



INDIVIDUALISIERUNG DES UNTERRICHTS SEK II- LERAUFGABEN UND DREHTÜR AM KFG

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individuell!



„Wir wollen schülerorientiert und praxisbezogen unterrichten, **Leistung fordern**, nach Neigung und **Begabung individuell fördern** sowie die Schülerinnen und Schüler in **ihrer Potenzialentfaltung im Sinne eines mehrdimensionalen Begabungsbegriffs** unterstützen.“

Auszug Leitbild Kaiserin-Friedrich-Gymnasium



INDIVIDUALISIERUNG UND POTENZIALENTFALTUNG AM KAISERIN-FRIEDRICH-GYMNASIUM (ÜBERBLICK)

Unterricht

Schule

Beratung

Kooperation

Netzwerke

Arbeit mit (komplexen) Lernaufgaben im Rahmen eines phasenweise selbstorganisierten Lernens in vielen Fächern	Schwerpunkte mit Profilklassen MINT und Bilingual und damit einhergehender besonderer Förderung entsprechender Interessen, Begabungen und Potentialen	Beratungskonzept mit jahrgangs- und gruppenspezifischen Angeboten zur individuellen Potentialentfaltung	Fachunabhängige Kooperation mit der Schülerakademie, der Uni Frankfurt und der Kirmser Stiftung zur Begabungsförderung	Bad Homburger Projektschulgruppe zur Durchführung begabungsförderlicher Projekte und Angebote z.B. Poetry Slam, MINT Nachmittage 4/5
Offene, problemorientierte Aufgabenformate in den MINT-Fächern und Betreuung eines Mathe-Cafés	Drehtürmodell für Oberstufenschüler im MINT-Bereich zur Vorbereitung von Wettbewerben (z.B. Jugend forscht, CanSat, Robotics)	Feste Sprechstunden der ausgebildeten Beratungslehrkräfte (PSI-Theorie, mBET, ZRM)	Kooperationen zur Begabungsförderung in den Sprachen z.B. English Theatre, Lesungen und Lesescouts	Bundesweites Netzwerk zur Weiterentwicklung kompetenzorientierter Aufgabenformate für den Regelunterricht unter der Betreuung der Uni Potsdam
Digitale Drehtür als Ergänzung des Regelunterrichts in der E-Phase mit der Möglichkeit phasenweise den Unterricht zu verlassen	Vielzahl an Enrichment-Angeboten in Formen von wöchentlichen AGs, Work-shops z.B. Poetry Slam/ Journalismus und Projekten (z.B. diverse Kunst-Projekte)	Schulinternes ZRM-Konzept (Zürcher-Ressourcenmodell) für die E-Phase zum Selbstmanagement-Training	Kooperationen zur Begabungsförderung in den Gesellschaftswissenschaften z.B. Jura und Wirtschaftswissenschaften	Hessenweites Netzwerk zur Koordination einer begabungsförderlichen Schulentwicklung (KFG als eine von 15 Multiplikator-schulen hessenweit)
Wissensboxen und ergänzendes Material zur weiteren Differenzierung im Unterricht	Wettbewerbsteilnahmen im MINT-Bereich, Fremdsprachenwettbewerbe, Jugend debattiert, Entrepreneurs of Tomorrow etc.	Lern- und Potentialberatung als fester Bestandteil der Projektwoche am KFG	Kooperationen im künstlerischen und sportlichen Bereich, z.B. mit dem Sinclair Haus und Jugend trainiert für Olympia	Hessenweites Netzwerk mit zahlreichen Transferschulen, an die begabungsförderliche Konzepte weitergegeben werden
Einbettung von Enrichment-Angeboten in den Unterricht	Koordination, konzeptuelle Entwicklung und Durchführung der LemaS-Angebote durch ein festes LemaS-Team	Arbeit mit Lerncoaching-Strategien/-materialien nach Hanna Hardeland	Zahlreiche Kooperationen zur Begabungsförderung im MINT-Bereich, z.B. CanSat	HiBB-Regionalnetzwerk Schulamt HTK/ Wetteraukreis mit Schulen des Gütesiegels Hochbegabung

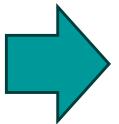


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1. INDIVIDUALISIERUNG IM UNTERRICHT

- Komplexe Aufgaben (Hallet, Schwanewedel et al.)
- Individualisierende Lernarrangements (Heiniger)
- Lernaufgaben (Müller – Beatenberg)
- Deeper Learning (Sliwka, Klopsch)
- SOL (Hardeland u.a.)
- ...



