

English 11

Module 2 Blackline Masters

This blackline master package, which includes all section assignments, as well as selected worksheets, activities, and other materials for teachers to make their own overhead transparencies or photocopies, is designed to accompany Open School BC's **English 11** course. BC teachers, instructional designers, graphic artists, and multimedia experts developed the course and blackline masters.

Please note that the rights to reproduce materials from the *English 11 Blackline Masters* is restricted to the individual purchaser. Teachers may reproduce solely for use with their own classes.

The English 11 course consists of four modules, a *Source File* for Module 1, and the *English 11 Companion Website*. English 11 is available in both print and online versions. English 11 components can be purchased individually or as a complete resource, the **English 11 Resource Package**. All are available from Open School BC.

To order, contact:

Open School BC Customer Service Team
Phone: 250-356-2820 (Victoria)
1 888 883 4766 (Toll-free)
info@openschool.bc.ca

or Visit our website at
<http://www.pss.gov.bc.ca/osbc/>

Copyright 2010 Open School BC, Victoria, British Columbia. ALL RIGHTS RESERVED. This publication is protected by copyright, and permission should be obtained from the publisher prior to any prohibited publication, storage in a retrieval system, or transmissions in any form or by any means, electronic, mechanical, photocopying, recording, or likewise. For information regarding permission, contact Open School BC.

Activity 1: Jumping In

Introduction:

By answering questions on a favourite song lyric or poem, you will most likely get a sense that there are many aspects to poetry.

Instructions:

Choose a poem or song lyric that you really enjoy. Pick one that means something to you, one that has found a place in your heart or mind.

Write out a verse or phrase you remember by heart—and don't worry too much about getting every word perfect.

Ask yourself what makes this song or poem work well for you. Jot down some notes as you think about it.

- Describe the rhythm in the song or poem. (Is it fast, slow, up and down? Does it sound like a slow waltz or jumping? How would you describe it?)
- What words or phrases move you or speak to you in some way? (What is the emotional impact? For example, does the poem or song make you a little sad? Excited?)
- What symbols or images give this piece its power? (Does it create an image in your mind? What pictures do you see?)
- What is the theme of the poem or song? Does it have a powerful message?
- Does the song or poem remind you of a personal experience? If so, describe.

Activity 2: Connotation

Instructions:

The following table presents you with a list of words. Find a synonym or alternate word for the original. Then briefly explain how your word choice offers a different connotation. An example is provided.

Original word:	Your word:	How the alternate word offers a different connotation:
<i>slender</i>	<i>scrawny</i>	<i>It makes the person seem less elegant, more hard-bitten, and desperate for a meal.</i>
fearful		
muscular		
fresh		
nutritious		
inexpensive		

Activity 3: Symbolic Meanings

Instructions:
In this activity, you will try your hand at offering some possible symbolic meanings. Provide a possible symbolic meaning for each of the objects provided.

Object	Possible Symbolic Meaning
<div>Tree</div> <div></div>	
<div>Songbird</div> <div></div>	
<div>songbird in a cage</div>	
<div>Rainbow</div> <div></div>	
<div>spring</div>	
<div></div>	

Object	Possible Symbolic Meaning
sound of the wind	

Activity 4: Internet Symbols

Instructions:
Symbols are also abundant in the world of the Internet. Think of five common symbols found on the Internet and the meaning associated with them. Note, multiple responses for one symbol may be correct.

Symbol	Symbol's Meaning

Activity 1: Identifying Sound Devices

Instructions:

Identify the sound devices in the following quotations. Be sure to read each one aloud to help you better understand the sound device.

1. *“Willful waste makes woeful want.”*

Irish Proverb

- a. alliteration
- b. assonance
- c. end-stopped

2. *All are but parts of one stupendous whole,
Whose body Nature is, and God the soul.*

“Essay on Man” by Alexander Pope

- a. alliteration
- b. assonance
- c. end-stopped

3. *“Hear the mellow wedding bells.”*

“The Bells” by Edgar Allan Poe

- a. alliteration
- b. assonance
- c. onomatopoeia

4. *The moan of doves in immemorial elms,
And murmuring of innumerable bees.*

“The Princess: A Medley: Come Down O Maid” by Alfred,
Lord Tennyson

- a. alliteration
- b. assonance
- c. onomatopoeia

5. *Beaded bubbles winking at the brim*

Ode to a Nightingale” by John Keats

- a. alliteration
- b. assonance
- c. onomatopoeia

Activity 2: “Those Winter Sundays”

Introduction

In this activity, you will read a poem called “Those Winter Sundays.” Before you read it, consider the title. What images come to mind? Take a minute or two to reflect on the title before you read the poem.

Instructions:

Now read “Those Winter Sundays” by Robert Hayden in *Poetry Alive: Reflections* – page 27. Read the poem silently, at least once; then read it aloud. Or better yet, have someone else read the poem aloud to you. Note the sound effects as you read and listen.

1. In a few sentences, describe your first impression of the poem. How did you feel when you finished reading the poem?
2. In a sentence or two, summarize what the poem is about.
3. Who is the speaker of the poem, and how would you describe the father/child relationship?
4. There are a number of examples of literary devices in this poem. Identify two and provide an example of each:
5. Notice the images relating to heat and cold throughout the poem. Find an example of each and explain what these images represent in the poem.
6. Briefly describe the tone of this poem. Provide reference to the poem for support.

Assign 1.1: Symbolic Collage

Introduction: For this assignment, you will be creating a visual presentation.

Instructions: Select either Option A or Option B.

Option A: Collage

1. Create a collage that demonstrates your interpretation of the theme: “there are complexities in growing up.” Create or find five to ten images to include in your collage. Select images that are symbolic of events or experiences in childhood. Don’t look for images that show exactly what you are trying to express—look instead for a symbolic representation.
2. In a 100–250 word paragraph, write a brief artist’s statement about the symbolic meaning of each image in your work and how it relates to the theme. Submit this statement on a separate page or on the back of your presentation.
3. Check your work using the *Visual Design Scoring Guide* to get an idea of how your instructor will evaluate your presentation. Keep these guidelines in mind as you complete your assignment.

OR

Option B: Booklet

1. Collect poems on childhood, and present them in a short booklet, complete with illustrations that capture the main idea or theme of each poem.
Select three to five poems about childhood that have not been discussed in this module. Choose your poems carefully to ensure that they are appropriate for study in this course.

Prepare a title page with a title appropriate for the assignment. Put each poem on a separate page and use either a background or drawings around the edge of the poem to illustrate its theme or main idea.

Make sure you include a Works Cited with proper citation for each poem. Refer to the “MLA Style Guide” in *Writing on the Run!* to review how to create a Works Cited.

2. In a paragraph, write a brief artist’s statement about the symbolic meaning of each image in your work and how it relates to the theme. Submit this statement on a separate page or on the back of your presentation.
3. Check your work using the *Visual Design Scoring Guide* to get an idea of

how your instructor will evaluate your presentation. Keep these guidelines in mind as you complete your assignment.

Evaluation Guidelines	Marks
Collage/Booklet—Visual Design Scoring Guide x 3	18
Artist's Statement—Paragraph Scoring Guide x 1	6
Total Marks	/24

Assign 1.2: Literary Device Quiz

Instructions: Identify the literary device used in each of the following quotations

1. *But look, the morn in russet mantle clad,
Walks o'er the dew of yon high eastern hill.*

Hamlet by William Shakespeare

- a. hyperbole
- b. metaphor
- c. personification
- d. simile

2. *Life is a dome of many-colored glass.*

"A Dome of Many-Colored Glass" by Amy Lowell

- a. hyperbole
- b. metaphor
- c. personification
- d. simile

3. *O My Luve's like a red, red rose
That's newly sprung in June;*

"A Red, Red Rose" by Robert Burns

- a. hyperbole
- b. metaphor
- c. personification
- d. simile

4. *Here once the embattled farmers stood
And fired the shot heard round the world.*

"The Concord Hymn" by Ralph Waldo Emerson

- a. hyperbole
- b. metaphor
- c. personification
- d. simile

5. *I like to see it lap the miles,
And lick the valleys up,
And stop to feed itself at tanks;*

“The Train” by Emily Dickinson

- a. hyperbole
- b. metaphor
- c. personification
- d. simile

6. *Life's but a walking shadow; a poor player*

“Macbeth” by William Shakespeare

- a. hyperbole
- b. metaphor
- c. personification
- d. simile

7. *Will all great Neptune's ocean wash this blood
Clean from my hand? No....*

“Macbeth” by William Shakespeare

- a. hyperbole
- b. metaphor
- c. personification
- d. simile

8. *Lo, the unbounded sea,
On its breast a ship starting, spreading all sails, carrying even her moonsails,*

“The Ship Starting” by Walt Whitman

- a. hyperbole
- b. metaphor
- c. personification
- d. simile

9. *Ah, William, we're weary of weather,
said the sunflowers, shining with dew.*

"Two Sunflowers Move in the Yellow Room" by William Blake

- a. hyperbole
- b. metaphor
- c. personification
- d. simile

10. *Death lies upon her like an untimely frost*

"Romeo and Juliet" by William Shakespeare

- a. hyperbole
- b. metaphor
- c. personification
- d. simile

Evaluation Guidelines	Marks
1 mark per question	10
Total Marks	/10

Assign 1.3: Literary Device Poem

Introduction:

In this lesson you reviewed some important figurative devices including metaphor, simile, personification, and hyperbole. You reviewed examples and created some of your own based on an object or person of your choice.

Instructions:

In this assignment, you are going to create a short descriptive poem on that object or person that uses all four figurative devices in Lesson C.

To do this, go back to the lesson and review all the figurative devices you wrote in the activities. Pick the one you like best from each example, refine the wording, and order them in a logical sequence. You may even change the wording in places, converting nouns to pronouns, for example.

You will have a complete, four line poem. Your poem can be light, funny, serious, or nonsensical. The goal is to play with words and demonstrate you understand each of the four figurative devices. Don't forget to give your poem a title.

Example:

Monkey Cat Blue

Blue's brilliant eyes are like cloudless skies.

Blue's eyes are liquid smiles.

Blue looks at me through naughty mischievous eyes.

I joyfully drown in vast azure seas of her eyes.

Evaluation Guidelines	Marks
2 marks per correct and original device: metaphor, simile, personification, hyperbole	8
Total Marks	/8

Assign 1.4: “Childhood”

Instructions:

The first time you listen to the poem “Childhood”, try to get the gist of it. Listen to the poem a second time, focusing your attention on sound devices. The third time you listen, follow along using the text of the poem, and take note of the way the reader pauses at the various punctuation marks. For example, note the pauses after the colons. Then, answer the following questions:

1. In a sentence or two, describe what this poem is about. (1 mark)
2. How would you describe the speaker's feelings towards his/her mother? How do you know this? (1 mark)
3. What effect does the repetition of the word *listen* have? (1 mark)
4. What poetic technique does this line best demonstrate? (1 mark)
bread pans scrape the oven grate

5. What poetic technique does this line best demonstrate? (1 mark)

The floorboards groan at your mother's step,

6. What poetic technique does this line best demonstrate? (1 mark)

It holds the light like a lamp,

7. Complete the following table to compare “Childhood” to “Those Winter Sundays.” (6 marks)

	“Childhood”	“Those Winter Sundays”
Topic		
Theme		
Tone		

Evaluation Guidelines	Marks
See individual questions	12
Total Marks	/12

Assign 1.5: Focused Personal Response

STEP A: Selecting a Poem

Select a poem that you like, either from your textbook, *Poetry Alive: Reflections* or from another source. Your choice should be something appropriate for study in this course.

