12ACP Schedule 3/9-4/3 and Senior Presentation Instructions

Mon 3/9: Due today are your **Customized Story Outline** (share electronically) and your **Q3**

**Portfolio contract proposal** (checked in person)

Tues 3/10: For today work on portfolio due Fri and Presentation Proposal due Thurs. We’ll do a

few last fiction writing exercises in class.

Thurs 3/12: Due today is your **Presentation Proposal**. Also work on your Portfolio due

tomorrow—you’ll have class time today to work on this as well.

Fri 3/13: Due at the beginning of class is your **Q3 Portfolio**. In-class content TBD.

Mon 3/16: **Presentations:**

Wed 3/18: **Presentations:**

Thurs 3/19: **Presentations:**

Mon 3/23: **Presentations:**

Tues 3/24: No class today due to MCAS + Intervention Scheduling

Wed 3/25: **Presentations:**

Thurs 3/26: **Presentations:**

 \*Also today, as time allows, I’ll explain Q4 responsibilities to those not attending

class in Q4 due to Senior Project. Please let me know by today if that is your plan.

Fri 3/27: **Presentations:**

Tues 3/31: **Presentations:**

Thurs 4/2: **Presentations:**

 (last class of Q3)

(over for Presentation Instructions)

12ACP Senior Presentation

All seniors give a 10-15-minute presentation to their English class towards the end of the school-year. This, along with the Senior Paper, is a culminating experience generations of WHS seniors have shared.

For your topic, you have 3 options:

1. Read aloud a polished piece of writing you’ve completed at some point during this course, and place it in the context of a larger theme or narrative in your life. You can choose a piece of writing from any point in the year, of any genre. You can read either a whole work or excerpts of a longer work. The piece of previous writing you’re incorporating should take no more than a third of your total presentation time (so if your presentation is 15 minutes, no more than 5 for the previous writing; if your presentation is 10 minutes, no more than 3:34). It could be work you’ve already “finished,” but you may choose to revise further before including it in your presentation.

Either the previous piece of writing or the context, or both, should be of great

importance to you—if your subject does not matter to you, then it won’t to your audience, either. Another way of saying this is that there should be conflict, something at stake. Maybe it concerns an area of struggle, past or ongoing—maybe overcome by now, maybe something more difficult now than ever. Without such conflict, speaker and audience will wonder what the purpose is.

Maybe the context you put the piece in has to do with the *theme* of the writing, or maybe it has to do with the *process* of the writing (recall that Stephen King focuses as much on the latter in *On Writing*). If the process piece interests you: What happened to you or changed in you during or after you finished? How and why? How does that *experience* tie into the larger theme or narrative in your life?

1. Select a work of art to present to the class. Choose a work of art that has great value in your life. It could be a painting, a sculpture, a photograph, a film, a work of literature, a piece of music, a work of architecture, a dance; it could even be a physical achievement that has risen to the level of art, such as an outstanding catch in baseball, or a flawless routine on the balance beam. You could also consider any element of nature a work of art if you wish to. As with option 1, be sure to select a piece that allows you to convey some kind of conflict.

In your presentation, you will also have to do the following, though not necessarily in this order: a) Share the work of art with us, through reading it or playing it or showing it to us [not more than 1/3 presentation]; b) Tell us clearly about its value in your life. This may include your “history” with the work of art; c) Give us a close look at the work of art: show us what we, who have not valued it as dearly as you have, should see in it, or hear in it, or know about it; d) Finally, use the work of art to reveal yourself to us, so that the presentation becomes, ultimately, as much about you as it is about the work or art itself.

1. Design your own topic. In the past, I let students talk about whatever they wanted, using any approach. This led to some underprepared, unfocused presentations, but *some* of them were incredible—and only could be due to the assignment’s open-endedness. So, if there’s a topic you’d like to present on that doesn’t fit either of the first two options, let me know—particularly if it’s a topic you believe you *need* to talk about before leaving high school. This option requires a brief conference with me *in advance*, so that we can agree on criteria for evaluation (ie. customized rubric).

While we’ve done a lot of informal reading aloud and discussion, this is the first formal presentation you’ll give. So in the absence of practice, here are some pointers to help you as you prepare:

* Just as in all the *writing* you’ve practiced, concrete language is usually better than abstract, specific better than general, and a scene tends to infuse more life than summary.
* A senior presentation is most memorable when the speaker *reveals* oneself, or articulates a *discovery* both recent and important—taking on a subject in depth and detail that *exceeds* what the audience knows or expects, and, ideally, what the speaker thought the speaker knew before preparing.
* Voice and Pace: correct pronunciation, audible volume, not too fast or slow, effective pauses
* Body Language: occasional eye contact, good posture, avoid distracting habits
* Avoid Fillers (like, um, ah, you know, right, okay)

Your presentation should be carefully planned and prepared. You may refer to notes, but you shouldn’t read directly from your paper or other script—except when reading a previous work or otherwise quoting a source. Sometimes a Smartboard slideshow can help structure and enhance a presentation with an audiovisual component; but, just as often, it distances a speaker from their audience, making the presentation feel impersonal and its subject unimportant. The same can be said of props, demonstrations, or audience interaction. Decide what you believe will work best.

Think of the best way to organize your presentation. If pursuing Option 1, will you read the previous writing first, in the middle, or last? Will you analyze its specifics, or will it stand alongside the rest of your talk with little explicit connection? Or somewhere in between? Consider the importance of clarity, but also of effect. In creative writing, overexplaining what’s jolly-well shown can kill the effect. Strike the right balance.

Presentations will be scheduled **from Mon 3/16 to Thursday 4/2**. Presentation order will be determined by lottery.

**Name Date**

|  |  |  |  |
| --- | --- | --- | --- |
| **Your presentation...** | **Met Expectations** 4 | **Approached Expectations** 3 | **Did Not Yet Meet Expectations** 2 |
| ...revealed something about who you are or what matters to you…contained conflict or something important at stake |  |  |  |
| …used concrete specifics that show, not just general abstractions that tell |  |  |  |
| ..articulated and/or rendered a new discovery or higher realization |  |  |  |
| ...was 10-15minutes long..included the reading of previous work or sharing of work-of-art that itself was not more than a third of the running time |  |  |  |
| ...was delivered effectively\* |  |  |  |
| **Comments**  Time: – **Score \_\_\_\_\_\_ / 20** |

\* Some specifics on delivery mentioned on assignment sheet…

Voice and Pace = pronunciation, volume, not too fast or slow, effective pauses

Body Language = eye contact, posture, avoiding distracting habits

Avoid Fillers (like, um, ah, you know, right, okay)