Personalisierung
vs. Individualisierung

Personalisierung	Individualisierung
Lernende erhalten je eigene, auf sie zugeschnittene Aufgaben	Alle Lernenden erhalten die gleichen Aufgaben
Lernziel ist individuell vereinbart	Lernziel ist für alle gleich



2. INDIVIDUALISIERUNG DURCH KOMPLEXE AUFGABENFORMATE

Was heißt “KOMPLEX”?

Komplex wird eine Aufgabe durch die Orientierung an realen Situationen und durch die Einbettung/Verknüpfung einer Vielzahl von Fähigkeiten und Fertigkeiten, die zur Lösung dieser Aufgabe nötig sind.

- ✓ Sie verlangt von den Lernenden immer ein hohes Maß an Selbstorganisation von der Planung und Durchführung der einzelnen Arbeitsschritte, der inhaltliche Differenziertheit und der finale Ausgestaltung (inkl. Design) des Zielproduktes
- ✓ In der Folge kann sie hinsichtlich der Ausdifferenzierung, inhaltlichen Präzision und Komplexität unterschiedlich ausgestaltet sein – je nach Fähigkeiten des einzelnen Schülers.
- ✓ Komplexe Aufgaben sind Problemlöseaufgaben

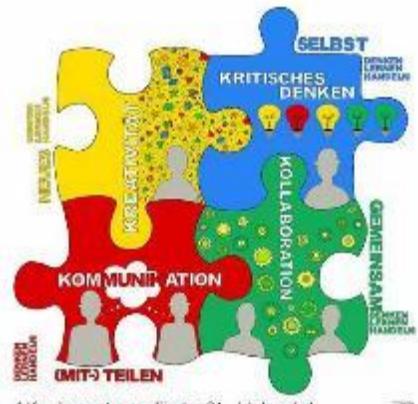
→ Komplex **heißt nicht** besonders aufwändig

2. INDIVIDUALISIERUNG DURCH KOMPLEXE AUFGABENFORMATE

- ✓ Natürliche Differenzierung
- ✓ Verdeckte oder unterbewertete Begabungen
- ✓ 21st century skills – 4Ks
- ✓ Individuelle Problemlösungen
- ✓ Offenheit im Prozess
- ✓ Nachhaltige Lernprozesse
- ✓ Im Zentrum: die Lernenden und ihr Lernen

Lebensweltbezogene, komplexe Aufgabe

- Ziele
- Lernarrangements
- gezielter Input
- Problemlöseauftrag
- Lerndiskurse
- Aushandlungen
- Lerneraktion
- Interaktion



4 Kompetenzen für das 21. Jahrhundert



2. INDIVIDUALISIERUNG DURCH KOMPLEXE AUFGABENFORMATE

Schlussfolgerung:

- Komplexe Aufgaben zeichnen sich durch
 - eine Orientierung an lebensweltlichen Situationen und Herausforderungen,
 - die Kombination individueller und kooperativer Arbeitsprozesse,
 - die Offenheit der Arbeitsergebnisse-/prozesses im Rahmen eines definierten Produktziels aus.
- Sie ermöglichen den Schülerinnen und Schülern strukturierte und unterstützte, zugleich aber individuelle Wege der Problemlösung und Bearbeitung in enger Abstimmung mit den Inhalten des KCGO
- Unterstützungsangebote (scaffolding) helfen dabei die individuellen Potenziale zu aktivieren und einzusetzen



Alle Lernenden werden durch das Aufgabenformat inkl. Unterstützungsangeboten gleichermaßen gefördert – sowohl die Leistungsstarken als auch die Leistungsschwachen



3.1 DIE KOMPLEXE AUFGABE IN DER PRAXIS – BEST PRACTICE BEISPIEL ENGLISCH Q2 GK/LK

“Those who cannot remember the past are condemned to repeat it...”

—George Santayana

Objective:

Explore primary and secondary sources and create a series of fictional journal entries that share information about the time of the British Empire (e.g. colonial life, experiences) or deal with the postcolonial past, and indicate how it affected the life of a specific person of your age living at that time.

Bezug Kerncurriculum

EN GK/LK Q2 British Empire, post-colonial experience

Verfügbare Stunden

6 Doppelstunden (durchgeführt im Q2 LK Englisch)

Materialien und Medien

Materialien zum British Empire (z.B. geschichtliche Aspekte, Erfahrungen, weiteres Hintergrundwissen), How to create a historic journal, Elemente des Storytellings, How to work with Bookcreator, App Bookcreator (Ipads), Scaffolding: verfügbare historische Journals

3.1 DIE KOMPLEXE AUFGABE IN DER PRAXIS – BEST PRACTICE BEISPIEL ENGLISCH Q2 GK/LK

EN Q2 LK

I-Pad-Project – Creating a Historical Journal

"Those who cannot remember the past are condemned to repeat it..."