Submit a copy of the poem, including author and title, to your instructor.

STEP B: Pre-writing

Now, do some pre-writing to get your ideas organized. Answer the following questions, make notes, and look for examples to support your opinions. Submit these notes as your pre-writing work.

- Why do you like this poem?
- Does it describe something familiar to you?
- Do you like the rhythm of the words?
- Do you find the images powerful?
- Does the poem deal with a universal theme that interests you?
- Summarize what it is you find interesting about the poem you have chosen.
- How were you able to connect with it?

STEP C: Writing

Write a 250–300 word, double-spaced, multi-paragraph composition that is a focused response to the poem. Tell the reader how the poem affects you. A person who hasn't read the poem must be able to understand your response. Complete this on your own paper and submit it with your section assignment.

Be sure to:

- Quote specific words or lines to support what you discuss in your composition.
- Follow the rules of good paragraph and multi-paragraph writing.
- Review the Multi-Paragraph Scoring Guide to ensure you have met the writing criteria.

- Check out the Focused Response Checklist to make sure you include everything you need for your best possible mark.

STEP D: Editing and Final Copy

After you have written a first draft,

- Proofread your work carefully.
- Show it to your editor.
- Use the sample Mechanics, Content, and Style checklist from *Writing on Run!* >Writing Process>Revise and Edit as an editorial guide.
- Review your editor's suggested changes, and incorporate all changes that will benefit your writing. Do this either on the hard copy of your first draft or by using Track Changes in a program like Word.
- Complete the Focused Response Checklist on the following page. If any items or elements are missing, add them to your response.
- Prepare a final copy of your response.

Submit a copy of your edited draft to your instructor with editing marks, either by hand or using a Track Changes function in your word processing program.

Focused Response Checklist

	The composition is 250–300 words.
	The poem is suitable for study.
	A typed or handwritten copy of the poem is included.
	The composition can be understood by someone who hasn't read the poem
	First person, formal style has been used throughout.
	Your response demonstrates that you read the work in depth and thought carefully about your personal response.
	You support your opinion of the work with examples.
	The composition has a clear beginning, middle, and end.
	Each paragraph has a single, clear topic.
	The writing is clear and easy to understand.
	The work is free of errors in spelling, grammar, and punctuation.
	You have included your pre-writing work.
	You have included your rough draft, with changes clearly shown.

Evaluation Guidelines	Marks
1 mark per item: prewriting, edited draft, copy of poem.	3
Multi-paragraph Scoring Guide x 3	18
Total Marks	/21

Assign 1.6: Poetic Reading

Introduction:

Previously, you listened to an audio recording of the poem “Childhood” by Lorna Crozier. Now, it’s your turn to read aloud the poem that you selected for your multi-paragraph composition.

Instructions:

1. Listen to the audio recording of “Childhood” again, paying attention to the following:

Pitch refers to the tone of the speaker’s voice. For example, a high-pitched voice can indicate nervousness and excitement. A lower-pitched voice can indicate a more serious tone. Often, lower pitch is better for oral delivery.

Enunciation refers to how clearly the speaker says words. One tip for clear speech is to make sure you say each word entirely.

Emphasis on certain words can give an oral presentation variety and can help convey tone and emotion in the poem. It can also affect the meaning of the poem.

Pacing refers to the speed of the presentation. A good way to emphasize important points or parts is to slow down and emphasize the words in that section. There is no harm in having a second or two of silence. Use the punctuation of the poem as a guide when making decisions about pacing.

2. Practise reading your poem. Refine your pitch, enunciation, emphasis, and pacing, always being aware of the meaning you are trying to convey.
3. Provide a copy of the *Dramatic Reading Scoring Guide* to another student, family member, or friend. Read your chosen poem to that person and have them provide you with feedback for improvement based on the scoring guide. Submit the feedback in note form to your instructor as part of this assignment.
4. Make an audio recording of the poem and submit it to your teacher. If you don’t have a recording device, you may present your poem to your teacher over the phone.

Evaluation Guidelines	Marks
Practice Feedback Notes—Completion	3
Dramatic Reading Scoring Guide x 3	12
Total Marks	/15

Assign 1.7: Journal Entries

Journal Entry 1.1: Personal Response

In your journal, explain why the poem or lyrics you used to complete Activity 1 had that personal power for you. Be specific, and try to get your ideas into the clearest terms. Refer to specific words or phrases from the song or poem. (If you feel you should respond to a poem in poetry—go ahead). Be sure to include the title of the song or poem in your response!

Journal Entry 1.2: Symbolism

In your journal, write a one-sentence theme statement for the poem “Where There’s a Wall.” Then explain how the author’s use of symbolism gave you insight into the theme.

Journal Entry 1.3: “Letter to My Mother”

Read “Letter to My Mother” by Anika Skeen in *Poetry Alive: Reflections* – page 28.

Use your understanding of poetic language and imagery to try and visualize the setting for this incident. The writer gives a lot of physical details to help you do this. Briefly describe the setting, or make a drawing of the setting.

Evaluation Guidelines:

Your journal entries will be marked according to the Journal Scoring Guide × 3

Total = 12 marks

Activity 1: Rhyme Scheme

Instructions:

The following are stanzas from five different poems. Identify the rhyme scheme for each stanza by choosing the correct response.

1. *Do not go gentle into that good night,
Old age should burn and rave at close of day;
Rage, rage against the dying of the light.*

“Do not go gentle into that good night” by Dylan Thomas

- a. aba
- b. bab
- c. aab

2. *When I consider how my light is spent
Ere half my days, in this dark world and wide,
And that one talent which is death to hide,
Lodg'd with me useless, though my soul more bent*

“On My Blindness” by John Milton

- a. baab
- b. abba
- c. abab

3. *Had he and I but met
By some old ancient inn,
We should have sat us down to wet
Right many a nipperkin!*

“The Man He Killed” by Thomas Hardy

- a. baab
- b. abba
- c. abab

4. *Let me take this other glove off
As the vox humana swells,
And the beauteous fields of Eden
Bask beneath the Abbey bells.
Here, where England's statesmen lie,
Listen to a lady's cry.*

“In Westminster Abbey” by John Betjeman

- a. bababb
- b. abbacc
- c. abcbdd

5. *With loitering step and quiet eye,
Beneath the low November sky,
I wandered in the woods, and found
A clearing, where the broken ground
Was scattered with black stumps and briers,
And the old wreck of forest fires.*

“In November” by Archibald Lampman

- a. aabbcc
- b. abbabc
- c. abcbdd

Activity 2: Identifying Rhythm

Instructions:

Scan these lines of poetry by doing the following:

1. Determine the pattern of stressed and unstressed syllables in the poem.
2. Draw a line separating each foot; then count the number of feet per line.
3. Using the information from 1 and 2, identify the type of meter for the poem by choosing the correct answer.

1. *I wandered lonely as a cloud
That floats on high o'er vales and hills*

“I Wandered Lonely as a Cloud” by William Wordsworth

- a. iambic pentameter
- b. iambic tetrameter
- c. trochaic pentameter
- d. trochaic tetrameter

2. *It is a beauteous evening, calm and free,
The holy time is quiet as a Nun*

“It is a Beauteous Evening, Calm and Free” by William Wordsworth

- a. iambic pentameter
- b. iambic tetrameter
- c. trochaic pentameter
- d. trochaic tetrameter

3. *That time of year thou mayst in me behold
When yellow leaves, or none, or few, do hang*

“Sonnet LXXIII: That Time Of Year Thou Mayst In Me Behold”
by William Shakespeare

- a. iambic pentameter
- b. iambic tetrameter
- c. trochaic pentameter
- d. trochaic tetrameter

4. *Double, double, toil and trouble*
Fire burn and cauldron bubble

Macbeth by William Shakespeare

- a. iambic pentameter
- b. iambic tetrameter
- c. trochaic pentameter
- d. trochaic tetrameter

5. *The Miller was a chap of sixteen stone,*
A great stout fellow big in brawn and bone.

The Canterbury Tales by Geoffrey Chaucer (Translated by
Nevil Coghill)

- a. iambic pentameter
- b. iambic tetrameter
- c. trochaic pentameter
- d. trochaic tetrameter

Activity 1: Magnetic Poetry

Introduction:

Free verse poetry leaves much to the imagination of the author. A number of original poems can be created from the same group of words.

Instructions:

In this activity, you will be given the words from the first stanza of Lorna Crozier's poem "Childhood." Using these words, create your own 4-6 line, free verse stanza or poem about childhood.

Go to your *English 11 Companion CD*>Module 2>**Magnetic Poetry** and compose the poem on fridge.

Activity 1: “Again and Again”

Introduction:

Getting inside a poem to form a personal response can be tricky. It requires patience. In this activity, you will review a list of questions you can use to interpret poetry and guide your understanding. Not all the questions will be helpful for all poems, but they will serve as a useful tool as you explore the meaning of poems.

Instructions:

Step 1:

Read “Again and Again” (1910) by Earle Birney in *Poetry Alive: Reflections* – page 84 and answer the following questions. In your own words, and after only reading the poem a couple of times, explain what this poem is about. Consider the following:

- What is happening at a literal level?
- What central idea or insight into life does the poem convey?
- Which words can you use to describe the mood of the poem?
- How does the title add to the meaning of the poem?

Step 2:

To dig a little deeper, ponder these questions:

- What is the point of view? Who is the speaker? Does it vary?
- How does the point of view affect the reader’s understanding of the work?
- Who is the author writing to?
- What is the setting, and how does it add to the poet’s message?
- What words would you choose to describe the author’s tone?
(Remember “tone” is the author’s attitude towards the subject matter).

Step 3:

Then look at how formal aspects of the poem are used to make it more powerful.

- Can you identify a couple of powerful images? What makes them so powerful?
- Can you find any symbols, physical objects that are used to illustrate abstract thoughts?

- How would you describe the author's word choice? What impact does it have on supporting the meaning of the poem?
- As you look at the "word power" of the poem, do you find alliteration, personification, simile, metaphor, hyperbole, assonance, or consonance?
- What is the name of the form, e.g., sonnet, lyric?
- What is the rhyme scheme, if it has one? Or is it free verse?
- What is the rhythm? Name the meter.

Assign 2.1: Rhyme Scheme

Instructions:

Identify the rhyme scheme for each of the following stanzas. (8 marks)

1. *Drink to me only with thine eyes
And I will pledge with mine;
Or leave a kiss but in the cup,
And I'll not look for wine*

“To Celia” by Ben Johnson

- a. abab
- b. abcb
- c. abba
- d. aaba

2. *Why so pale and wan, fond lover?
Prithee, why so pale?
Will, when looking well can't move her,
Looking ill prevail?
Prithee, why so pale?*

“Why So Pale and Wan, Fond Lover?” by Sir John Suckling

- a. ababb
- b. abcbb
- c. abbaa
- d. babaa

3. *Close by those meads, forever crowned with flowers,
Where Thames with pride surveys his rising towers,
There stands a structure of majestic frame,
Which from the neighboring Hampton takes its name.*

“The Rape of the Lock” by Alexander Pope

- a. abab
- b. abcb
- c. aabb
- d. aaba

4. *Now fades the glimmering landscape on the sight,
And all the air a solemn stillness holds,
Save where the beetle wheels his droning flight,
And drowsy tinklings lull the distant folds;*

“Elegy Written in a Country Church Yard” by Thomas Gray

- a. abab
- b. abcb
- c. abba
- d. baba

Evaluation Guidelines:

2 marks per question

Total = 8 marks

Assign 2.2: Scansion

Instructions:

Scan each of the following passages and then identify the correct meter for each.

