

English 12

Module 1 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 12** course. BC teachers, instructional designers, graphic artists, and multimedia experts developed the course and blackline masters.

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The English 12 course consists of seven modules, the blackline master CD, the *English 12 Source File*, the *English 12 Companion Website* and the *English 12 Media CD*. English 12 is available in both print and online versions. English 12 components can be purchased individually or as a complete resource, the **English 12 Resource Package**. For Modules 2–4 and 6–7, depending on which modules are used, you will also need the following supporting resources for print and online versions of the course. All are available from Open School BC.

Resources:

Obasan by Joy Kogawa (Module 2)
The Kite Runner by Khaled Hosseini (Module 3)
Keeper'n Me by Richard Wagamese (Module 4)
Hamlet (BBC version) DVD
Death of a Salesman DVD
Writing on the Run! grammar CD or print workbook

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
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Activity 1:
Fact or Opinion Quiz

Indicate fact or opinion for each of the following statements.

1. The Heart and Stroke Foundation website says that shopping for items with the “Health Check” label is “like shopping with the Heart and Stroke Foundation’s dietitians.” _____
2. An online vendor of hemp seeds says “hemp seeds are a protein source that’s better than meat!” and compares the hemp seed’s amino acid and essential fatty acid contents to other plants. _____
3. A chart in a diet book listing the various nutritional information of a selection of desserts says the average sour cream glazed donut hole is 90 calories. _____
4. An individual’s website advocating a vegetarian diet says we shouldn’t eat fish because “fish are complicated animals with their own unique personalities.” In support of this, he says fish watch each other and learn to avoid nets. _____
5. A registered dietician with a PhD writes on the Dietitians of Canada website that “eating a diet high in fibre, limiting alcohol, and maintaining a healthy weight can help reduce high blood pressure.” _____

Activity 2: The Stages of Reading

In this activity, you will read a piece of informational text using your active reading skills. Refer once again to the following table, which illustrates different cues that can be used at each stage of the reading process.

Stage	Action	Skill
Before you read	Think about why you are reading, what you already know, and what you think the text might be about.	Predicting
While you read	Think about what you've learned so far and what you will learn as you continue to read.	Predicting
	What questions do you still have?	Questioning
After you read	Think about what you've read, making connections to yourself, the world around you, and whatever work/assignment you might now have to complete.	Reflecting and connecting

1. Pre-reading

You are about to read a report that includes a number of lines from cigarette commercials from 1929–1954. Take a moment to practice your pre-reading here.

- Why are you reading this?
- What do you already know about the topic?
- What do you think the text will be about?

2. During Reading



Go to the *English 12 Source File* and read “A Review of Health References in Cigarette Advertising 1927-1964.”

While you read, remember to practice the active reading strategy indicated in the “Stages of Reading” table on the previous page.

You’ll notice that the advertisement text snippets are not presented chronologically. Try reading them in this order and see what you notice.

Do you have a pen or pencil by your side? Remember, you’ll need it to jot down notes and further questions.

As you read, ask yourself what words stand out for you. What is different about the health statements before the 1950s versus the health statements made during the 1950s?

Use the following chart to jot down snippets or words that stand out from the two different time periods. Pull out at least four words or impressions for each time period.

1929–1949	1950–1954
•	•
•	•
•	•
•	•
•	

•	
•	

3. Post-Reading

Remember to practice your post-reading strategies when answering the following questions. Consult the cues included in the “Stages of Reading” table above. Think about the advice provided earlier on: when we know the source of information, we may have a better idea of the purpose for its inclusion.

- a. What was the source of these statements about cigarettes and smoking?
- b. What was the initial purpose of the source writing these statements?
- c. Do the health statements include statistical evidence? How about expert testimony?
- d. If you were a smoker in the 1950s, what would you believe?