—George Santayana

While we do need to know and remember facts about the past, we more importantly need to think deeply about how events, circumstances, culture, and leaders in the past affect the lives of human beings.

Objective:

Explore primary and secondary sources and create a series of fictional journal entries that share information about the time of the British Empire (e.g. colonial life, experiences) or deal with the postcolonial past, and indicate how it affected the lives of a specific person living during that time.

 Tick ✓

For preparation, please work on the following exercises and tick the box when you've finished.

1. Choosing a topic

- Do some brainstorming in class and make a list of possible topics that you can write about and identify with
 - You can also have a focus on social, ethical or political developments depending on your interest

Useful material:

British Empire and Commonwealth
Station Work
Postcolonial Experience

**2. Decide on one focus and choose a specific character**

- Think about the different perspectives of people affected. Choose a specific person, or create a fictional character you can use, to share a first-person perspective of that time.
- Do some more research on your event, country or group of people you have chosen concerning circumstances, challenges and facts

Useful material:

- internet research

**3. Plan your character analysis**

- Create a list of character traits for this person and create a character analysis focusing on the events you are studying.
- You can start with the 5 W's (who, what, when, where and how), but you should also brainstorm ideas and research information that supports your analysis of:
 - The character's actions in response to the outcome an event.
 - The character's emotional state during this time of oppression.
 - Effects of the character's behaviour on other individuals (family, friends, community members, etc.) during this time.
 - The character's fears of what might happen if things do not go according to plan.

Useful material:

- List of character traits
- How to develop a character

**4. Plan your text and write your first draft**

- First of all get an overview on how to write a historic journal. Make sure you are aware of the difference between a journal and a diary entry.
- Get familiar with the App Bookcreator. Make sure you know its features to be able to use it adequately.
- Create outlines and rough drafts that include:
 - At least three events that take place during this time period,
 - Vivid descriptions each of these events,
 - Narration of these events from the perspective of their character,

Useful material:

- YouTube video: How to use Bookcreator
- scaffolding: historical journals
<https://diaryfile.com/>
<http://www.pikle.co.uk>
<https://docsouth.unc.edu/fpn/texts.html>
- Fact File: How to write a historic journal

Q2 EN LK

Complex task - How to write a journal

Keeping a journal allows you to record what's happening in your life and to work through your thoughts and feelings. Sometimes, you might write a journal for school to help you deepen your understanding of what you're studying. Fortunately, writing a journal entry is a simple process. First, choose a topic to write about, like what's happening in your life. Then, write an opening for your entry and express your thoughts.

**1. Choosing a topic**

Write about what's going on in your life. This includes things like the activities you're doing, events that happen, and accomplishments you make. Use your journal to record what your life is like right now so you can look back on it later.

For instance, you might write about something funny that happened at lunch, scoring the winning goal in a soccer game, or a fight you had with your friend. The events can be positive or negative.

2. Explore your emotions

Write about what you're going through, how you feel, and what you hope will happen in the future. Let your journal be an emotional release for you so that you can deal with your emotions better.

3. Include location and time

While this is optional, it can help you remember what was happening at the time you wrote each entry. This is a big help if you plan to read over your journal in the future. Record the location and time under your date or at the start of the journal entry itself.

For instance, you might write "Good Decks Coffee House," "School," "Park," or "My bedroom" for your location. For the time, you could write the actual time, such as "12:25 p.m.," or the time of day, like "Early morning."

4. Use "I" to write your journal in the first person

If you're writing about your thoughts, experiences, and emotions, so don't worry about putting them in third person. It's okay to write your journal entries using the pronoun "I" unless you just prefer not to do so.

For instance, you'd write, "I went to lunch with Sam today," not, "Amy had lunch with Sam today."

5. Organize your thoughts to make them coherent

A journal entry doesn't need to be as organized as an essay, even if it's for school. However, it should be possible to follow your train of thought. Use complete sentences to express your thoughts, and start a new paragraph when you switch to a new idea.

- If you're telling a story, try to follow a narrative structure to give it a beginning, middle, and end.
- Read over your journal entry before you submit it to check that it makes sense.

3.1 DIE KOMPLEXE AUFGABE IN DER PRAXIS – BEST PRACTICE BEISPIEL ENGLISCH Q2 GK LK

28 of January 1811.

Today is really not my day. First I woke up to my dog barking as loud as one could imagine. Then my maid burned my bread and to make it even worse I got the news. They told me like it was nothing. I cannot believe them how could they do this to me?

Why can't I stay here in our big mansion with all of my toys and maids instead of going to some rural place in the middle of nowhere.

Of course the thought of running away has crossed my mind but that wouldn't do me any good either. So I don't have another option but to start packing my bags. My whole life is just a few bags.