Hint:

- a. Determine the pattern of stressed and unstressed syllables in the poem.
- b. Draw a line separating each foot; then count the number of feet per line.
- c. Using the information given in points a. and b., name the type of meter for the poem (e.g., tetrameter).

1. *Come live with me and be my love,
And we will all the pleasures prove,*

“The Passionate Shepherd to His Love” by Christopher Marlowe

- a. iambic pentameter
- b. iambic tetrameter
- c. trochaic pentameter
- d. trochaic tetrameter

2. *Let not Ambition mock their useful toil,
Their homely joys, and destiny obscure;*

“Elegy Written in a Country Church Yard” by Thomas Gray

- a. iambic pentameter
- b. iambic tetrameter
- c. trochaic pentameter
- d. trochaic tetrameter

3. *Dark behind it rose the forest,
Rose the black and gloomy pine-trees,*

“The Song of Hiawatha” by Henry Wadsworth Longfellow

- a. iambic pentameter
- b. iambic tetrameter
- c. trochaic pentameter
- d. trochaic tetrameter

4. *His prayer he saith, this patient, holy man;
Then takes his lamp, and riseth from his knees*
“The Eve of St. Agnes” by John Keats

- a. iambic pentameter
- b. iambic tetrameter
- c. trochaic pentameter
- d. trochaic tetrameter

Evaluation Guidelines:

2 marks per question

Total = 8 marks

Assign 2.3: Interpreting Poetry

Instructions:

Read the poem, “The Swimmer’s Moment,” in your text *Poetry Alive: Reflections* – page 15; then answer these questions.

1. What is the form, or type, of this poem?
 - a. ballad
 - b. lyric
 - c. narrative
2. What is the rhyme scheme of this poem?
 - a. aabb
 - b. abab
 - c. no rhyme scheme
3. How would the rhythm of this poem best be described?
 - a. regular
 - b. irregular
4. How many stanzas does this poem have?
 - a. one
 - b. two
 - c. three
5. What happens in the poem at the literal level?
 - a. A swimmer gets caught in a whirlpool and has to make a decision on how to survive.
 - b. Everyone has a moment when he or she comes to a whirlpool and has a choice to jump in or not.
 - c. Swimmers learn that they must avoid whirlpools.
6. What is the theme of the poem?
 - a. There are dangers and benefits to taking risks in life.
 - b. There are mysteries in life that we will never know the answer to.
 - c. Moments of peak excitement usually come through exercise.

7. What does the title refer to?
- a. a moment of choice
 - b. a moment of excitement
 - c. a moment of fear
8. What is the main symbol in the poem?
- a. swimmer
 - b. estuary
 - c. whirlpool

Evaluation Guidelines:

1 mark per question

Total = 8 marks

Assign 2.4: Sonnets

Instructions:

Answer the following questions in the space provided.

1. Read each of the following sonnets in *Poetry Alive: Reflections* – pages 76, and identify its type, Italian or Shakespearean, and its rhyme scheme. (4 marks)

“Sonnet CXVI” by William Shakespeare	
Type	
Rhyme Scheme	

“If thou must love me let it be for nought” by Elizabeth Barrett Browning	
Type	
Rhyme Scheme	

2. Go to your *English 11 Companion CD*>Module 2 and listen to *Sonnet CXVI* and *If Thou Must Love Me*. Listen to each poem a few times until you feel you have a solid grasp of its meaning.

Provide a one-sentence statement of theme for each sonnet. Begin each sentence with “Love is...” This may not be an easy task—each author takes a whole sonnet to explore the issue without arriving at a simple definition. (4 marks)

“Sonnet CXVI”: Love is

"If thou must love me let it be for nought": Love is

3. In a paragraph of approximately 200 words and with reference to each of the poems, compare the themes of "Sonnet CXVI" and "If Though Must Love Me." (12 marks)

See previous questions for sample themes. Support your comparisons with reference to the poem.

Evaluation Guidelines:

Question 1: 1 mark for each correct response 4

Question 2: 2 marks for each well-crafted theme statement 4

Question 3: Paragraph Scoring Guide x 2 12

Total = 20 marks

Assign 2.5: Writing a Poem

Instructions:

Write a poem of at least ten lines on a topic of your choice. Your poem can be a lyric, narrative, or sonnet. You may write about anything you feel is important enough to warrant a poem. Some example topics include:

- how you saw the world as a child
- the power of nature
- death of a loved one
- love
- war
- growing up
- life transitions
- key personal experience
- something humorous

Your poem must contain:

- at least two poetic devices. Underline the devices you choose within the poem; identify the device either in the margin or at the bottom of your page.
- images that support a single theme.
- images, ideas, and word choices that are original and express a unique view of the topic.

Evaluation Guidelines:

Demonstrates knowledge of the form—i.e. lyric, narrative, sonnet 2

Uses two poetic devices (e.g., alliteration, simile, metaphor, repetition). Each are underlined and identified 4

Images and ideas presented support a single theme. 2

Images, ideas, and choice of words are original and express a unique view of the topic. 2

Total = 10 marks

Assign 2.6: Composition Outline

Introduction:

Writing a multi-paragraph composition requires you to follow the writing process. In the previous lesson, you completed some prewriting for this composition by answering a number of questions about “The Road Not Taken” by Robert Frost. In this part of the assignment, you will create an outline of your ideas for the composition.

Instructions:

There are two steps involved in completing this assignment: generating a thesis statement and completing the composition outline.

Step 1: Thesis Statement

Determine the theme of Robert Frost’s poem, “The Road Not Taken.” Then, complete the mind map web on the next page by making point-form notes on the techniques Frost uses to communicate this theme.

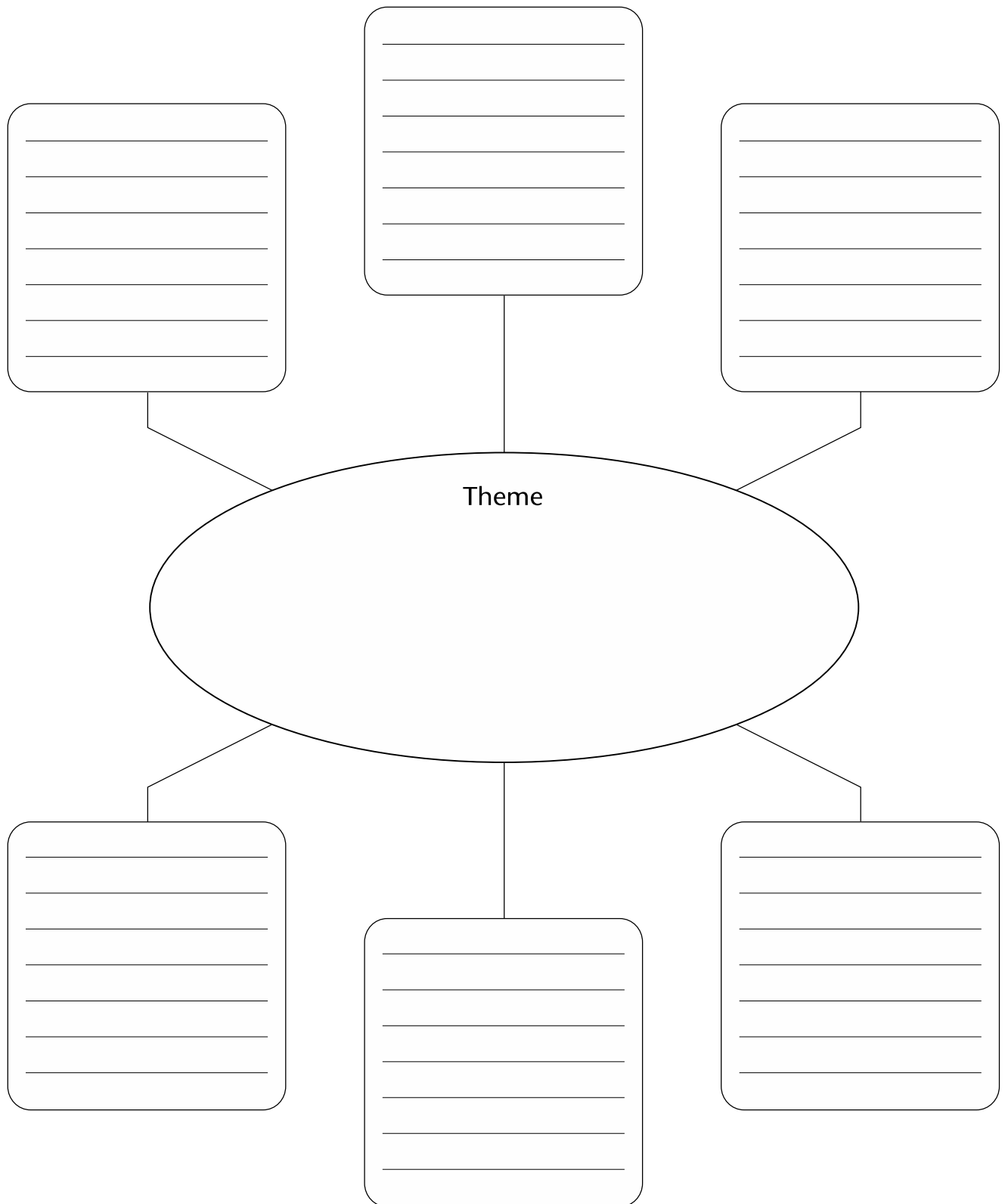
Step 2: Composition Outline

Using the information you compiled in Step 1, write a thesis statement for your composition. Be sure to include the title and author of the poem. Revise this statement as many times as needed to make it clear and specific. Then, complete the outline on the following page. Provide a supporting quotation for each “specifics for support” section.

Note: This outline is based on three body paragraphs in the composition—you may choose to include more.

Mind Map

1. Write your theme in centre circle.
2. Suggest ideas associated with the topic.





Outline



General Statement		
<div>↓</div>		
Thesis Sentence (include title and author of poem)		
<div>↑</div> Point #1	<div>↑</div> Point #2	<div>↑</div> Point #3
<div>↓</div> Specifics for support	<div>↓</div> Specifics for support	<div>↓</div> Specifics for support
Supporting Quotation	Supporting Quotation	Supporting Quotation
<div>↓</div>	<div>↓</div>	<div>↓</div>
Concluding Statement		

Evaluation Guidelines	Marks
<p>Mindmap—Completion-based: follows expectations scale:</p> <p>Fully Complete Partially Complete Incomplete</p> <p>5 4 3 2 1</p>	5
<p>Outline—Completion-based: follows expectations scale:</p> <p>Fully Complete Partially Complete Incomplete</p> <p>5 4 3 2 1</p>	5
Total Marks	/10

Assign 2.7: The First Draft

Introduction:

In this assignment, you will turn the notes from your outline into the first draft of your multi-paragraph composition. You will then edit your draft in preparation for submitting the final copy.