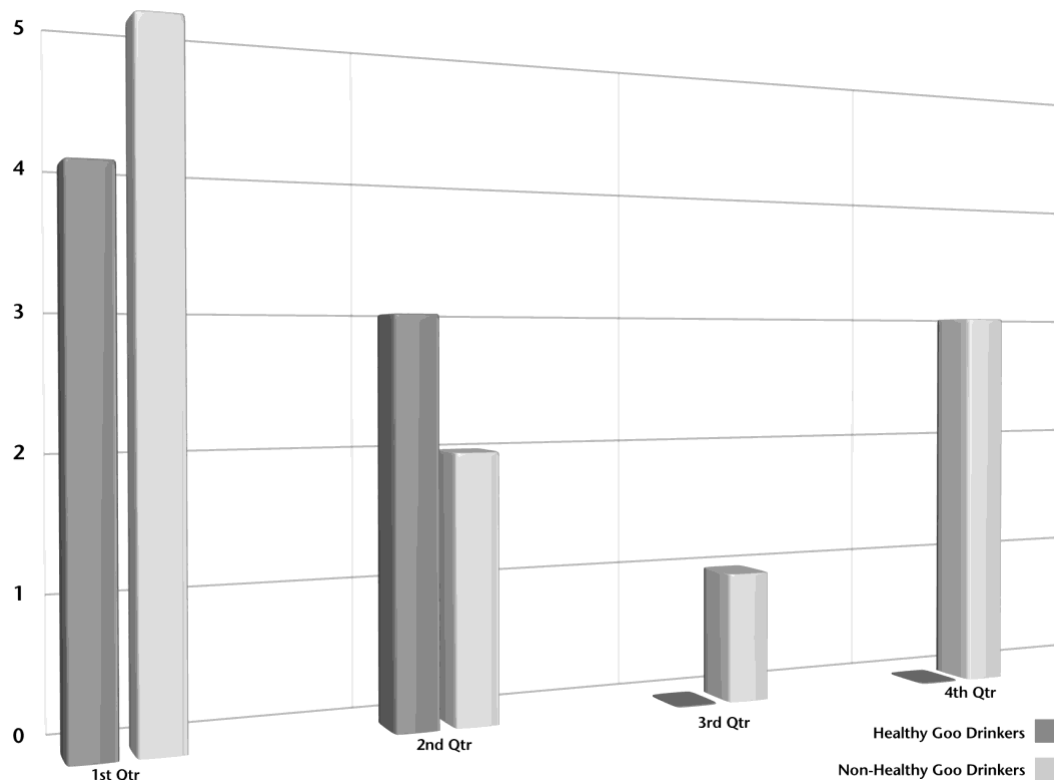
Summary

A close reading of the advertisements from before and after 1950 demonstrates how advertisers’ messages changed with the availability of new health information about the harmful effects of smoking. This just goes to show that the health messages themselves may only be reassuring (“Prominent physician tells patients...The nicotine and tars trapped by the Viceroy filter cannot reach mouth, throat or lungs!”), up until you consider not just the message itself, but also the messengers, and what they want from their audience.

Activity 3: Healthy Goo Graph

Say you read an article in a magazine about a new health supplement, something that is sure to make you stronger and fitter in a matter of days—you would want to know if these claims were based on fact or opinion before you spent any money on the product. What if the article presented a graph that showed the following information?

Average number of work days missed due to illness over one year in Healthy Goo Drinkers versus those who haven't found out about our amazing product!



As you can see, the Healthy Goo Drinkers' missed days declined significantly over those in the study who did not drink Healthy Goo! Everyone should be drinking Healthy Goo! (sample based on 2005 study of 12 participants in a non-double blind study.)

If you just glance at the visual elements of this graph, it looks like Healthy Goo drinkers do, indeed, experience many fewer sick days. Wow! Better rush out and buy some Goo... oh, but wait. What about the textual information? You must still apply your critical reading skills here. Referring to the graph, answer the following questions.

1. How many total days were actually missed by the Healthy Goo drinkers?

2. How many total days were actually missed by the non-Healthy Goo drinkers?

3. What's the difference?

4. Did the Healthy Goo drinkers always have fewer sick days in a single quarter?

5. How many people did the Healthy Goo Company study?

6. How many people actually drank the Healthy Goo if an equal number of drinkers and non drinkers participated in the study?

7. What kind of study was this?

8. What can you conclude from this study?

Activity 4: Interpreting Health Statistics



Read “Healthy Living and Healthy Weight” by Ian Janssen in the *English 12 Source File*. Don’t forget to fill out your Know, Want to Know, Learn chart! And remember to look at all the information in graphs and charts, not just the picture drawn by the bars.

You will need to know the number of students who participated in the study to complete questions 1 to 6. Use the following table from the report.

