			•	utput Measure			
In-put/Out-put	_					d by what is produced - "(
				e-produced. The "input er], the "output" is some		(anything) you choose to it the student produces.	use
	Meta-Skills		Bas	ic Comprehension - S	Set 1: Summariz	ring (just using words a	nd phrases)
1. Produce a question that you have. (e.g. What does this part mean?) + varity of question words* / phrases	Produce a brainstorm. 3. Produce an identification of something you can recognize. Identify something.	4. Produce a list of new things you don't understand. 5. Produce a revision to a draft+ground-up rewrite from scratch	1. Produce an identification of the topic. (What is the main topic?)	2. Produce an idea map / idea-web (A flow-chart of the data in the text.) [Usually brainstorm first.]	3. Produce an outline (in linear-list form).	4. Produce a headline/title. (What would a headline or title be for this text?)	5. Produce a Q-A summary. E.g. Who-Where-When-What is happening? Describe the situation in terms of questions. (bullet point / idea map vs. sentence)
* See appendix 1	Sat 2: Evangasing 6 D				Basia Camuaha	nsion - Set 3: Connecti	
1. Produce a	Set 2: Expressing & Pa	araphrasing (usin	5. Produce a	1. Produce a	3. Produce a	nsion - Set 3; Connecti	lons
2. Produce a paraphrase. (Paraphrase one or more key ideas)	3. Produce (a statement of) an idea or argument that is in the text. (Ideas, Positions, Support or Being Against)	4. Produce a debate or dialogue about the text. Outline and write a debate between two characters.	data- representation: a framework, equation, chart , system, or pattern.Show us the pattern you see.	connection to a related field. 2. Produce a connection to recent news. How does this text connect to recent events?	connection to an unrelated field (interdisciplinar y). How does this connect to unrelated fields?	4. Produce a connection to daily life: social/cultural/economi c impact. What are the bigger-picture consequences, outcomes and implications?	5. Produce a statement about a future follow-up to this text. Where can this discussion or process go next? (a connection to the future)
		Pasia Cama	rahamaian Cat	Cuitian Thinking / F	valuation / Val	_	
1 Drad	2. Droduce (e			Critical Thinking / E	6. Produce (a sta		7 Produce co
1. Produce an (identification of the) agenda, purpose, subtext, and bias of the text and author.	2. Produce (a identification of) the quality of data, including clarity and errors. e.g. True Premises. "This section is not clear."	3. Produce (a statement on) omissions of important data and relevance of what is included.	4. Produce (an identification of) good or poor quality of the argument. e.g. Sound, Cogent, Valid	5. Produce an overall characteriz- ation of the text, argument, or position (yes/no, good/bad, agree/disagree)	relevance and implications of the overall text and main ideas and topics. (e.g. "I disagree, but the topic is relevant to" or "Technically I agree with the statement, but it and the topic are irrelevant.")E.g. Red Herrings, System ID, Value vs. Disturance		7. Produce an identification of what is valued/valuable. (Optional: What is the desired outcome? What is the desired course of action?)
Modes/Forms	of Expression & Comm	unication 1: A.tr	ansfer between	B.in-combination		Modes/Forms	2
1. Produce an essay or Standard Format Report (titles, sections, etc.)	2. Verbal/audio/ audial/aural 3. physical/tactile 4. visual/picture 5. Model, Framework, or Symbolic- Equation 6. raw (survey) data	7. Produce a figure: chart, graph, & table. 8. Produce a debate/argume nt (one or more sides).		9. Produce a Panel Discussion / Conversation / Meeting / Q&A session.(A) Participate(B) Moderate/MC	10. Produce a new text of a different type using the same data (essay- debate - flowchart- story)	11. Produce a proposal, offer, or plan (with step by step instructions / agenda). 12. Produce a schedule + prioritizing, valuation	13. Produce a critique, criticism, or suggestion: To(A) make a change (B) accept/reject, or start/stop.