Instructions:

There are two steps involved in completing this assignment:

STEP A:

Write your first draft following these guidelines:

- Use present tense and third person formal throughout your composition.
- Be sure you have a strong, clear thesis statement. This sentence is very important, as the success of the whole composition depends on it. Reword it as many times as necessary until you are satisfied that it meets expectations.
- Review the order of body paragraphs in your Outline. If your topic allows chronological development, ensure the paragraphs represent the correct order of events as they occur in the poem. If not, decide whether to begin with the strongest idea or to start with a less important idea and build up to the strongest. Rearrange the body paragraphs in your outline as needed.
- Develop the supporting points from your Outline into full sentences. Be sure to start a new paragraph each time you move on to a new topic sentence. Don't worry about mechanical errors (spelling, punctuation, and grammar) at this point.
- Ensure that each body paragraph deals with a particular point, has a topic sentence, and has some form of concluding or transition sentence.
- Ensure that the transitions flow smoothly and logically from one sentence to another within a paragraph, and from one paragraph to another.
- While your instructor will be familiar with what you write about, don't assume that your audience will be comprised of your teacher alone. Imagine that you are writing to a fellow classmate or another teacher, and explain any terms, unique language, and anything else that your audience may find confusing.

STEP B:

1. Read your first draft critically and make corrections right on it. You can track your edits by hand on a printed document or by using Track Changes in a word processing program. This is the time to check for overall organization, sequencing of ideas, expression of ideas, sentence structure, grammar, spelling, and punctuation. Follow the Editing Checklist on the following page. Check off each item as you edit.

Note: You must submit your first draft edit with your section assignment.

2. Now, give the draft to your editor (another student, parent, friend, teacher) to read. Have your editor complete the Editing Checklist and Editor Comments as well. Discuss suggestions for improvement with your editor.
3. Make changes based on your editor's suggestions. Fix any areas that were missing from the Editing Checklist. Make final changes to your draft.

Editing: Checklist

Criteria This composition:	Self-Assessment	Editor
uses proper sentence format,including capitalization and periods		
uses a variety of sentence types		
presents each idea in paragraph format		
presents ideas in a logical order		
supports ideas with facts, evidence, and/or descriptive details		
provides an effective opening and conclusion		
shows agreement in use of verbs and pronouns		
uses verb tenses properly		
uses punctuation correctly, including commas, quotation marks, periods, question marks, and exclamation marks		
uses correct word forms		

Editor Comments:

Editor: Comment on one important strength in this composition.

Editor: Comment on one area in this composition which could be improved.

Evaluation Guidelines					Marks
First Draft—Completion					5
Fully Complete		Partially Complete	Incomplete		
5	4	3	2	1	
Editing Checklist—Self Assessment and Editor’s Assessment:					5
Fully Complete		Partially Complete	Incomplete		
5	4	3	2	1	
Total Marks					/10

Assign 2.8: The Final Copy

Instructions:

There are two steps involved in completing this part of the assignment:

Part A: Final Draft

Compose a final copy of your interpretive composition that includes the edits that were made. The final copy should also include correct use of the following style elements as outlined in the “MLA Style Guide” in *Writing on the Run!*:

- Formatting Your Piece of Writing
- Page Identification
- Margins
- Spacing and Indenting
- Setting Up a Title Page
- Quotations
- Citing Sources
- List of Works Cited

As you check over the entire composition, take a look at the introduction and conclusion one more time. Be sure that the introduction does in fact cover the content of the composition, and that the conclusion clearly summarizes the points you made.

Part B: Self-Assessment

Carefully review the multi-paragraph scoring guide and assign your composition a mark out of six. Compose a paragraph of approximately 150 words which includes:

- the mark out of six you have assigned to your multi-paragraph composition
- two or three reasons, using the Paragraph Scoring Guide as a reference, to support your choice of this mark
- a concluding remark as to how your composition might be further improved and/or how you might do things differently next time

Evaluation Guidelines	Marks
Final Draft—Multi-Paragraph Scoring Guide x 4	24
<p>Follows correct elements of style in final draft:</p> <p>Fully Complete Partially Complete Incomplete</p> <p>5 4 3 2 1</p>	5
Self-Assessment Paragraph—Paragraph Scoring Guide	6
Total Marks	/35

Assign 2.9: Journal Entries

Journal Entry 2.1: Poetry and Song

Re-read “Letter to My Mother” by Anika Skeen in *Poetry Alive: Reflections* – page 28.

What features in this poem suggest that it is lyric? Are there any features of a narrative poem? Discuss your overall impression of this poem. Did you connect with it? Why or why not?

Journal Entry 2.2: Understanding the Sonnet

Did watching a multimedia presentation like the *Sonnet Solver* help you to better understand this poetic form, or did you find it made things more complicated? Explain.

Journal Entry 2.3: Preparing for Your Interpretive Composition

Carefully review the instructions and assessment criteria for the interpretive composition that you will write in your section assignment. In your journal, set two to three goals for this assignment. Then, set out a brief plan for how you will achieve your assignment goals, and how you will know that you have achieved them.

For example, a goal could be to have no grammatical errors in your assignment. Your plan to achieve those goals could include carefully proofreading your draft and having an editor proofread your work as well. You will know you have achieved your goal when your assignment is returned from your instructor indicating there are no grammatical errors.

Evaluation Guidelines:

Your journal entries will be marked according to the Journal Scoring Guide × 3

Total = 12 marks

Activity 1: Understanding Part One

Instructions:

Select the best response to each of the following questions from Part One of *Who Has Seen the Wind*.

1. What causes the most anxiety in the family in the beginning of Part One?
 - a. Summer is arriving but the crops are not doing well.
 - b. Brian has made a new friend that his parents don't approve of.
 - c. The baby is very sick.
2. Why does Brian express hatred towards his grandmother at the beginning of the novel?
 - a. The grandmother always makes Brian keep quiet or go outside.
 - b. The grandmother makes Brian help with the chores.
 - c. The grandmother doesn't let Brian play with his new friend.
3. One day Brian walks to the edge of the town. Whom did he meet?
 - A. Forsbie Hoffman
 - B. Artie Sherry
 - C. strange boy
4. Who comes to visit the O'Connal's, and what was his occupation?
 - a. John Hislop, the local minister
 - b. Sean O'Connal, a farmer
 - c. a neighbour, also a farmer
5. Who is the "important" lady who was a problem to the minister?
 - a. Mrs. Abercrombie
 - b. Mrs. Sherry
 - c. Brian's grandmother
6. Why does Brian visit Mr. Hislop, the minister?
 - a. He is bored.
 - b. He wants advice on how to deal with his grandmother.
 - c. He wants to see God.
7. What do Brian and Forsbie try to make?
 - a. a tent like Brian's brother has
 - b. an airplane
 - c. angels' wings

8. Because Forbsie had mumps, Brian is left to play alone. What kind of conversation did he invent?
- a. Brian invents a conversation with God.
 - b. Brian invents a conversation with Mr. Hislop.
 - c. Brian invents a conversation with the strange boy.
9. What is Brian's new pet?
- a. a rabbit
 - b. a puppy
 - c. a kitten
- 10 What does Brian's pet do that finally causes his parents to give the pet to the Hoffman's until it is full grown?
- a. It barks too much.
 - b. It pulls the clothesline down.
 - c. It knocks over Brian's little brother.
11. What happens to the baby pigeon Brian takes to replace his puppy?
- a. It dies.
 - b. It flies away.
 - c. Brian's grandmother returned it to its nest.

Activity 1: Understanding Part Two

Instructions:

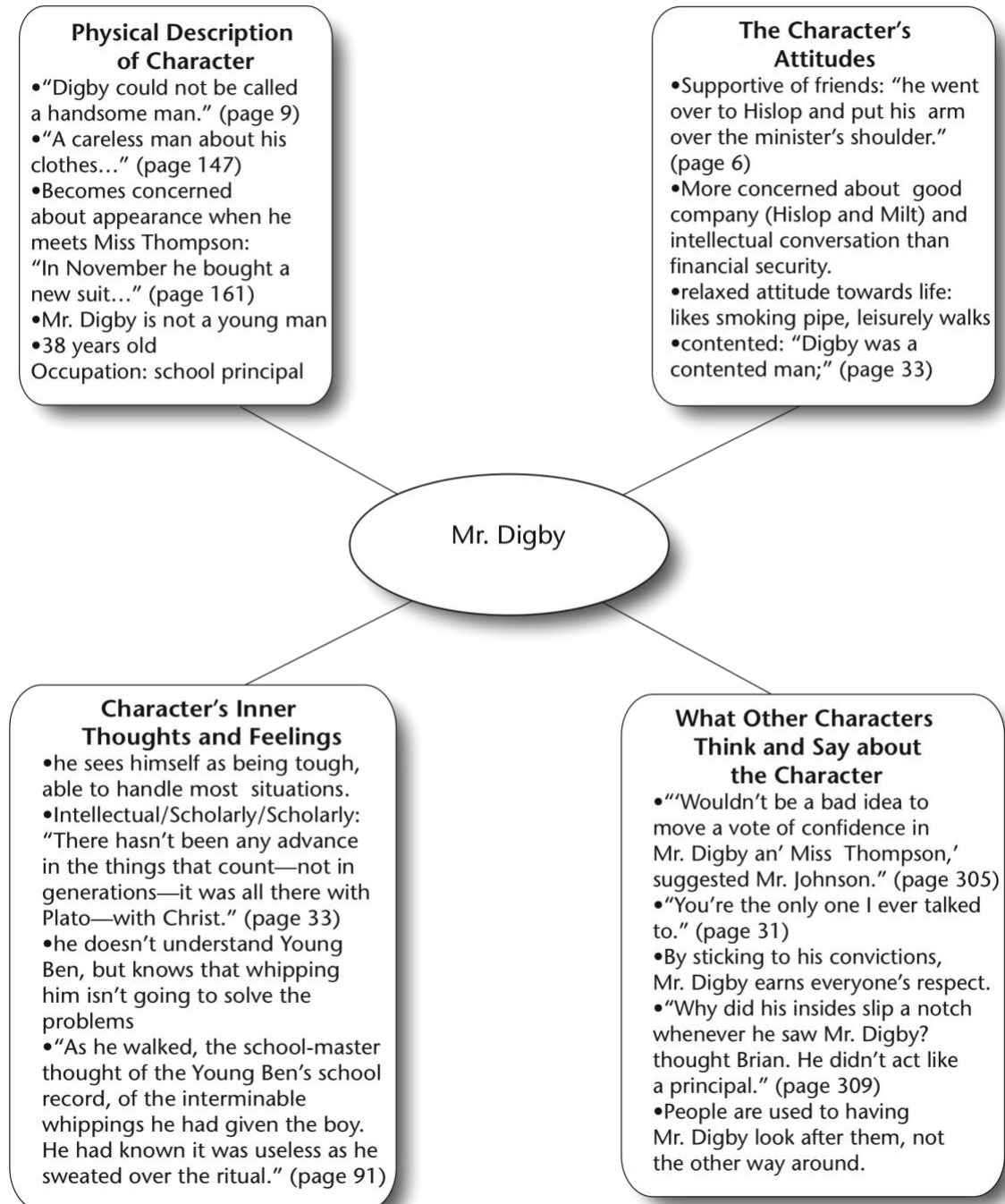
Having skimmed back through Part Two, select the best response for each of the following questions from Part Two of *Who Has Seen the Wind*.