Breakdown of the national sample, by grade and gender					
	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Boys	785 (46.0%)	874 (49.3%)	905 (47.7%)	1092 (47.1%)	928 (47.0%)
Girls	923 (54.0%)	898 (50.7%)	992 (52.3%)	1228 (52.9%)	1045 (53.0%)
Total	1708	1772	1897	2320	1973

Source: “Healthy Settings for Young People in Canada.” Public Health Agency of Canada.
Available online at: <http://www.phac-aspc.gc.ca/dca-dea/yjc/index-eng.php>

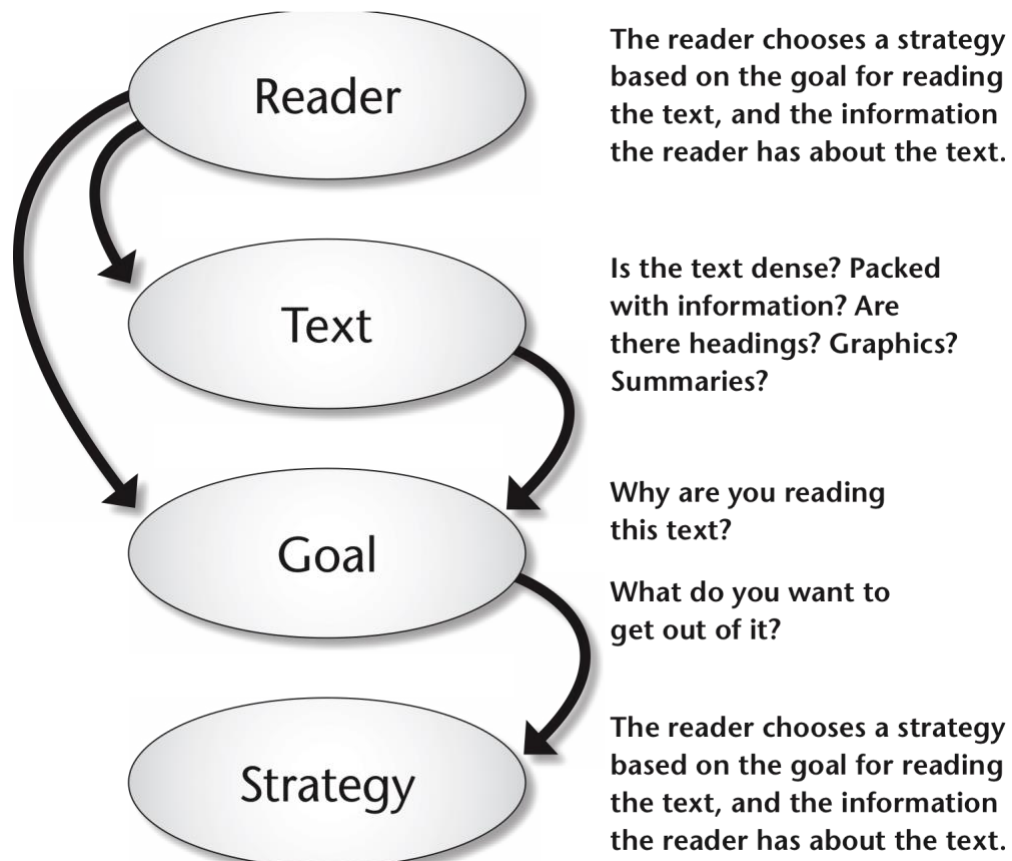
- How many Grade Eight girls reported being physically active for 60 minutes or more at least five days a week
 - 49
 - 120
 - 486
 - 60

- How many Grade Ten boys reported eating cakes or pastries at least once per day?
 - 65
 - 928
 - 7
 - 47

3. Who uses the computer most in their free time?
- a. Grade Seven boys
 - b. Grade Ten boys
 - c. Grade Eight girls
 - d. Grade Nine girls
- _____
4. By how many percentage points did the number of students considered physically active increase over the period from 2002 to 2006 (in %)?
- a. 54%
 - b. 5%
 - c. 4%
 - d. 6%
- _____
5. What percent of Grade Eight boys were considered obese in this study?
- a. 29%
 - b. 9%
 - c. 19%
 - d. 10%
- _____
6. Which of the following is true?
- a. The number of boys trying to do something to lose weight declines as they get older.
 - b. The number of girls trying to do something to lose weight increases as they get older.
 - c. a and b
 - d. There is no difference between girls and boys with respect to weight loss efforts.
- _____

Framework for Reading

An informational text is a work of non-fiction that you read not for entertainment, but to get information about a topic. Just like you need a strong skeletal system to hold yourself up, you need a strong framework for reading these texts to get the “whole” and unbiased picture.



The Stages of Reading

Stage	Action	Skill
Before you read	Think about why you are reading, what you already know, and what you think the text might be about.	Predicting
While you read	Think about what you've learned so far and what you will learn as you continue to read.	Predicting
	What questions do you still have?	Questioning
After you read	Think about what you've read, making connections to yourself, the world around you, and whatever work/assignment you might now have to complete.	Reflecting and connecting

Activity 1:
Quick Food Fact Quiz

Select the correct answer for each question. Answer with your first instinct—don't look these up!