I don't understand why we have to leave. My mother says it's because my father is going to be the governor there and has to play an important role for our country but I don't really know what he has to do that is so important that we must leave our whole life here and start a new life on this tiny island in the middle of some ocean.

We're on our way to the Harbour now. This has been the worst day of my life. I could not say goodbye to anyone. The maids just barged into my room, packed my stuff and then dragged me to the carriage – Probably the last one I will be seeing in this life time.

It is a rough route and the carriage is shaking a lot. We started in the morning and now it's dark and cold. It is even raining. I decided to never talk to my horrible parents again. So they realize what they did to me and how wrong it is.



The temperatures are rising from day to day. Yesterday the worst thing ever happened to me. I went to my room and my chocolate had melted while I was gone. My whole day was ruined because of that. My father tried to calm me down with promising me to take me to his plantation. But honestly what am I supposed to do there?

All these people living here are just weird. They don't wear suits to work, all they have is worn out clothing and no shoes. I can not understand how they can be so happy. All they do is work.

I wish I could just go home. I miss my friends, my toys and my big house. My sister has already found a million friends. She loves it here. She told me to get out of my head and socialise as well. But I have enough friends. Just in England.



6. June 1811

Like we promised, I walked at my house after having lunch. I was so nervous to meet Louis because it is the first time I am completely alone with him. He said he will take me to a nice place.

When he arrived I was not sure how to talk to him so we were quiet on the way to the place. When I saw it my mouth fell open and I ran happily towards the clearing to lay down next to me and closed his eyes. I told him that I am sad because I miss England. The tea I drank today was miserable! When I asked him if he also drinks tea every day he just looked at me confused because he does not know what tea is. I was shocked how little he knows about life.

Then I told him how my life was in England. My butler wakes me up at ten o'clock and brings me breakfast in bed. After that I get dressed by my maids. I even told him how annoyed I am that the maids keep on choosing clothes I do not like to wear. Louis listened carefully but was still shocked how different our lives were. I am confused how he does not know anything about butlers or maids.

I told him about my big house, my school and my friends. He seemed a little bit jealous but I just kept talking about my perfect life in England. I drew a picture of my dog with sticks on the ground and he asked me what I can do with him. He explained to me that they use animals to help them with work but not to play with them like I do with my dog. The conversation went on like this until it was late. We said we will meet up every day now at this place and he promised me that the place is even prettier in the evening.



16. July 1811

I had been waiting for a few minutes and Louis still wasn't here. This has never happened before and I'm starting to get a bit concerned.

I was contemplating about leaving as I heard some noises in a bush. « Louis is that you? » I asked, I did not get an answer so I decided to approach the area where I heard the sounds coming from.

As I got closer to the bush I heard small sobs from someone. I was about to leave as I recognized Louis' voice, so I decided to look behind the bush. I saw him crouching down and silently crying into his hands.

« Louis what's wrong? What happened to you? » I asked him. He flinched as he heard my voice and told me he was fine and I did not have to worry, without turning around to look at me. He was clearly not fine as I could tell by his cries, so I walked around the bush to comfort him and ask him to rely on me a bit more and tell me what was happening.

« Oh my lord! » I exclaimed as I saw his face. He had an incredible amount of cuts and bruises on his face and a huge black eye.

« Who on earth did this to you, Louis? » I asked him still shocked by seeing the state he was in; « You wouldn't believe me even if I told you », he replied while silently continuing to sob.

Louis, you're the best friend I ever had, of course I'm going to believe your word over anyone else, I assured him.

He seemed to be contemplating whether to tell me the truth or not; « Your father? », he whispered, « Excuse me? » I was hoping that I misheard him, or you're saying my honorable father beat you up? » I could not believe what he was saying, « I told you, you weren't going to believe me », he half whispered, half sobbed.

« I'm really trying to believe you, Louis. But I don't see any reason as to why my father should waste his precious time on you, he has way better things to do than bother someone like you. I listened to your story about your father and comforted you, and now you're insulting mine? How does that make any sense? » I was utterly confused and did not know what to believe anymore. Because I knew my father is no violent man.



3.1 DIE KOMPLEXE AUFGABE IN DER PRAXIS – BEST PRACTICE BEISPIEL POLITIK UND WIRTSCHAFT Q3

“Peace is more than just an absence of war. True peace is justice, true peace is freedom and true peace dictates the recognition of human rights.”

- Ronald Reagan -

Objective:

Produce a documentary-style video (10-15 minutes) that presents a comprehensive analysis of an international conflict. This video should blend historical context, conflict analysis, and conflict resolution approaches (e.g. UN resolutions), while incorporating multimedia elements such as interviews, historical footage, maps, and data visualizations.