1. What is the cause of the incident between Brian and Miss MacDonald?
 - a. Brian forgets to do his homework.
 - b. Young Ben protects Brian from Miss MacDonald's anger.
 - c. Brian lies about having washed his hands.
2. What is harsh or abnormal about Miss MacDonald's punishment?
 - a. She says God would punish Brian. She makes him stand a long time with his hands up, and he faints.
 - b. She sends Brian to the principal's office.
 - c. She punishes him with 60 strokes of the strap.
3. After Young Ben picks up Brian, what does he do to alarm Miss MacDonald?
 - a. Young Ben carries Brian out of the school and to his home.
 - b. Young Ben turns to face her, and reaches for his knife.
 - c. Young Ben will not stop staring at Miss MacDonald.
4. Young Ben is seen around the front of Brian's house. What does Brian attribute this to?
 - a. Young Ben must be avoiding returning to his own home by watching over Brian.
 - b. Young Ben must be curious to know more about Brian's home life.
 - c. Young Ben must want to know that Brian is all right.
5. How does Gerald O'Connell plan to help his brother Sean?
 - a. Gerald will offer to help Sean build an irrigation system.
 - b. Gerald will co-sign a loan at the bank for Sean.
 - c. Gerald will tell Sean that he still owes some money that Sean sent him.
6. Why does Ben accept Mr. Powelly's offer to be the new church janitor?
 - a. It will give him the opportunity to set up a still in the church basement.
 - b. He feels obligated to take the job now that he is a member of the church.
 - c. He no longer wants to dig graves.

7. Why does Maggie complain to Gerald about Sean?
 - a. Her sons are afraid of their uncle.
 - b. Sean uses strong language, which little Bobbie copies.
 - c. She does not want Sean to borrow money from Gerald.
8. What causes Maggie to worry about Gerald's health?
 - a. Gerald often falls asleep during the day.
 - b. Gerald often stays home because he is sick.
 - c. Gerald gets too much medicine from the pharmacy.
9. In paragraph 3 of Chapter 13, Brian experiences a "strange elation" in the spring. How would you explain it?
 - a. Brian feels grown up and more mature.
 - b. Brian experiences a love of nature and its majesty.
 - c. Brian is happy that the school year is almost over.
10. What has gone wrong for Old Wong?
 - a. His wife has died.
 - b. His café has become run down.
 - c. His children are unhappy.
11. Besides the Wong children, who else benefits from Miss Thompson's understanding?
 - a. Young Ben
 - b. Artie Sherry
 - c. Forsbie Hoffman
12. Why is Brian disappointed in his Christmas gift?
 - a. He wanted a bike, not skates, for Christmas.
 - b. He wanted a hockey stick and puck so he could play ice hockey.
 - c. He wanted tube skates instead of bob-skates.
13. What happens on Tang Wong's birthday?
 - a. Tang's father cancels her birthday party.
 - b. Miss Thompson organizes a party at the school.
 - c. Muriel Abercrombie persuades the other girls not to go.

Section 3: Character Sketch Template

Character Sketch Template for Mr. Digby



Activity 1: Interpreting an Episode

Instructions:

Here is a question list to help you interpret the section of the novel you have just read. Select the best response for each of the following multiple-choice questions based on a close reading of *Who Has Seen the Wind* – pages 116–118.

1. **Plot:** What happens at the literal level in this scene?
 - a. Brian is avoiding his family on a Sunday morning, so he goes outside.
 - b. Brian gets up early to polish everyone's shoes. While sitting on the porch steps he notices a drop of water on a spirea leaf.
 - c. Brian is bored by the Sunday routine of shoe polishing, so seeks excitement from outside.
2. **Plot:** Who is the protagonist?
 - a. the shoes
 - b. the drop of water
 - c. Brian
3. **Plot:** What is the central conflict?
 - a. external
 - b. internal
4. **Plot:** What launches the conflict?
 - a. Brian thinks about the meaning of Sunday and church and sees the drop of water.
 - b. Brian is bored, so he looks for ways to distract himself.
 - c. Brian's grandmother forces him to do chores, which causes him to feel resentful.
5. **Theme:** What theme is suggested by the way the conflict is resolved?
 - a. Growing up on the prairies is a challenging experience for a young boy.
 - b. Family chores teach children the importance of hard work.
 - c. Spiritual understanding is connected to an appreciation of nature.
6. **Characters:** Who are the central characters?
 - a. Brian and Young Ben
 - b. Brian and Bobbie
 - c. Brian is the only and central character

7. **Characters:** Does the character change as a result of the events in this scene?
- a. yes
 - b. no
8. **Setting:** What is the setting? Consider the time and place.
- a. The setting is the front porch of Brian's house in the early morning.
 - b. The setting is Brian's bedroom, early in the morning.
 - c. The setting is on the prairie, early in the morning.
9. **Setting:** Does the setting contribute to the tone or theme?
- a. yes
 - b. no
10. **Point of View:** What is the point of view?
- a. first person
 - b. third person omniscient
 - c. third person objective
11. Does the point of view affect the reader's understanding of the events or theme?
- a. yes
 - b. no
12. **Tone:** What is the author's tone?
- a. humorous and relaxed
 - b. descriptive and relaxed
 - c. melancholy and tense
13. **Style:** Is the diction consistent throughout?
- a. yes
 - b. no
14. **Style:** Identify the following literary technique the author uses: "They lay limpid, cradled in the curve of the leaves, each with a dark lip of shadow under its curving side and a star's cold light in its pure heart" (page 118).
- a. alliteration
 - b. foreshadowing
 - c. simile

15. **Style:** Do the literary techniques used affect the reader's understanding or enjoyment of the work?

- a. yes
- b. no

16. **Symbols:** Which of the following is not used as a symbol in this section?

- a. Wind: a symbol for spirituality that recurs throughout the book and is a key feature in the development of the theme.
- b. Drop of water: the complexity that is in even the simplest part of nature.
- c. Shoe polish: a symbol of family routines Brian seeks to break.

Assign 3.1: Influences

Instructions:

Create a visual design that effectively demonstrates the personal, historical, cultural, and literary influences on W.O. Mitchell.

Your visual design should focus on W.O. Mitchell and illustrate some key influences on his life, (which become key influences on his art): his biography, the small town culture, the Great Depression and droughts, and the state of Canadian literature.

You may use information presented in this lesson to guide your design; however, you also want to conduct further research on the internet on W.O. Mitchell, the *Great Depression*, and the *Dust Bowl*.

Be sure to use shapes, lines, and arrows to illustrate how various elements are related. Include at least one graphic in your design.

Go to *English 11 Companion CD*>Module 2>**Visual Design** to learn about creating an effective visual design product. Review the Visual Design Scoring Guide prior to completing this assignment.

Go to the *English 11 Companion Website* to find additional links to information about the life and times of W.O. Mitchell that may be helpful for this project (<http://www.openschool.bc.ca/courses/english/eng11v6/index.html>).

Evaluation Guidelines:

Visual Design Scoring Guide × 3

Total = 18 marks

Assign 3.2: The Novel—Part One

Instructions:

Answer these questions on Part One of the novel in complete sentences.

1. What does Brian do in *Who Has Seen the Wind* – pages 1–32, that is a literal depiction of the theme of seeking the meaning of life? (2 marks)
2. Consider how Part One opens and closes. How does the opening and closing show that Mitchell considers landscape important? (2 marks)

3. How does Mitchell use landscape to reinforce the idea that Brian learns something in this part of the book? (2 marks)
4. What writing technique does Mitchell use in the final two paragraphs in Part One, page 70, to make his message clear? (2 marks)
5. Give two examples of Brian's intellectual curiosity in the first chapter. Use brief quotations to support your points. (4 marks)

6. Part One ends with the death of the pigeon. In this scene, what did you learn about Brian and about his father? What did you learn about the Prairie boy? (3 marks)

Evaluation Guidelines:

See individual questions

Total = 15 marks

Assign 3.3: The Novel—Part One

Instructions:

Answer these questions on Part Two of the novel in complete sentences.

1. Is Mrs. Abercrombie a round character or a flat character? Describe her character and explain your opinion. (2 marks)
2. By 1931, the Great Depression had begun. In Part Two of the novel, find three examples of the environmental and economic conditions of the Great Depression. Include page numbers and quotations for your examples. (3 marks)

3. Part Two contains examples of kindness and cruelty. Provide two examples of each, and explain why each person behaves the way he or she does.
(2 marks)

4. In Part Two, there are a number of references to religion. Many of these reveal hypocrisy, i.e., a contrast between what people profess to believe and how they actually behave. For example, Old Ben joins the church, not because of any religious belief, but so he can hide his still. Identify and discuss two other examples of religious hypocrisy in Part Two.
(4 marks—two marks for each example and explanation.)

5. Review the scene describing the fight between the Young Ben and Ike on pages 138–140. Why did the Young Ben attack Ike? Why was Brian “filled with a sense of the justness, the rightness, the completeness”? (2 marks)

6. Names—especially nicknames—can be used to reinforce stereotypes and create prejudice. Provide and discuss two examples of derogatory nicknames in Part One of the novel. (2 marks—one mark for each example and brief discussion)

Evaluation Guidelines:

See individual questions

Total = 15 marks

Assign 3.4: Character Sketch Template

Instructions:

Choose one of these individuals from *Who Has Seen the Wind*:

Miss Thompson

The Young Ben

Uncle Sean

Brian's grandmother

Follow these steps to complete the Character Sketch Template (on the following page) for your chosen character. These steps are pre-writing strategies that will help you write a complete character sketch in the next assignment.

Step 1:

Skim Parts One and Two of *Who Has Seen the Wind*, and write down key words or quotations for each category on the template (review the example provided in the lesson for guidance). Include page numbers from the novel when you quote it. (8 marks)

Step 2:

Now, review your template and formulate your overall impression of the character. Write one sentence summarizing your impression of the character. This is your thesis statement. (2 marks)

Physical Description of Character

The Character's Attitudes

Character's Inner Inner Thoughts and Feelings

What other Characters Think and Say about the Characters

Evaluation Guidelines:

Character Sketch Template

8

- 2 marks per category
- minimum of two appropriate descriptions/quotations for each category

Thesis statement

2

Total = 10 marks

Assign 3.6: Interpreting a Narrative Episode

Introduction:

For this section assignment, you will interpret a narrative episode. To prepare, review the activity you completed in the previous lesson.

Instructions:

Read “The Gopher Incident,” pages 134–141 from the novel. Then select the best answer for each of the following questions.