1. Which has more calories?
 - a. Taco Bell Fiesta Taco Salad
 - b. MacDonald's Big Mac

2. Which has more fat?
 - a. Starbuck's Grande Caramel Macchiato
 - b. low fat muffin

3. Which has more calories?
 - a. tofu and mixed vegetables from a Chinese food buffet
 - b. Apple Fritter from Tim Horton's

4. Which has more fat?
 - a. A&W Chubby Chicken burger
 - b. A&W Onion Rings

5. You're going on a picnic with some friends and deciding between two snacks to bring. Which has more calories?
 - a. 200g bag of barbeque chips
 - b. the same size bag of banana chips

Activity 2: Food Fact Story



Read “Food Facts” in the *English 12 Source File*. What story do these facts tell you?

Information needs to be organized in order to analyze it, or make sense of it. The Food Facts Handout presents you with a number of straight facts about junk food. How do you sort or group this information to come to a conclusion? If you were sorting information to write a report, you might start by grouping similar concepts. You might then make topics out of these concepts. From there, you could sort details under the correct topics.

This handout has a number of details, but it doesn’t synthesize the information and give you ideas. This list asks you to do that work yourself. To begin, start grouping similar details and see what they “tell” you about fast food. Does a story emerge?

For example, a few of the details are about money. You might group these together:

- In the United States, the food industry spends more than \$33 billion a year to advertise products that are mostly loaded with fat, salt and sugar.
- The American National Cancer Institute spends \$1 million per year to encourage people to eat fruits and vegetables.
- In 1997, Americans spent over \$54 billion on soft drinks.
- The American artificial flavour industry—the industry that’s behind the great taste of much of the snack food we consume—has annual revenues of approximately \$1.4 billion.

These details tell you a story about where money is spent. LOTS of it is spent on food with little nutritional value. Very little, by comparison, appears to be spent on promoting healthy choices.

Try for yourself to group some of the details and draw a conclusion:

Summary

You have just practiced a strategy for synthesizing the material that you read in an informational text. Remember, if you read a lot of facts and you're trying to make sense of the details, start with grouping details together. Then ask yourself what story do the facts tell.

Activity 1:
How Old is That Banana?

True or False?

(Note: there is no reading for this activity. Guess what you think is the correct answer.)

1. The average Canadian meal has travelled 2400 km before it arrives on a plate. _____
2. "Terminator Technology" has developed crops that don't produce seed, so farmers must buy new seed each year. _____
3. It's more expensive to buy all local food. _____
4. A couple living in Vancouver developed a diet where they eat food grown only within 100 miles of their home. _____

Activity 2: Where Does Your Food Come From?

If you have access to the Internet, go to the *English 12 Companion Website* and select the link to the *Food for a Healthy Planet* site. Click on the location squares to read about the kinds of food that travel from different parts of the world. Then answer the questions below.

The Food for a Healthy Planet resource gives you a picture of how far some foods travel across the globe. It shows the delivery of foods to UK consumers, but the pattern is similar for food imported to Canada.

1. What do you notice about the concentration of food source squares on the map?

2. On the basis of your answer to the preceding question, what affect does the pattern of production and consumption have on the world around you?

This resource gives you an idea of the kind of information that you can communicate using a picture. Did you notice that the food squares were all concentrated on the bottom half of the globe? What does this tell you about the countries that produce food versus the countries that are consuming it?

Activity 3: Two Diets & Two Sites



Go to the *English 12 Source File* and look at the two Web pages that have been reproduced, “An RRU learner re-invents the 100-mile diet for Powell River” and “FAQs: An interview with James and Alisa.” Both are focused on diets designed from locally grown food. Jot-down what you notice about each Web page. Use these questions to guide you.

1. What caught your eye first on each page?

2. What do you think is the most important information on each Web page?

3. What in the design makes you think that's the most important information?

Evaluating a Website as a Source

Here are a series of questions you can ask about web sites. Basically, you want to use the same test of evidence you would put to a book. Does the site have multiple sources? Is the site owned by a company whose purpose is to sell something?

Before you decide to use a source for your project, you need to ask these questions:

Who?

- Who wrote it? What are the author's qualifications, if any?
- Did the author include contact information?

What?

- What information did you find? Why did the author create it?
- Who is the target audience? Is the author being objective or biased?
- Is there any obvious conflict of interest, such as an advertisement?
- Did the author refer to any outside sources? How many? A good source of information will cite more than one source.