Bezug Kerncurriculum: Q3 Internationale Beziehungen und Internationale Konflikte

Verfügbare Stunden: 5 Doppelstunden (durchgeführt im GK bilingual)

Materialien und Medien: Materialien zu: failed states, asymmetrical warfare, definitions of peace, civilizational hexagon, How to analyze an international conflict, quality criteria feedback, How to produce a documentary-style video- step by step approach

3.1 DIE KOMPLEXE AUFGABE IN DER PRAXIS – BEST PRACTICE BEISPIEL POLITIK UND WIRTSCHAFT Q3

Pol.&Eco. Q3 International Relations A Conflict Analysis Smi

"Peace is more than just an absence of war. True peace is justice, true peace is freedom and true peace dictates the recognition of human rights."

—Ronald Reagan (US President 1981-1989) —

Objective:

Your task (group size 2-3) is to produce a documentary-style video (10-15 minutes) that presents a comprehensive analysis of a selected international conflict. This video should blend historical context, conflict analysis, and conflict resolution approaches (e.g. UN resolutions), while incorporating multimedia elements such as interviews, historical footage, maps, and data visualizations. The documentary should be engaging, informative, and grounded in independent research.



For preparation, please work on the following exercises and tick the box when you've finished.

Tick

1. Choose a conflict and collect first ideas

- get together in small groups of 2-3
- select one member of your group who will organise the group process (e.g. cares about the deadlines, assigns to-dos etc.)
- get an idea of your final product (documentary)/ scaffolding
- Choose an international conflict from the list. You should consult at least 8 academic sources (books, peer-reviewed articles, credible news reports, etc.). Your video should highlight:
 - The conflict parties.
 - The historical and political context.
 - Main causes of the conflict.
 - Conflict dynamics and key developments over time.
 - Measures for conflict resolution (diplomatic, economic, military approaches).
 - The role of international organizations (e.g., UN, EU) and legal considerations (e.g. International Court of Justice)
- collect your ideas in a mind map

Useful material:
- scaffolding how to create a documentary-style video



2. Do some additional research on the current status of your conflict

- each member of your group should do additional research
- use respectable sources. Newspapers, magazines, institutions that are well-known and sold/read a lot. A private blog post is not enough.
- Examine the material carefully. Make sure that you save your findings and the results of your group work and research in intermediate steps.

Reliable sources:

- The Economist
- The Guardian
- The New York Times
- The Washington Post
- The Council of Foreign Relations

3. Create a Script Outline

Develop a clear structure for your documentary. This outline will serve as the basis for your final video and should include:

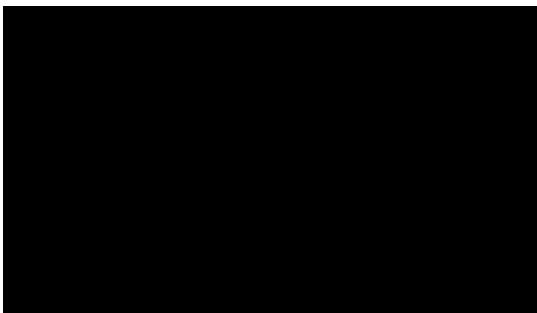
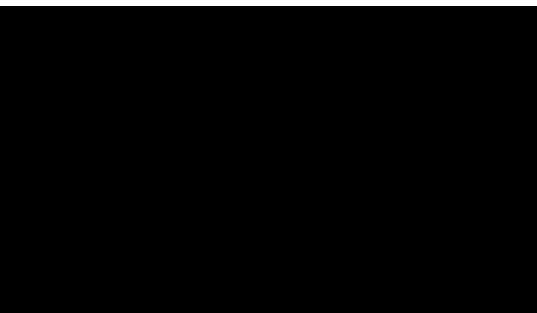
- a. Introduction (brief overview of the conflict, hook to engage the viewer).
- b. Background Information (historical context, main actors).
- c. Conflict Analysis (main causes, timeline of key events, dynamics).

Useful material:

- how to create a video style documentary



d. Conflict Resolution Efforts (solutions attempted, their effectiveness, role of international organizations).	
e. Conclusion (summary, current status, future outlook)	
4. Peer-Feedback	Useful material: - quality criteria
5. Produce your video (at home) <ul style="list-style-type: none"> • Length: 10-15 minutes (\pm 1 minute). • Video Format: .mp4 or .mov with a resolution of 1080p. • Narration/Voice-over: Ensure clear audio, well-paced and engaging delivery. • Editing: Professional editing using video software (e.g., Adobe Premiere, iMovie). The final product should be polished with smooth transitions and clear visuals. 	
6. Reflection paper	
<ul style="list-style-type: none"> • Along with the video, submit a 1-2 page reflection explaining: <ul style="list-style-type: none"> ◦ Why you chose specific footage, maps, interviews, and how they contribute to the analysis. ◦ Challenges faced in the production process. ◦ Personal takeaways from the project → Critical reflection (reflection on how your views on international law, human rights, or peacebuilding changed as you researched the conflict). 	