1. Plot: What happens at the literal level?
 - a. The two dogs come upon some gophers and kill them.
 - b. Brian and his friends go out on the Prairie to drown gophers, and they meet Young Ben.
 - c. Brian and Bobbie meet up with Ike and Fat accidentally, and wind up on the Prairie.
2. Plot: Who is the protagonist?
 - a. Brian
 - b. Ike
 - c. Young Ben
3. Plot: Who is the antagonist?
 - a. Brian
 - b. Ike
 - c. Young Ben
4. Plot: Which character is experiencing an internal conflict focused on coming to terms with “the strange elation” he feels is on the Prairie, particularly when Young Ben is present?
 - a. Brian
 - b. Ike
 - c. Fat
5. Plot: Who is the external conflict between in his section?
 - a. Brian and Ike
 - b. Young Ben and Ike
 - c. Brian and Young Ben

6. Plot: What launches the external conflict?
 - a. the dogs finding the gopher
 - b. the boys filling the gopher hole with water
 - c. Ike ripping off the gopher's tail
7. Plot: Why does the external conflict occur?
 - a. Brian does not have the courage to stop Ike from hurting the gopher.
 - b. Young Ben has a respect for nature that Ike has not acquired.
 - c. The children are left unsupervised on the Prairie.
8. Theme: What larger meaning is suggested by the way the conflict is resolved?
 - a. Brian recognizes that Young Ben is more closely connected to the Prairie than to other people.
 - b. Ike has no respect for animals.
 - c. Young Ben wants to be included in the activities of the young boys.
9. Theme: The fact that "Ike had to be led home like a blind boy" implies that he:
 - a. will be punished by his parents for losing his glasses.
 - b. will no longer be cruel to the gophers on the Prairie.
 - c. doesn't understand that the beating was a result of his cruelty to the gopher.
10. Characters: Who are the central characters?
 - a. Brian, Bobbie, and Ike
 - b. Brian, Ike, and Young Ben
 - c. Brian, Young Ben, and Fat
11. Characters: Which character clearly goes through an internal change as a result of this scene's events?
 - a. Brian
 - b. Ike
 - c. Young Ben
12. Setting: What is the setting? Consider the time and place.
 - a. in the school yard in the spring
 - b. on the Prairie in the summer
 - c. behind the church in the summer

13. Setting: How does the setting contribute to the tone or theme?
- a. The fall setting, with the trees looking like skeletons after the dry, yellow leaves fall from them, gives a sense of finality, of things dying off.
 - b. Setting the events near the church emphasizes the role God plays in Brian's personal awareness.
 - c. The setting of this scene is closely linked to Brian's awareness that the understanding he seeks is closely connected to the Prairie.
14. Tone: What is the author's tone in this section?
- a. serious and thoughtful to uplifting
 - b. sympathetic to hostile
 - c. light and fast-paced to serious and sombre
15. Style: Which character uses slang and poor grammar, creating the image of a boy who is unrefined?
- a. Brian
 - b. Ike
 - c. Young Ben
16. Which particular literary technique does the author employ in the following quotation: "running with an easy lope each step of which smoothed into the other like the ripples of a broad stream flowing."
- a. alliteration
 - b. personification
 - c. simile

Evaluation Guidelines:

1 mark per question

Total = 16 marks

Assign 3.7: Journal Entries

Journal Entry 3.1: Symbols Part One

As you reread Part One of the novel, you will notice that the author has included a number of symbols. One symbol that is particularly important is the wind, which Mitchell uses to represent God.

In your journal, record the page number and include a brief quotation each time W.O. Mitchell uses the wind as a symbol. You should have at least five examples. In a couple of well-constructed sentences, explain how this particular use of symbolism provides some insight into the central conflict or theme. Use the template below.

Page #	Brief Quotation

Page #	Brief Quotation
<p>Use of Symbolism:</p>	

Journal Entry 3.2: Character and Plot

You have been introduced to a number of characters so far through the main plot and the various sub-plots. Which character(s) do you identify with most closely? Which characters do you dislike? Explain your response.

Journal Entry 3.3: Characters

Of the characters you have met in the novel. Which you would describe as round and which would you describe as flat? Provide at least one example of each and provide a rationale for your choice.

Evaluation Guidelines:

Your journal entries will be marked according to the Journal Scoring Guide × 3

Total = 12 marks

Activity 1: Understanding Part Three

Instructions:

Select the best response for each of the following questions.

1. Brian's grandmother could remember a serious political event. What was it?
 - a. The Confederation of Canada
 - b. Louis Riel's Rebellion
 - c. The Rebellion of Lower Canada
2. Whom did Brian visit that caused him to be "carried away by the fervour of his words"?
 - a. Mr. Powelly
 - b. Saint Sammy
 - c. Young Ben
3. Brian came home and learned his father was very sick. What had caused his father's illness? Problems with his:
 - a. appendix
 - b. gall bladder
 - c. kidneys
4. Why was Miss Thompson unable to consider Mr. Digby's proposal of marriage?
 - A. She had already accepted a teaching position in Toronto in September.
 - B. She was unable to keep her job as a teacher should she marry.
 - C. She had planned to marry Dr. Svarich when school was finished.
5. Mr. Digby saw that Mr. Powelly "had substituted a concern over the morals of the town youth for the real reason." What was the "real reason"? (page 233)
 - a. He was blinded by his distaste for Young Ben's father.
 - b. He was upset because the town's youth had no appropriate role models.
 - c. He believed the school principal lacked moral fortitude.
6. When Ab is about to kill the runt pig, Brian distracts him. How?
 - a. Brian distracts him by tormenting the religious man with strong language.
 - b. Brian lets the pigs loose by opening the pen.
 - c. Brian asks Annie to talk to Ab about dinner.

7. It is Annie who saves the pig's life by suggesting bottle-feeding it. How does Brian plan to repay her kindness?
 - a. Brian arranges for Annie to spend extra time with Ab.
 - b. Brian makes arrangements for Annie to obtain glasses.
 - c. Brian takes on additional chores for Annie.
8. When Ab found Brian, at the end of Chapter 23, why is the expression on Ab's face described as being "... as gentle as a benediction"?
 - a. He was finally happy because he married Annie.
 - b. He felt bad about getting angry at Brian for the horse incident.
 - c. He felt sympathy for Brian because his father had died.
9. At the end of Chapter 24 what thought filled Brian "with inexplicable tenderness and yearning," (page 263) leaving him breathless and excited?
 - a. Brian now felt a need to be like a father to his younger brother.
 - b. Brian was eager to seek out Young Ben.
 - c. Brian was breathless and excited at the thought that his mother needed him now.

Activity 1: Understanding Part Four

Instructions:

Select the best response for each of the following multiple choice questions.

1. What did Brian's mother say to him that would make him feel more mature?
 - a. Brian can go out onto the Prairie whenever he wants.
 - b. Brian was the head of the family now, and she depended upon him.
 - c. He was old enough to work with his Uncle Sean.
2. How did Brian show consideration for his brother Bobbie?
 - a. Brian taught Bobbie to skate and to swim.
 - b. Brian took Bobbie to church.
 - c. Brian stopped teasing Bobbie in front of his friends.
3. Brian's friendship with Ben was "a taciturn association." (page 269) What does the author mean? You may need to look up "taciturn" in your dictionary.
 - a. unfriendly
 - b. communication by silences
 - c. tendency towards angry communication
4. As Brian looked at the Bens' owl, he had "an *ineffable* urge to tear the netting away." (page 271) "He felt his body ... sway with a hint of *empathy*." What do these quotes demonstrate about Brian?
 - a. Brian feared the owl and wanted to get away.
 - b. Brian was angry with Young Ben for keeping the owl.
 - c. Brian wanted to free the owl; he could understand the feeling of wanting to be free.
5. When Miss Thompson's wedding to Dr. Svarich was put off, it was a reprieve for Mr. Digby. Why does Mitchell use the term *reprieve*?
 - a. To show Mr. Digby was relieved—a great burden was lifted. Perhaps he felt there might be another chance for him with Miss Thompson.
 - b. To show Mr. Digby no longer cared for Miss Thomas.
 - c. To show Mr. Digby was happy that he wouldn't be losing a teacher in the fall.

6. When Ben is jailed for ninety days, Mr. Powelly, the minister, appears “benign and smiling” in church. His voice is described as “reverently timbred.” He uses as a text for his sermon “... for the wicked one shall no more pass among thee; he is utterly cut off.” Explain what this passage shows about the writer’s ideas of Mr. Powelly’s character. (page 276)
 - a. Mr. Powelly is an exemplary member of the church and should be an example to others.
 - b. Since Mr. Powelly is a clergyman, but is delighted about Ben’s punishment, the writer sees him as a hypocrite.
 - c. Mr. Powelly feels sorry for the judgment against the Ben; he is an empathetic character.
7. What did Mr. Digby do that brought him trouble from the School Board?
 - a. He did not attend church regularly.
 - b. He lost two teachers in just a few years.
 - c. He let Young Ben leave school before the minimum leaving age of fifteen.
8. In the following quotation from Chapter 25, “It’s wild,” said Brian. “They got to be out—they hate it,” the owl is a symbol for:
 - a. God
 - b. Young Ben
 - c. the wind
9. At the School Board meeting, Mrs. Abercrombie misquotes a passage from Shakespeare’s play “Merchant of Venice”: “The quality of mercy is not strange.” (page 300) It should be “The quality of mercy is not strained.” What does her misquotation tell you about Mrs. Abercrombie?
 - a. She is an important lady who tends to preach, but is not particularly well educated.
 - b. She knows more about Shakespeare than her fellow board members.
 - c. She does not understand the meaning of the word “mercy.”
10. “... unpleasant things were happening to the pane of her window; the centre of it had crinkled.” (page 308) What is occurring here?
 - a. The cold of the winter was creating an optical illusion
 - b. The grandmother’s window keeps breaking.
 - c. The grandmother is dying, so she was imagining this.

Assign 4.1: The Novel—Part Three

Instructions:

Select the best response for each of the following questions.

1. Brian experiences a fair bit of conflict at the farm, including a conflict with Ab, Sean, and Annie. The root of these conflicts is:
 - a. Brian's frustration at being sent away from his home.
 - b. Brian's fear that his father is not well and could die.
 - c. Brian's sensitivity to and concern for animals.
2. When Brian awakens from his sleep in the haystack, he has undergone an important change. The reference to hunger has a literal meaning but it is also a metaphor is used to emphasize the theme of:
 - a. seeking understanding
 - b. desire for parental security
 - c. need for change
3. Fat references the novel's title on page 205, *Who Has Seen the Wind*? Why is this an appropriate title for the novel?
 - a. wind is a common experience on the prairies
 - b. the novel is about Brian's quest for understanding
 - c. Fat is a very changeable person, like the wind.
4. A number of unusual characters appear in the novel—people like Annie, Ab, Sammy, and Old Ben. The runt of the litter (pages 235–240) and Noreen the asthmatic cow (pages 236–244). What purpose do these characters serve?
 - a. They remind us that our definition of what is normal needs to be re-examined.
 - b. They make the novel more interesting and engaging for readers.
 - c. They help to propel the plot forward.
5. What does Brian struggle to do following the death of his father?
 - a. talk to his brother
 - b. eat
 - c. cry

6. The meadow lark singing at the end of Part 3 is a symbol of:
- a. sadness
 - b. renewal
 - c. indifference

Evaluation Guidelines:

1 mark per question

Total = 6 marks

Assign 4.2: The Novel—Part Four

Instructions:

Select the best response for each of the following questions.