When?

- When was this source published? Is the information current?

Where?

- Where was this information found? Is it a reputable source?
- If the source is a website, whose site is it? What organization sponsors the website?
- If you are using the Internet to look for health information, remember that searching the Web can be like mining for gold. You have to go through tons of rock to find the gold nuggets!

Web Reading Strategies

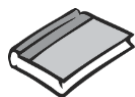
Reading on the Web is different from sitting down to read a chapter in your textbook, or in a good novel. It's a little more like reading a magazine, where you might flip through the pages and look for an article that interests you, and scan the photos and other visual elements. The biggest difference between a Web page and a magazine, of course, is the way you scan through the information. You don't necessarily start at the beginning and end at the end, the way you might with a print item. You follow links and may end up where you started, or somewhere you didn't expect to end up at all.

So how do you get the most out of reading on the Web?

- Like other informational texts, you first need to *decide your purpose for reading*. Your purpose will guide your travel through the Web. What is it you need to know?
- *Start by scanning*. Websites are designed for people coming to visit them and quickly scanning the page for information. Glance over the page. Do you see headlines, or how about boxes that call out parts of the text to draw your attention to them?
- *Are there summary paragraphs?* You may see the gist of the article summed up in a paragraph at the top of the page. That will let you know if your Web journey will have "landed" you in the right place.
- Good Web designers know that the top of the page is the premium space—most readers will look at just this part of the page before going elsewhere. If there isn't a summary, it's still likely that the most important information will appear in the first couple of paragraphs, like a news article, so *read the first two paragraphs* before you decide whether the page will have the content you're looking for.
- *Look to the navigation*. If you don't find what you're looking for on that page, check out the menus. Maybe your info is somewhere else and the Web page links to it. If you don't see a menu to the left or right of your page, chances are it's at the top. Some websites repeat the menu at the bottom of the page, especially if you have to scroll and you can no longer see the content at the top of the page.
- *Check out graphic text*. We know that a picture tells a thousand words (and saves a lot of scrolling!) Make sure to look at any graphic text on a Web page.

Section 1 Assignment: Part 1

Reading an Informational Report



Answer the following short answer questions based on the reading “Healthy Living, Healthy Weight” in the *English 12 Source File*. Make sure you have read “Tips on How to Read a Report” before you start.

Short Answer Questions:

1. What level of activity is considered physically active for young people?
(1 mark)

2. Why is being overweight and obesity a concern for Canadian youth?
(2 marks)

3. a. According to the report, what does family affluence have to do with young people's weight? (1 mark)

- b. What reasons does the report give for this trend? (1 mark)

- c. According to the report, do sweets have anything to do with this connection?
(1 mark)

- d. What conclusion might you draw from all of this information regarding sweets, family affluence, and weight problems? (1 mark)

4. Do you think “Healthy Living and Healthy Weight” is based on trustworthy information about health trends? Make a list of specific reasons why you think it is, or is not. (3 marks)

Evaluation Guidelines	Marks
Reading an Informational Report	10
Total Marks	/10

Section 1 Assignment: Part 2

How Appealing is Your Favourite Fast Food?

You have had a chance to analyze some of the language used in nutritional labelling and packaging. Now look at your own food choices and see what appeals are being used to sway your opinion.

Remember when you thought about your favourite fast food at the beginning of this section? Take a moment to look at the packaging of this food (or an advertisement for it). You can use another food at hand, if you don't have your favourite snack in your pantry. Answer the following questions about the food language:

1. Does the text of the ad or the front on the package match up to the list of ingredients? Is your food choice an example of a food fact or a food fraud?

2. Do you recognize any devices used in the wording of the package or ad?
Which ones?

Evaluation Guidelines	Marks
How Appealing is Your Favourite Fast Food?	12
Total Marks	/12

Section 1 Assignment: Part 3

Healthy Living Week

You have been building your own opinions about health information as you have worked through this section. Also, you have been introduced to some techniques used to present information persuasively in graphics and text. Now it is time to apply your understanding.

Step A: Personal or Narrative Composition: 300 words.

It is Healthy Living Week, and you are helping to organize a lunch hour session for grade 12 students on “You and the Food You Eat.” You have arranged for speakers on the topics of Health Trends, Fast Food Culture, and Where Food Comes From. As part of the event you are arranging, you will be the first speaker, giving a brief introduction about why the topic of Healthy Living is important to you. Something you might want to get across to your audience is the affect your healthy living choices have on you, and in turn your community, and the world. How does the information you read in this section relate to your personal values?