Mod	des/Forms 3: More For	ms. Produce a(n)	 	Modes/Forms 4: Pro	duce a(n) [Ci	reative, Subtle & Cultu	ral. Artistic1
14. Email or Letter	16. a textbook explaining the material 17. a plan of instruction (lessons)	18. Hypothesis to test 19. Thesis to support/ explain / fail to disprove	19. vote/ election/ plebiscite 20. underlying code/script	21. Picture /	22. Song	24. Dance	26. Sculpture, Architecture, Landscaping, Flower-Arranging, Interior- Decoration, Design, Clothing/Costume-Design
·	, , ,	·		-			-
	tills: Produce a(n)(F	or emails, essays 	, paragraphs, ted	chnical reports, pres	entations, lectu 	res, events, etc.)	Product / Service
1. Introduce / Open (main part, sub-part,self) * 2.Body: ideas+ supporting points	3. Conclude (sub-topics, main sections) * 4. Transition (sub -topics, main sections) *	5 O&A: 5 1 # Pi	Proper delivory form: - voice: volume, intonation, speed (clear) - body language: posture, arms-hands - eyes: eye contact, not read		Produce quesions and answers about specific types of significance*	Produce slides, props, or aids, for a presentation. e.g. file.ppt (multi-media) + figures-charts-graphs- data-tables	Produce a (final/complete) product (good or servic)
	of intro, conclusion, Q&A, and types of		-,: e, e contac	.,			
	Group & System SI	kills (Done hv Gr	oups of Particina	nts) (using models)	0. Do any other	benchmark with a gro	up.
1. Teach or explain to another member in a group. (Produce the service of instruction.)		3. Assemble from parts. ([Re]Produce the text/model as assembled from parts.)	4. Produce a change: Modify or change + by changing the underlying framework	5. Identify and Repair a defect in the text/model. (Produce a repaired text/model.)	6. Succession & Transition: Produce something smoothly across a transition in: 1. roles 2. target goal 3. schedule 4. materials/media/content 5. whole groups of people who are doing the project 6. code/law/procedure 7. policy		7. Produce (an identification of) biases or distortions: E.g. biases caused by a model or method that interferes with a groups' perception or communication.
			Functions, Ope	rations & System Pat	terns		
Yes/No Wait/Respond	And/Or/Neither/both logical: NOR, NAND +not, if, while, etc. if, then, because;	"generalized recombination of model-elements"	confirm / fail to	identify stage in development process (R&D	Choice: - create situation - ask for	- quanitizing - basal vs. distal - scale	catagory of type of system
(sink/source) Direct/Indirect	causality/correlation probability / frequency	(Transferable/ Transference)	disprove/fail to disprove	pyramid, ~sci method)	- make a (e.g. request, offer, accept, refuse)	- phyletics - cross-type	disturbance regimes
Notes:	2 3 4 5 6 7 8 These production-goals are neither dependent on nor achieved by having a vast knowledge of grammar and vocabulary. Often tasks do lend themselves to one or more rudimentary sets of words or methods. (e.g. "How about" is enormously flexible.) There is no clear general (context free) "level-system" or "hierarchy," outside of a given a specific context or application. This set of tasks overlaps, if not in a simply-organized way, with "areas of learning," "parts of understanding" & "types of learners." This framework assumes that there is no (or tests if there is) automatic transference of skill between any areas. "General" "understanding" is not utomatic. To start out: Which skills should be done? Out of those, which can't the students do? Out of those, in what sequence do you do them?						
	7. These are whole areas of real life task performance, without getting into the philosophical and semantic problems of not knowing what is happening inside those wholes. The focus is on whether a person can do these things or not. 8. The term "critical thinking" often involves many unintended ambiguities and problematic assumptions and definitions. The above criteria neither confront nor deny problems with understanding mind, consciousness, and thought - for example our inability to demonstrate that they exist at all. 9. This can be used to agree on, or frame, school standards: e.g. A school cannot graduate a student who cannot produce (however poorly) all of these outputs. "What can they do?": However much litanies of miscellany may assist performance, no quantity or quality of miscellany can replace output.						