1. The scenes in this part between Brian and his grandmother echo the opening scenes in the book. How do they show Brian's character development? (1 mark)
 - a. They show that Brian has become more independent through the novel.
 - b. Instead of hating her, Brian shows understanding for his grandmother and her need to connect with nature, thus showing his maturity.
 - c. The scenes demonstrate Brian's lack of sympathy for his grandmother, demonstrating that he is a static character.
2. The ending of this novel and Brian's quest for understanding of the cycle of life and death can best be described as: (1 mark)
 - a. a "tidy," closed conclusion
 - b. an open ending
 - c. a cliff hanger
3. After his father's death, Brian seems to lose that special feeling, but he feels closer to his mother. Why is this? (1 mark)
 - a. Brian is reaching an age where such special feelings seem childish and immature.
 - b. Brian's duties as the oldest male in the family don't permit him the time to reflect on the special feeling.
 - c. Brian's growing understanding of life brings him closer to his mother and he realizes he must "care" for her.
4. Which of the following is an example of vengeance in this part of novel? (1 mark)
 - a. Young Ben's release from school
 - b. the owl being released
 - c. Bent Candy's barn burning down
5. Which of the following is an example of mercy in this part of the novel? (1 mark)
 - a. Mr. Digby getting a vote of confidence from the board
 - b. Mrs. Abercrombie being expelled from the board
 - c. the blame being laid for the still and the Wongs

6. Each part of the novel ends with a death. Match the death to the part of the novel in which it occurred. (2 marks)

	Part One	a. Death of Gerald O'Connal
	Part Two	b. Death of Mrs. MacMurray (grandmother)
	Part Three	c. Death of the pigeon
	Part Four	d. Death of Jappy

7. Match the symbol from the novel to its thematic meaning. (2 marks)

	The owl	a. connection to nature
	The open window in the grandmother's room	b. need to be free
	Sammy's Clydesdales	c. pioneer spirit
	The bobcat story	d. monetary value

Evaluation Guidelines:

See individual questions

Total = 9 marks

Assign 4.3: Epiphanies

Introduction:

Brian experiences a number of epiphanies, or moments of special insight, during the course of the novel. Each moment is linked to the progression of Brian's spiritual development and insight and provide a unifying thread to the novel.

Instructions:

Order the epiphanies chronologically, or in the order that they appear in the novel.
(7 marks)

	Epiphany 1	a. the two-headed calf
	Epiphany 2	b. majesty of the Prairie
	Epiphany 3	c. human mortality
	Epiphany 4	d. the gopher
	Epiphany 5	e. death of the pigeon
	Epiphany 6	f. Gerald O'Connal's death
	Epiphany 7	g. the spirea leaf

Evaluation Guidelines:

1 mark per epiphany

Total = 7 marks

Assign 4.4: Imagery

Introduction:

Imagery in literature refers to word pictures that provide portraits of characters, objects, or ideas. Through imagery, a writer can instill meaning beyond a simple, literal representation. *In Who Has Seen the Wind*, Mitchell's images rarely appear in isolation, but repeat, imbuing the novel with richer, thematic depth.

There are three dominant images that recur throughout *Who Has Seen the Wind*; the wind, the Prairie, the town.

Instructions:

Select one dominant image from the novel and create a verbal/visual collage (webpage or poster) that contains the following:

1. Your image topic: the wind, the Prairie, or the town.
2. Three quotations from the novel that describe the image (include page number and speaker/narrator).
3. Three visuals—one to reflect each quotation (you may create them yourself or select images from a magazine/Internet).
4. A theme statement that is suggested by the imagery

For review on how to create an effective visual design, go to English 11 Companion CD>Module 2>**Creating a Visual Design**. Read the *Visual Design Scoring Guide* carefully before you begin this assignment.

Evaluation Guidelines:

Visual Design Scoring Guide x 3

Total = 18 marks

Assign 4.5: Writing an Interpretive Composition

Instructions:

Following the steps provided in this assignment, you will write an interpretive composition on one of the following topics of *Who Has Seen the Wind*.

1. How does Brian learn as he grows up? Discuss the different ways he learns, i.e., through conversation with adults, listening to adults, spending time with friends, spending time alone.
2. Discuss the following quotation: “There is a great difference between the Prairie and the town. The Prairie is the realm of the spiritual, as opposed to the town, which is the realm of the profane.”
3. Discuss the following quotation: “In *Who Has Seen the Wind*, the Prairie is a stage upon which life is played. The Prairie can be a source of life, a place of sanctuary, and a place without mercy.”
4. How is Brian’s understanding of life connected to his search for God?
5. Death occurs often in the novel. How does Brian respond to each death differently, and develop and mature from each death?
6. How does Mitchell use social satire in the novel?

STEP A: The First Draft

Write the first draft of an interpretive composition on one of these topics from *Who Has Seen the Wind*.

Composition Criteria:

- is 800–1000 words in length
- contains a solid thesis statement in the introductory paragraph
- contains 3-5 body paragraphs and a concluding paragraph
- includes quotations from the novel that support the thesis statement
- uses third person formal
- uses present tense
- follows the presentation methods discussed in the “MLA Style Guide” in *Writing on the Run!*

To organize your ideas clearly, it is recommended that you complete the following outline. It is not mandatory that you do so, but it will help. Your outline does not need to be submitted with this section assignment.



Outline



General Statement



Thesis Sentence

(include title and author of poem)



Point #1



Point #2



Point #3



Specifics for support



Specifics for support



Specifics for support

Supporting Quotation	Supporting Quotation	Supporting Quotation



Concluding Statement

STEP B: Revising the First Draft

Edit, revise, and rewrite your composition following these guidelines:

1. Read your first draft critically and make corrections right on it (using a pen or Track Changes in a word processing program). This is the time to check for overall organization, sequencing of ideas, the expression of ideas, sentence structure, grammar, spelling, and punctuation.
2. Review the *Editing Checklist* and use it to evaluate your first draft.
3. Now, give the draft to your editor to read and make suggestions. Have the editor complete the *Editor Response Page* as well.
4. Consider editor's suggestions, and fix any areas that were missing from the *Editing Checklist*. Make final changes to your draft.

Note: This composition is considered the major project for this module, so you are strongly encouraged to spend a lot of time and effort preparing and writing it.

Student Editing and Proofreading Checklist

Complete this checklist BEFORE discussing your draft with your editor.

Format:	
	Is the composition double spaced?
	Is the composition divided properly into paragraphs?
	Are all of the sentences clear and do they make sense?
	Is the composition written in present tense?
	Is the composition written in third person formal?
	Is the spelling accurate?
	Is the grammar accurate?
	Is the punctuation accurate?
	Is the composition at least five paragraphs in length?
Content:	
	Is the thesis clearly stated?
	Does the introduction prepare the reader for what follows and does it grab the reader's interest?
	Does the body develop the main topic clearly and logically?
	Does the conclusion round off the composition? Does it include the title and author of the poem?
	Does your interpretation of the theme show that you read the work in depth and thought about the literal and symbolic meanings?
	Are your ideas supported with strong, relevant examples and quotations?
	Do the introduction, body, and conclusion all work together to support and present your thesis?
	Is the organizational plan of the composition easy to follow?

Editor Response Page

Writer's Name _____

Editor's Name _____

Editor, please answer "Yes" or "No" to each question.

Format:	
	Is the composition double spaced?
	Is the composition divided properly into paragraphs?
	Are all of the sentences clear and do they make sense?
	Is the composition written in present tense?
	Is the composition written in third person formal?
	Is the spelling accurate?
	Is the grammar accurate?
	Is the punctuation accurate?
	Is the composition at least five paragraphs in length?
Content:	
	Is the thesis clearly stated?
	Does the introduction prepare the reader for what follows and does it grab the reader's interest?
	Does the body develop the main topic clearly and logically?
	Does the conclusion round off the composition? Does it include the title and author of the poem?
	Does your interpretation of the theme show that you read the work in depth and thought about the literal and symbolic meanings?
	Are your ideas supported with strong, relevant examples and quotations?
	Do the introduction, body, and conclusion all work together to support and present your thesis?
	Is the organizational plan of the composition easy to follow?

STEP C: The Final Copy

Edit and revise your composition using the suggestions found in “MLA Style Guide” in *Writing on the Run!*. Check also that you have a thesis statement, that all body paragraphs are on the topic, and that you have a conclusion. Also, check proper format and citation of quotations. Be very careful to check spelling, grammar, and punctuation. Include a works cited listing the sources you used in preparing the composition as well.

Composition Criteria:

- is 800–1100 words in length
- contains a solid thesis statement in the introductory paragraph
- contains 3-5 body paragraphs and a concluding paragraph
- includes quotations from the novel that support the thesis statement
- uses third person formal
- uses present tense
- is double-spaced
- contains a properly formatted title page
- has correct margin widths, line spacing, and positioning of page numbers
- contains quotations to support your main points
- quotations and other words are properly cited (see “Writer’s Style Guide”)

Evaluation Guidelines:

Proper Formatting	5
Works Cited	5
Composition: Multi-Paragraph Composition Scoring Guide x 5	30

Total = 40 marks

Assign 4.6: Journal Entries

Journal Entry 4.1: Foreshadowing

Identify one or two incidents in Part Three that foreshadows the death of Gerald O'Connell. How did the foreshadowing work for you? Did it increase the suspense? Did it make you fearful? Did it seem like the characters weren't noticing important details?

Journal Entry 4.2: Resolution

In your journal, summarize your impression of how the novel resolves. Do you agree with how Mitchell chose to conclude the novel? Does it fit with your predictions of how the novel would conclude? In a few sentences, identify and explain what you think is the novel's theme.

If you recall from Section 1, a theme statement must be broad enough to apply to life in a general sense, to the readers and humankind, and not just to the characters in the novel.

Trying out a series of key words with associated questions can help you to find the theme. For example, is this novel exploring the concept of time, love, death, religion, ethics, knowledge, or reality? Which applies to *Who Has Seen the Wind*? How does the author develop this theme?

Journal Entry 4.3: Planning for Your Assignment

Carefully review the instructions and assessment criteria for Section 4 Assignment Part 5: Writing an Interpretive Composition. In your journal, set two to three goals for this assignment. Then, set out a brief plan as to how you plan to achieve your assignment goals and how you will know you have achieved them.

For example, a goal could be to have no grammatical errors in your assignment. Your plan to achieve those goals could include carefully proofreading your draft and having an editor proofread your work as well. You will know you have achieved your goal when your assignment is returned from your instructor indicating there are no grammatical errors.