Note: This will all be of interest to your audience, but it’s a broad topic. Remember, for the purposes of this introduction, you will need to narrow your focus.

Your introduction will take the form of a personal or narrative composition: a multi-paragraph composition written from your own point of view.



For detailed instruction on the process of writing a multi-paragraph composition, see the section on The Writing Process in *Writing on the Run*.

Brief Overview of the Writing Process

1. Start by brainstorming. Get your ideas on paper without second guessing them. You can brainstorm to get to know your purpose and to identify your audience and what they might want to know. This will help you develop your thesis.
2. Group your ideas. Try using mind maps or other graphic organizers to help you group your ideas.
3. Write your thesis statement. Be specific, and say what you intend to support in your composition: in this case, why healthy living is important to you.
4. Generate an outline for your essay: a thesis, a topic sentence for each paragraph, and the main points in support of each of your topic sentences.

5. Write your composition! Remember these key points:
 - include transitions
 - support every topic sentence with evidence
 - include only what supports your thesis statement
6. Rewrite. Read over your composition and correct any errors in spelling or punctuation. If anything seems unclear to you, it will certainly seem unclear to your reader! Be sure to rewrite any unclear sections.

When you have written your composition, you can use these points as a checklist to make sure you have included everything you need.

- Use the first person point of view, just as you do in your journals.
- Include narrative in your composition: tell a true story. You can use an anecdote, a short story about a single incident to back up your ideas, or you can tell a longer story that makes up the entirety of your composition.
- Include your own reflections on the topic. Look back on your KWL journal reflections for ideas.
- Take a specific focus instead of presenting all your ideas about health.
- Present your main idea in the form of a thesis statement in your FIRST paragraph. Your whole composition is an introduction to a session, but your composition will have an introduction of its own.
- Support your thesis statement with every paragraph and every sentence within every paragraph.
- Include at least two but no more than three body paragraphs in support of your thesis statement.
- Include a conclusion, which restates your thesis statement in the final paragraph.
- Make sure your total composition has at least four, but no more than five paragraphs.
- Make sure it meets the length requirement of 250 words.

Tips

- Were you surprised by the facts about where your food comes from at the beginning of Section 1.1C? Starting off your composition with a surprising fact is a good way to “grab” your audience!
- Remember that you are writing something that is intended to be spoken aloud to an audience! Sometimes a speaker will ask a question for which he or she doesn’t expect an answer. By doing this, the speaker implies that the answer is obvious! This persuasive technique, often used in speeches, is called the rhetorical question, and you might want to try it out in your introduction to the topic of healthy living.

You have the option of presenting your composition orally if you wish. You will need to send a recording of your presentation to your instructor, or present it either in person or over the phone. Contact your instructor for more details.

Both of these scoring guides can be found in the English 12 Source File.

Evaluation Guidelines	Marks
Multi-Paragraph Scoring Guide x 4 to mark your personal or narrative composition, OR Oral Communication Scoring Guide x 6 to mark your presentation.	24
Total Marks	/24

Step B: Poster

You also need to let the students know about the Healthy Living Week event. For this step, you will be using your visual presentation skills to create a graphic text!

Design a poster that you will post around the school to encourage students to attend your event.

Think about what your event will entail. It's called "You and the Food You Eat." Speakers are coming to talk on the three different topics: Health Trends, Fast Food Culture, and Where Food Comes From.

Your poster should include:

- three reasons students should attend
- three relevant and eye catching images/graphics
- relevant information about the day the event will be held, the time, and where
- effective, attractive layout and design

It's up to you what medium you wish to use for this poster. You could use a word processing program, and make use of the image and drawing functions within. If you have access to and are familiar with a graphic design program such as Adobe Illustrator, feel free to use that. Or, take out your art supplies and create a hard copy product!

Tip

Check out the *Visual Design Checklist* in the *Appendix* to ensure you've given consideration to all the different design elements before creating your final product.

Evaluation Guidelines	Marks
Visual Design Scoring Guide x 3	18
Total Marks	/18

Section 1 Assignment: Part 4

Journal Entries

What Is a Journal?

A journal is your place to record your ideas, feelings, questions, and reflections about all that you encounter in English 12. Your journal is, more specifically, a way to practice using the concepts and ideas studied in your course work. The journal entries will be collected and marked at the end of each section.

