated” (1).

⁶²Derrida, “*Honoris Causa*,” 420.

⁶³Norris, *Deconstruction*, 147

⁶⁴On the question of writing “in a way that is accessible to the non-specialist reader,” for example, Derrida remarks that “[e]verything possible must be done to come close to such accessibility, but on several conditions: I. *Never totally renounce* the demands proper to the discipline (whose complexity is never natural, nor definitively stabilized). ... What is essential here in my view is never to lose sight of the rigor of the discipline” (“*Honoris Causa*,” 414).

⁶⁵Hartman, 46.

attests, “[e]very pun, in Derrida, is philosophically accountable”.⁶⁶ One of the many ironies of the “Cambridge Affair”, then, was that Derrida was already aware that being perceived as a punster could be punishing. Derrida responded to a certain reaction to his most playful book to date called *GLAS* with a nod to the perceived criminality of punning. The title of Derrida’s introduction to a glossary of this book was “Proverb: ‘He that would pun ...’”, an allusion to the eighteenth-century proverb: “He that pun would pick a pocket”. Derrida remarks that “contrary to the rumour and to what some would like you to believe, in that book there is not one single *pun*.”⁶⁷ Derrida qualifies this proposition to say that *GLAS* does not include puns if

one persists in understanding by this word, as is often done in certain social-ideological situations and to defend certain norms, the free play, the complacent and slightly narcissistic relation to language, the exercise of virtuosity to no profit, without economy of sense or knowledge, without any necessity but that of enjoying one’s mastery over one’s language and the others.⁶⁸

Derrida tries to cast off the idea that he is simply punning in his writing, apparently concerned that readers will then take his words to be merely playful or will lead them to feel distracted by some kind of trivial or redundant wordplay.

Nevertheless, when viewed within the larger context of his work, it can be seen that Derrida’s wider argument is that wordplay is in a sense everywhere, not limited to a word or two. If Derrida acknowledges and announces his non-mastery over his texts, then, this is partly to leave them to the future: it is not so that he can expressly claim limited responsibility for them, but to acknowledge that this play is one of the “consequences of saying that whenever we use a word all of its possible significances come into play”—as Gordon C. F. Bearn attested when he considered inadvertent puns.⁶⁹ The term “pun” or, indeed, “wordplay” may be helpful to isolate what we read to be an intended moment of local verbal dexterity or allusion, but in the absolute this isolation is doomed to failure because any word might be read differently, whether through the word being read ironically, non-seriously, or with other definitions of the word calling to be signified: hence, also, the delight (or distrust) among some when other critics find a textual significance that they did not see at first. In this we can perhaps understand Derrida’s will not to be seen as a writer who puns.

If Derrida’s writing “borders on being unreadable”, then, this is not because the philosopher is deliberately trying to misguide us. On the contrary, it is because he is working to show that all writing “borders on being unreadable”. As Royle attests,

⁶⁶Ibid., 22.

⁶⁷Derrida, “Proverb: ‘He that would pun...’” 17; “pun” is in English in Derrida’s text.

⁶⁸Ibid., 18.

⁶⁹Bearn, 331. Gordon C. F. Bearn comments that, given the possibility of inadvertent puns, “I suppose it is no surprise to discover that if you begin with inadvertent significance, you will end by denying that anyone is master of the language they speak” (334).

Derrida's work consistently draws attention to a notion of the unreadable that is not opposed to readable. "Unreadability", he argues, "does not arrest reading, does not leave it paralyzed in the face of an opaque surface: rather, it starts reading and writing and translation moving again".⁷⁰

His writing often takes the possibility of communication and his reader right to the border, but the risk is in order to point out that when it comes to the unreadability of language we are on the edge already: what makes the failure of communication possible is paradoxically also what makes communication possible. Far from being a nihilistic reading of communication, Derrida's work offers hope and possibility. If Derrida took his *double feeling* (of a nothing left/yet to come) ambivalence in regards to his writing, then, he had a fellow spirit in the hospitable Shakespeare who, despite having a character drown his book, still left enough play in his words and scenes so that his theatre could remain open for readings to come.

Coda: Derrida and the Time of the Political

After describing his political work to promote philosophy teaching in schools, Derrida responded to the question: "You seem to be saying that for the State, philosophy is a dangerous discourse that one must be wary of. What are the reasons for this wariness?" His response helps to reconsider the economies of wordplay in our own time. He answered:

That depends on the state of the State. Political wariness (sometimes shared by a segment of the teaching faculty) toward this or that discourse is not always the essential obstruction. Whatever kind of regime they may have, industrial societies tend, out of concern for profitability, to reduce the share of discourses and formations that have a low productivity (a very difficult evaluation, often erroneous; this is the whole problem today with the "application" of research and the professionalization [we would now say commercialisation] of university education).⁷¹

My concern in this essay with the play of words—or what we might call alternatively the work of words—seems to tie in with this larger question of the productivity and the economy of certain academic research. So, we might see a relation between the notion of a pun as being an "ultimately pointless exhibition of playfulness"⁷² or not doing the work of communication, and the accusation that Derrida's writing is either "false or trivial". No doubt this concern with the economy of words also leads to the frustrated impatience among some when Derrida tries to *coin* his own neologisms. Again, for humanities research, the pressure to deliver quick returns or definite yields might graph onto the notion that Shakespeare and theory is a waste of time or unprofitable.

⁷⁰Royle, *Jacques Derrida*, 131, citing Derrida, "Living On," 116.

⁷¹Derrida, "Unsealing ('the old new language')," 126. See also Derrida, "This Strange Institution Called Literature," on the "economic evaluation" of play and his question: "Why, in wanting at all costs to avoid play, because it could be bad, do we also risk depriving ourselves of 'good' play ...?" (64–5).

⁷²Royle, *How to Read Shakespeare*, 13.

However, the resources that Derrida finds in Shakespeare's plays (his *Works*) suggests that, in turn, those working on Shakespeare should not be so hasty to dismiss Derrida's work. We might allow a little play or ghosting between Derrida and Shakespeare to work—not just to help us read Shakespeare, but to communicate to those outside the field(s) why reading Shakespeare and thinking with Shakespeare is resourceful, why we, like Derrida, “would like to read and write in the space or heritage of Shakespeare”.⁷³ Hélène Cixous seems to be thinking through a Shakespearean legacy when she writes of Derrida:

I said *let's play*, for he will have reminded us that everything is destined to *playing*, there is *some play*, it plays, like the earth on its axis, it is not frozen, fixed, stuck, it slides and this is right away already of the order of the political[,] it reminds us that one cannot *bank on, fix, posit, stabilize, pose a thesis* without a perhaps, an if, an as-if, and then a *but-if / but-yes, a mais-si*—that is a messiah, right away getting mixed up in it.

...

Nota bene right away: Warning. This vision of “we humans” as players played in no way lessens the measure of responsibility. It makes it more difficult to exercise responsibility, but it also makes it more desirable.⁷⁴

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⁷³Derrida, “This Strange Institution Called Literature,” 67.

⁷⁴Cixous, 48.

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