Evaluation Guidelines:

Your journal entries will be marked according to the Journal Scoring Guide × 3

Total = 12 marks

Visual Design Scoring Guide

6
Wow!

Your **superior** product is thoughtful, creative and well designed:

- product has a clear purpose and sense of audience
- includes significant and relevant details
- layout is balanced and logically organized
- Effective use of titles and headlines; important elements are clearly emphasized
- strong visuals add to the product
- may contain some minor errors

5
Strong!

Your **effective** product is clear, organized, and well designed:

- product has a sense of purpose and audience
- includes most significant details
- layout is balanced and logically organized
- appropriate titles and headlines with some elements emphasized
- effective visuals add to the product
- may contain a **handful of minor errors or gaps**

4
Good!

Your **competent** product is acceptable:

- product has some sense of audience and purpose
- some details may be missing or repeated
- organization is present but may lack balance
- acceptable titles and headings with some elements emphasized
- **a number of errors**; some gaps present

3
A Pass!

Your **adequate** product is minimally acceptable:

- weak sense of audience and purpose
- may contain irrelevant details or some details may be missing
- lack of organization and balance
- titles, headings, and visuals may be weak or missing
- **numerous errors**; gaps are present

2
Almost

Your **inadequate** product is incomplete and unclear:

- product doesn't address audience or purpose
- details are irrelevant or missing
- some visual support but lacks balance
- titles and headings are weak or missing; visuals less than acceptable
- numerous errors interfere with meaning

1
Not Yet

Your product is **unacceptable**:

- an attempt was made
- the product does not demonstrate an understanding or the purpose
- significant information is missing; layout is inappropriate

0
Not At All

The product is off topic or difficult to understand:

Paragraph Scoring Guide

6
Wow!

Your paragraph is insightful, engaging, and focused; it shows a thorough understanding of the task.

Content—what is said:

- analyses or presents the topic in an engaging and logical manner
- focused topic sentence
- body is developed with interesting and convincing support
- concluding sentence makes a strong final statement of the main idea

Written Expression—how it's said:

- tightly focused, on topic, and fully developed
- sophisticated vocabulary, word choice, and transitions
- sentence structure is varied and controlled
- few mechanical or spelling errors

5
Strong!

Your paragraph effectively accomplishes the requirements of the task.

Content—what is said:

- analyses or presents the topic in a well-organized manner
- focused topic sentence uses active language
- body is developed with appropriate support
- concluding sentence affirms the main idea of the paragraph

Written Expression—how it's said:

- focused, on topic, and developed
- appropriate vocabulary, word choice, and transitions
- sentence structure is varied and competent but uneven in places
- minor mechanical or spelling errors

4
Good!

Your paragraph adequately fulfils the requirements of the task.

Content—what is said:

- analyses or presents the topic in a predictable manner
- topic sentence is clearly stated
- body is developed with some effective support
- concluding sentence completes the paragraph

Written Expression—how it's said:

- generally focused; may stray off topic; adequate development
- vocabulary, word choice and transitions are simple but correct
- sentence structure is correct, but simple sentences predominate
- some mechanical or spelling errors are present but do not affect understanding

3
A Pass!

Your paragraph accomplishes the task at a basic level.

Content—what is said:

- analyses or presents the topic in a manner which is difficult to follow
- a topic sentence is present, though not clearly stated
- body is developed with thin or repetitive support
- concluding sentence attempts to complete the paragraph

Written Expression—how it's said:

- loose focus; may stray off topic; limited development
- vocabulary is basic and repetitive; transitions may be ineffective
- sentence structure is awkward or simplistic
- mechanical or spelling errors are present but do not affect meaning

2
Almost

Your paragraph does not accomplish the basic task.

Content—what is said:

- analyses or presents the topic in a manner which is illogical or insufficient
- paragraph structure and development is weak
- topic sentence is vague or not present
- concluding sentence may not be present or may add new, unrelated information

Written Expression—how it's said:

- lacks focus, purpose, and development
- vocabulary is informal and often colloquial; transitions are not present
- simple sentence forms predominate
- numerous mechanical or spelling errors disrupt the flow of the writing

1
Not Yet

Your paragraph is incomplete.

Content—what is said:

- paragraph may be limited to one to two sentences
- a topic sentence is not present or does not introduce the topic
- structure and development are not present
- paragraph lacks a concluding sentence

Written Expression—how it's said:

- lacks focus, purpose, or does not have a single, clear topic
- vocabulary is immature or vague; word choice is not appropriate
- sentence structure is incoherent
- frequent grammar or spelling errors affect understanding

0
Not At All

Paragraph is too brief to evaluate or not attempted at all.

Oral Communication Scoring Guide

4
Good!

Presentation is outstanding and engages the audience.

Content:

- main idea is stated clearly
- support is well chosen
- language use is vivid and sophisticated

Organization:

- substantial preparation is evident
- topic is logically developed to suit purpose
- effective use of transitions

Delivery:

- voice is used consciously and successfully to enhance the message
- audio/visuals are carefully chosen to enhance the presentation
- engages or entertains audience

3
A Pass!

Presentation achieves its purpose and maintains audience interest.

Content:

- main idea is stated
- support is adequate
- language is appropriate but not varied

Organization:

- some preparation is evident
- topic is clearly developed to suit purpose
- transitions are used but may not be obvious

Delivery:

- voice is appropriate and correct but may not enhance the message
- audio/visuals are used with some effect to enhance the presentation
- maintains audience interest

2
Almost

Presentation is minimally accomplished and does not engage the audience.

Content:

- main idea is present but not clearly stated
- support is weak or illogical
- language is correct not varied

Organization:

- little preparation is evident
- loose structure is present but difficult to follow
- transitions are not used appropriately

Delivery:

- voice problems interfere with message delivery in places
- audio/visuals are used ineffectively
- audience may struggle to understand or follow the presentation

1
Not Yet

Presentation is inadequate and does not maintain audience interest.

Content:

- main idea is not stated
- support is under-developed or not evident
- incorrect word usage; little variety in word choice

Organization:

- preparation is not evident
- may be repetitive or off topic
- transitions are not used

Delivery:

- voice problems interfere with message delivery
- audio/visuals are not used
- audience is unable to understand or follow the presentation

0
Not At All

Presentation is too brief to evaluate or not attempted at all.

Multi-Paragraph Composition Scoring Guide

6
Wow!

Your composition is engaging and developed with originality and flair. The writing is consistently strong in content and expression.

Content—what is said:

- introduction captures the audience's attention with an imaginative lead
- thesis is clearly articulated, engaging, and developed throughout the composition
- paragraphs are well-developed with insightful support and organized for an intentional effect
- concluding paragraph is original, creative, and discerning; it presents a convincing, final statement

Written Expression—how it's said:

- writing is focused and on topic, with strong voice and expression
- sophisticated vocabulary and effective word choice
- sentence structure is varied and controlled; transitional and topic sentences are well executed
- few mechanical or spelling errors

5
Strong!

Your composition is effective and has a clear sense of purpose; however, there are areas of minor weakness that could be further polished.

Content—what is said:

- introduction directs the reader to the topic in an interesting way
- thesis argues a clear point and is developed through the composition
- paragraphs are well-developed with appropriate support and logical organization
- concluding paragraph engages/captivates the reader; it presents a convincing, final statement

Written Expression—how it's said:

- writing is focused and on topic
- vocabulary and word choice are appropriate
- sentence structure is varied and competent; transitional and topic sentences are used carefully
- mechanical or spelling errors are minor and do not interfere with understanding

4
Good!

Your composition is competent and straightforward; there are areas of weakness that could be developed with more originality of thought or expression.

Content—what is said:

- introduction states the main idea of the composition but may be predictable
- thesis is simply expressed and developed through the composition
- paragraphs exist with adequate support and are organized logically
- concluding paragraph makes a final statement but is predictable in its ideas

Written Expression—how it's said:

- writing is generally clear and remains on topic
- vocabulary and word choice are simple but correct
- sentence structure is correct, but simple; transitional and topic sentences are predictable
- some mechanical or spelling errors are present but do not affect understanding

3
A Pass!

Your composition is passable and basic; areas of weakness are obvious.

Content—what is said:

- introduction is present but is unimaginative; may be linked to first body paragraph
- thesis is apparent but weak or not directly supported by the composition
- paragraphs may be brief, unimaginative, or off topic; organization is difficult to follow
- concluding paragraph makes a final statement but is predictable

Written Expression—how it's said:

- writing is unfocused but attempts to address the topic
- vocabulary is basic and repetitive
- sentence structure is awkward or simplistic; transitional and topic sentences may not be effective
- mechanical or spelling errors are present but do not affect meaning

2
Almost

Your composition is weak and under-developed. More attention to developing ideas and structuring the composition are required.

Content—what is said:

- introduction is not present or is mixed into the main body of the composition
- thesis is suggested but not clearly stated or developed
- paragraphs may be too poorly developed or organized to communicate meaning
- concluding paragraph is not present or mixed into a body paragraph

Written Expression—how it's said:

- writing is unfocused and often unclear
- vocabulary is informal and often colloquial
- simple sentence forms predominate; transitional sentences are not present
- numerous mechanical or spelling errors disrupt the flow of the writing

1
Not Yet

Your composition is inaccurate or incomplete.

Content—what is said:

- no attempt to include an introduction and conclusion to frame the composition
- structure is very weak—very brief or single paragraph
- ideas are poorly developed with little sequence or logic

Written Expression—how it's said:

- controlling idea and purpose are not clear
- vocabulary is immature or vague; word choice is not appropriate
- frequent grammar or spelling errors impede understanding

0
Not At All

The composition is too brief to evaluate or not present at all.

Journal Scoring Guide

4
Good!

Your journal response is reflective, detailed, and lively.

Written Expression—how it's said:

- actively helps to organize and facilitate the group
- obvious purpose for writing
- interesting and engaging to the reader
- intentional organizational structure

Content—what is said:

- specific, accurate information
- well-chosen examples and details
- insightful reflections and connections to broader issues

3
A Pass!

Your journal response is reflective, effective, and solid.

Written Expression—how it's said:

- sense of purpose is apparent
- good development but unoriginal
- clear organizational structure

Content—what is said:

- accurate but general information
- appropriate examples and details
- basic reflections and connections to broader issues

2
Almost

Your journal response is minimally developed and weak.

Written Expression—how it's said:

- purpose is hard to determine
- minimal development and unoriginal ideas
- loose organizational structure; difficult to follow

Content—what is said:

- brief and generalized information
- obvious or unrelated examples and details
- few reflections and connections to broader issues

1
Not Yet

Your journal response is inaccurate and incomplete.

Written expression—how it's said:

- sense of purpose is not evident
- response is too brief to evaluate
- disorganized structure makes the response difficult to understand

Content—what is said:

- presents brief and possibly inaccurate information
- response is a summary or a single idea rather than a reflection

0
Not At All

Your journal response is barely answered or not answered at all.

Dramatic Reading Scoring Guide

4
Good!

Dramatic reading is outstanding and engages the audience.

- volume, rate, and pitch are effective and vary according to the message
- words are pronounced and articulated correctly
- a fluent and polished presentation
- audience is engaged and / or entertained throughout

3
A Pass!

Dramatic Reading is effective and maintains audience interest.

- volume, rate, and pitch are appropriate but may not vary according to the message
- words are mostly pronounced and articulated correctly
- may lack fluency and polish in places
- audience can easily follow the presentation but may not be engaged

2
Almost

Dramatic Reading is minimally effective.

- volume, rate, and pitch are understandable but don't enhance the presentation
- some words may be mispronounced or inarticulate
- lack of fluency and polish
- audience may struggle to understand or follow the presentation

1
Not Yet

Dramatic Reading is weak.

- problems with volume, rate, and pitch interfere with the presentation
- audience is unable to understand or follow the presentation

0
Not At All

Has not participated enough to evaluate.

- reading is not attempted or is too brief to evaluate
- difficulty with pronunciation and usage is such that the reading is too difficult to understand