Typically, people writing in a journal, diary, or web log use reflective writing, especially when relaying events from their personal life, expressing an opinion, or sharing their feelings about anything. Reflective writing is especially useful as a tool to help you connect to and cement with your learning. Any journal should include reflective writing; it helps learners to not only remember what they learned, but also to express their feelings about a topic. It also enables students to share questions about their course performance and express any connections felt between current and past learning as well as any thoughts for the future.

The following sample of journal writing is also an example of reflective writing:

I thought the article about needle exchange depots was balanced in how it addressed both sides of the issue. I wouldn't want to have a needle exchange near my house because I have kids and I don't want them exposed to local crime. But I think they are really necessary in helping to reduce illness and the spread of disease.

The intention is for you to have a personal place to take note of, and pride in, all that you have read, learned and enjoyed in this challenging and rewarding course. Submitting your journal also gives your teacher insight into your learning process.

There are no specific guidelines for the recommended length of an entry, but in general you should aim for 150-200 words unless otherwise specified. Although you are not marked on the quality of your written expression, avoid spelling or grammatical errors, and write in the first person. Complete each journal entry in the space provided.

How Will My Journal Entries Be Evaluated?

You will submit your journal to your teacher at the end of each section. You must submit work of good quality to earn full marks. Do not wait until the last minute to scribble down a few quick ideas.

When you submit all the entries from one section, your teacher will mark each journal entry, based on the *Journal Scoring Guide* (as shown here after the journal entries). Each journal entry is worth 4 marks, for a total of 12 marks per section.

Example:

Evaluation Guidelines	Marks
Journal Scoring Guide per entry	4
Total Marks	/4



Journal Entry 1.1:

Your Favourite Fast Food

Write a journal entry of approximately 150–200 words about your favourite fast food meal. If you don't have one, write about your favourite food. What do you think are the effects of choosing to eat this kind of food? Think about not only the affect the food has on you, but also what the wider affects might be. Do you think your community or the wider world is impacted by your eating habits?



Journal Entry 1.2:

Persuasive Packaging

Write a journal entry of approximately 150-200 words describing two food packages in your home that use persuasive techniques. What are they trying to persuade you of?



Journal Entry 1.3:

Know, Want to Know, Learn

Write a journal entry of approximately 150-200 words on the following topic: Why eat locally? Maybe you think that if you eat locally, you'd be getting less variety in your diet, or you think it would be impossible to find local food unless you planted some lettuce on your balcony. What do you know already about eating locally? What do you want to know? Leave some space to come back and add what you've learned after this lesson.

Evaluation Guidelines	Marks
Your journal entries will be marked according to the Journal Scoring Guide x 3 (included in the Scoring Guides and Checklists section of the <i>Appendix or as shown previously.</i>)	12
Total Marks	/12

Activity 1: Ads Everywhere



Go to the *English 12 Source File* and read the article
“Advertising: It’s Everywhere.”

When you’ve finished reading the article, match the examples below to the appropriate advertising strategy.

	Column A	Column B
_____	1. At the University of British Columbia, there is a Telus Studio Theatre located within the Chan Centre for Performing Arts.	a. Targeted advertising b. Cross-merchandizing c. Naming Rights d. Stealth-endorsement e. Ambient advertising f. Digital or “virtual” advertising g. Product placement
_____	2. Sitting on the bus, you look up and read some of the finest poetry from British Columbia on cards above your head.	
_____	3. You bought a book on vampires last week through your favourite online bookstore. You visit the site this week, and it suggests several other titles on vampires	
_____	4. You watch an actress from your favourite show being interviewed on a daytime talk show. You notice she’s wearing the newest Squishy Clogs, and crosses her feet a lot. She doesn’t mention her clogs during her interview.	
_____	5. At the movies, you notice a character takes out a clearly labelled brand can of soda from his fridge.	
_____	6. You’re watching coverage of a hockey game from the day before. You were at the game and noticed a banner cheering on one of the players. In the televised coverage, you notice there’s an ad for a sports apparel brand where the banner was yesterday.	
_____	7. A much anticipated movie is coming to theatres near you this summer. You see ads for it not just before other movies you go to see, but also in your magazines, on a ton of TV channels, and on your favourite radio station, too.	

Activity 2:
Weasels in Wonderland

Based on the previously mentioned advertising strategies, identify the correct strategy being used in each sample advertisement. Match the term in Column B to its correct description in Column A. Write the correct letter in the space provided.