3.2 MÖGLICHKEITEN IN DER BEWERTUNG

- Bewertungsmöglichkeiten über ein **Bewertungs raster**, das die unterschiedlichen Kompetenzen und Fertigkeiten widerspiegelt und sowohl inhaltliche als auch sprachliche und methodische Kriterien beinhaltet
- Möglichkeit die komplexe Aufgabe als Klausurersatzleistung zu werten

Beispiel: Video-style documentary + reflection paper

- Lernende erhalten im Vorhinein bereits “quality criteria” für das Peer-to-Peer-Feedback (z.B. Inhaltliche Tiefe und Differenziertheit, fachliche Korrektheit, technische Qualität, Kreativität in der Umsetzung, kritische Reflektion im reflection paper etc.)

International Conflict & International Relations						Pol. & Econ. Q3 Schmitt																																				
Peer-to-Peer Feedback – Conflict Analysis (Script Outline)																																										
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<table border="1"> <thead> <tr> <th>content / substance / quality</th> <th>++</th> <th>+</th> <th>✓</th> <th>-</th> <th>-</th> </tr> </thead> <tbody> <tr> <td>contents / structure</td> <td>logical, precise systematic, consistent</td> <td></td> <td></td> <td></td> <td>incoherent illogical, imprecise</td> </tr> <tr> <td>quality</td> <td>essential information and contexts</td> <td></td> <td></td> <td></td> <td>not providing any substance, incoherent</td> </tr> <tr> <td>quantity</td> <td>appropriate</td> <td></td> <td></td> <td></td> <td>presentation is too short/ too long too many/ too little information</td> </tr> <tr> <td>expertise</td> <td>convincing knowledge, questions are answered correctly and flexible, competent answers</td> <td></td> <td></td> <td></td> <td>is put off by questions from the listeners, insecure, obvious mistakes or lack of knowledge</td> </tr> <tr> <td>selection / sources material / references</td> <td>informative, appealing, functional</td> <td></td> <td></td> <td></td> <td>not informative, confusing, unclear,</td> </tr> </tbody> </table>						content / substance / quality	++	+	✓	-	-	contents / structure	logical, precise systematic, consistent				incoherent illogical, imprecise	quality	essential information and contexts				not providing any substance, incoherent	quantity	appropriate				presentation is too short/ too long too many/ too little information	expertise	convincing knowledge, questions are answered correctly and flexible, competent answers				is put off by questions from the listeners, insecure, obvious mistakes or lack of knowledge	selection / sources material / references	informative, appealing, functional				not informative, confusing, unclear,	
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<table border="1"> <thead> <tr> <th>Language/ Bilingual Terminology</th> <th>++</th> <th>+</th> <th>✓</th> <th>-</th> <th>-</th> </tr> </thead> <tbody> <tr> <td>fluency</td> <td>coherent sentences, meaningful breaks</td> <td></td> <td></td> <td></td> <td>incoherent, stagnant incoherent sentences</td> </tr> <tr> <td>expression</td> <td>varied, sophisticated</td> <td></td> <td></td> <td></td> <td>no variety of words, not sophisticated, unclear</td> </tr> <tr> <td>language accuracy, choice of words</td> <td>correct use, esp. in bilingual perspective</td> <td></td> <td></td> <td></td> <td>non-existent; many mistakes are made</td> </tr> <tr> <td>terminology</td> <td>necessary bilingual terminology is explained</td> <td></td> <td></td> <td></td> <td>no bilingual terminology used; unknown important terms are not explained</td> </tr> </tbody> </table>						Language/ Bilingual Terminology	++	+	✓	-	-	fluency	coherent sentences, meaningful breaks				incoherent, stagnant incoherent sentences	expression	varied, sophisticated				no variety of words, not sophisticated, unclear	language accuracy, choice of words	correct use, esp. in bilingual perspective				non-existent; many mistakes are made	terminology	necessary bilingual terminology is explained				no bilingual terminology used; unknown important terms are not explained							
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<p>We like about your script outline...</p>																																										
<p>We think you have to improve...</p>																																										



3.2 MÖGLICHKEITEN IN DER BEWERTUNG

Assessment Rubric: Documentary-Style Video Assignment						
Criteria	Excellent	Very Good	Good	Satisfactory	Needs Improvement	Unsatisfactory
Research & Content	Demonstrates independent research, integrating at least 8 academic sources. Presents an in-depth analysis of all conflict aspects with nuanced understanding.	Shows thorough research using at least 8 sources, effectively covering most conflict aspects, though some details may lack depth or clarity.	Uses adequate research with 6-7 sources; addresses most conflict aspects but may miss some depth or key information.	Relies on minimal research (4-5 sources), providing basic information about the conflict. Some key aspects are underdeveloped.	Insufficient research (2-3 sources); covers few aspects of the conflict, with significant information gaps or inaccuracies.	Lacks evidence of research or uses 0-1 sources. Fails to cover essential aspects of the conflict. Contains major factual errors.
Script & Structure	Script outline is detailed and well-organized, guiding the video's flow effectively. Clear, logical structure throughout the script.	Script outline is clear and mostly follows a logical structure. A few sections may be slightly disorganized but overall flow is good.	Basic script outline provided; some sections may lack clarity or flow, making the structure less effective.	Script outline is unclear in parts, with sections that lack connection or consistency in flow.	Script outline is poorly organized; many sections do not follow a logical order, causing confusion in the narrative.	No script outline submitted or the structure is chaotic, making the content difficult to follow.
Use of Multimedia	Excellent use of multimedia to enhance understanding. All elements are relevant, properly cited, and professionally integrated.	Very good use of multimedia, with most elements enhancing understanding. Minor issues with relevance, citation, or integration.	Adequate use of multimedia; some elements may not significantly contribute to understanding or may lack proper citation.	Limited use of multimedia, with elements that are sometimes irrelevant, distracting, or poorly integrated.	Multimedia elements are poorly chosen, distracting, or lack proper citation. Do not significantly contribute to understanding.	Little to no use of multimedia, or elements used are irrelevant, distracting, and not cited.
Technical Quality	High-quality video and audio; professional editing with smooth transitions. Audio is clear and well-paced, and video is visually appealing.	Good technical quality; minor issues in editing, audio clarity, or visual elements, but do not distract significantly.	Satisfactory technical quality; some noticeable editing, audio, or visual issues, but overall acceptable.	Technical issues present (audio unclear, visuals audio, or visual issues, blurry, editing choppy), affecting the quality.	Significant technical problems (poor editing, low audio/visual quality) that detract from the overall viewing experience.	Extremely poor technical quality with major problems in audio, video, and editing that make the video difficult to watch.



3.2 MÖGLICHKEITEN IN DER BEWERTUNG

Criteria	Excellent	Very Good	Good	Satisfactory	Needs Improvement	Unsatisfactory
Critical Reflection	Reflection is thoughtful, demonstrating a deep understanding of the personal learning. Clearly explains the choice of multimedia and the challenges faced.	Reflection is good, with some insightful observations about the production process and learning. Addresses multimedia choices and challenges.	Basic reflection; covers some aspects of the production process, but lacks depth in analysis of learning and multimedia choices.	Reflection is limited; does not sufficiently address the production process or personal learning.	Reflection is superficial, with little analysis or consideration of the production process and learning outcomes.	No reflection submitted, or reflection does not address the required aspects of the assignment.
Citation & Academic Integrity	All sources are cited correctly in the end credits and bibliography, using the required citation style. No evidence of plagiarism.	Minor citation errors; all sources are cited but may contain minor formatting mistakes. No plagiarism detected.	Some citation issues; sources may be missing from the bibliography or incorrectly formatted.	Several citation mistakes; important sources are not cited, or bibliography is incomplete. Possible unintentional plagiarism.	Major citation issues; many sources are not properly cited, or there are indications of plagiarism.	Little to no citation present; clear evidence of plagiarism.

Scoring Guidelines

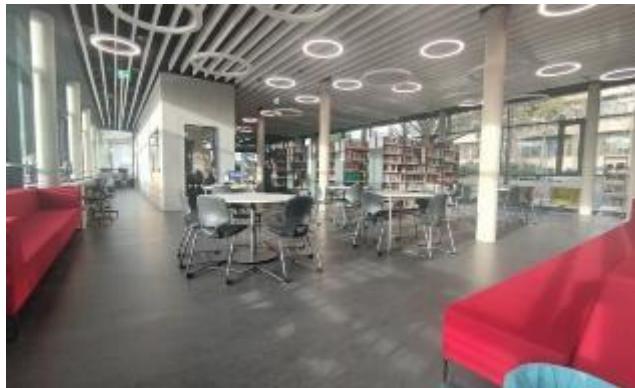
- Excellent:** Demonstrates exceptional quality, well above expectations.
- Very Good:** Above average quality with only minor issues.
- Good:** Meets all basic requirements with some noticeable areas for improvement.
- Satisfactory:** Meets minimum expectations but with clear weaknesses.
- Needs Improvement:** Fails to meet several key criteria; requires significant revision.
- Unsatisfactory:** Does not meet the assignment requirements; major deficiencies present.

Final grade

Comments:

3.3 GELINGENSBEDINGUNGEN IN DER DURCHFÜHRUNG

- ✓ Klarheit über das Endprodukt und Formulierung eines klaren Kompetenzzieles
- ✓ Orientierung an der Lebenswelt der Schüler und problemlösende Ansätze
- ✓ Klare Vorstrukturierung der Aufgabe mit einzelnen Schritten, aber Offenheit im Prozess
- ✓ Scaffolding-Angebote
- ✓ Verpflichtende Phasen des Lehrer-Feedbacks + Peer-to-Peer-Feedbacks
- ✓ Nutzung weiterer räumlicher Möglichkeiten (z.B. Bibliothek)
- ✓ Mediale Ausstattung (z.B. iPads, Aufnahmegeräte etc.)
- ✓ Änderung der Lehrerrolle/Haltung den Schülern gegenüber – individuellere Begleitung (trotz Kursgröße > 20) möglich, da viel mehr Phasen für Einzelgespräche und persönliche Feedbacks bleiben



4.1 INDIVIDUALISIERUNG DURCH DIE ANALOGE DREHTÜR – MAKER SPACE MINT

Individualisierung und Öffnung des Unterrichts
durch das Drehtürmodell – 2 Bausteine



Baustein 1: Drehtürmodell „Analog“ Forscherlabor/Maker Space

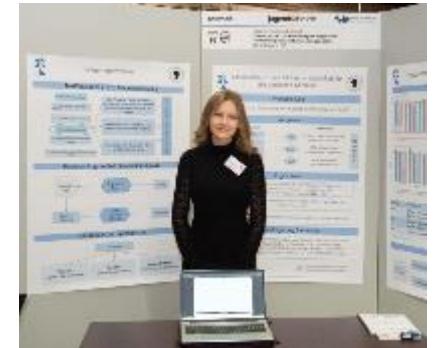
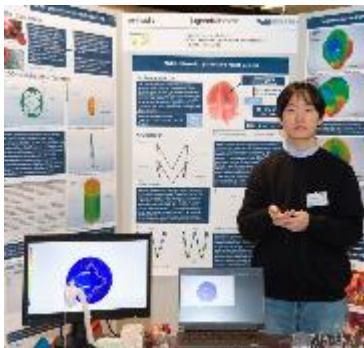
- MINT-Bereich – zusätzliches Enrichment zur Vorbereitung der Wettbewerbe z.B. Jugend forscht, CanSat, Robotics u.v.m. nach eigenen Interessen
- LemaS-Team mit Zugang zu dem Raum während und nach den Unterrichtszeiten (Oberstufe)

Baustein 2 - Drehtürmodell „Digital“ Land Hessen

- Offen für alle Fächer und Fachbereiche in der Jahrgangsstufe E (Vormittag und Nachmittag) + ausgewählte Schüler der Sek I (Nachmittag)
- Räumlichkeiten der Bibliothek + eigene Endgeräte

4.1 INDIVIDUALISIERUNG DURCH DIE ANALOGE DREHTÜR – MAKER SPACE MINT

- Schuljahr 2022/2023 – Start Pilotprojekt „Analoge Drehtür“ in Form eines Forscherlabors/ Maker Spaces zum interdisziplinären Arbeit und Forschen mit Gleichgesinnten
 - Projekte, die Schüler/innen selbst wählen und die über den Unterricht hinaus gehen, häufig in Vorbereitung auf nationale und internationale Wettbewerbe
 - Eigenständiges Arbeiten – auch während des Unterrichts möglich



4.2 INDIVIDUALISIERUNG DURCH DIE ANALOGE DREHTÜR – MAKER SPACE MINT – KONKRETE UMSETZUNG

Konstante Betreuung durch MINT Koordinator, Raum mit Verbindungstür zum Nachbarraum, Eigene Schlüssel für den Raum, zusätzliche Betreuung durch Jugend forscht Lehrkräfte

Interessierte Schüler aus der Sek II können nach Rücksprache mit den Tutoren an der Drehtür teilnehmen

Eigenständige Arbeit an Projekten außerhalb oder während des Unterrichts – nach Absprache mit den jeweiligen Fachlehrern darf im Maker Space an eigenen Projekten gearbeitet werden – nicht unmittelbar vor oder während Klausuren, max. 2 Doppelstunden während des Regelunterrichts pro Woche.

Teilnahme an Wettbewerben z.B. Jugend forscht, CanSat, Robotics etc.

Präsentation der Produkte/ Ergebnisse in der Schulgemeinde während des Schulfestes

5. OFFENE FRAGEN