	Column A	Column B
_____	1. "Localgal Garbage Pickup: Protecting Your Regional Pride."	a. Celebrity endorsement or testimonial b. Compliment/ flattery/stroking c. Empty claim d. Meaningless fact e. Qualified claim or Weasel claim f. Scientific claim g. Subjective claim, also known as "hard to support" or "glittering generality" h. Unfinished claim or comparison
_____	2. "Hannah Montana says 'I could talk all day on this cell phone.'"	
_____	3. "Healthy Goo helps you lose weight when used in combination with a regular fitness regime."	
_____	4. "Star bank—serving you better since 1938!"	
_____	5. "Only Healthy Goo contains this particular combination of ingredients."	
_____	6. "Rowley's Rye Rolls: Rolled from Rye."	
_____	7. "Noova Day Moisturizer infuses your skin with activated micro moisturizers."	
_____	8. "You work hard for your money. So we're offering our product at a lower rate than our competitors."	

Activity 3: Ad Deconstruction

Print, copy, or clip an advertisement that contains advertisement appeal through its language choices and visual presentation. Using the template introduced in “Critical Ad Viewing” previously in this lesson, deconstruct your ad.

If you have Internet access, you may wish to view the Adflip website. A link to the site is provided on the *English 12 Companion Website*.

1. What is the product?

2. Where and when is the ad appearing?

3. What's the visual hook and story?

4. Is there any information?

5. What does the ad want me to feel?

6. What is the overall message?

7. How did you do? Did you find anything surprising?

Activity 4: Managing the Message



Go to the *English 12 Source File* and read the article “Despite Impending French Ban, Fashion Industry Holds Fast to Thin Ideals.”

Advertising strategies are used in the media beyond actual ads. They’re used in messaging in a variety of media. In your journal, reflect on possible questions after you read the article to get a sense of how strategies are used in managing messages about the fashion industry. In the following activity, think about what the strategy is doing. They may not be included in the specific strategies you’ve worked with before, but the people quoted are still using techniques that should be read critically

Answer the following questions based on the reading.

1. When the director of France’s advertising authorities says, “I know of no advertising campaign that promotes anorexia,” what strategy is he employing? Do you agree with him? Is he technically correct? What about visual representations and the messages they send?

2. Describe the strategy used by the Booking director for the Viva Paris agency when he says, in response to the French law, “People are pointing the finger at the fashion industry, but I see anorexia as more of an issue for society in general.”

3. When Fashion designer Rick Owens says, “I’m pretty thin myself, and I don’t really have a problem with that. I don’t think any model who is unhealthy can be successful,” what strategy is he using?

4. How do you feel about France passing a law to ban models promoting a thin body image? Do you think this is something that would have an effect on the industry? Do you think the government has a responsibility to regulate the kinds of images we're presented with in advertisement?

Activity 1:
Examining Canada's Code of Advertising Standards



Now go to the *English 12 Source File* and review the *Canadian Code of Advertising Standards*. Using your active reading strategies for legal text, find out the answers to the following questions.

1. Briefly, what provisions does the Code make for clarity of language in advertisement?

2. Briefly, what provisions does the Code make regarding the ethics of visual imagery?

3. What provisions of the Code did you read for the information? Did you have to read the entire Code?

Activity 2:
Complaints About Ads

1. Read the archived complaint.
2. Referring to the *Canadian Code of Advertising Standards* in the *English 12 Source File*, fill in the correct provision the complaint was made under, and which specific clause the complaint was found to have violated. This will require you use your active reading skills for reading legal texts as you refer to the Code for your answers.
3. In the space provided below each case summary, write the advertising strategy the ad in question was using.

(continued)

1.

Which main clause?	
Advertiser:	Alberta Livestock Industry Development Fund
Industry:	Not for profit
Region:	Alberta
Media:	Internet
Complaint:	1
Description:	In an advertisement on a website entitled "What's on your plate ?" A question was posed – "Is pig manure good for the environment?" The answer "Yes" followed in a paragraph that explained the advertiser's rationale for the answer.
Complaint:	The complainant alleged that the claim was misleading. According to the complainant, runoff from intensive livestock operations can adversely affect water bodies and produce other negative environmental effects.
Decision:	In reviewing the answer to the question posed in the advertisement, it appeared to Council that the advertisement contained only generic information about manure from livestock in general, but not specifically about manure from pigs and its effects on the environment. As well, the overall impression conveyed by the advertisement to Council was that pig manure was unquestionably good for the environment in all respects. Council did not find that the advertiser had supplied adequate support to make such an unqualified and absolute claim. Council, therefore, concluded that the advertisement contained inaccurate claims.
Infraction:	Which clause and subsection? _____

Advertising strategy:

2. Which main clause?	
Advertiser:	Effem Inc.
Industry:	Food/Supermarkets
Region:	National
Media:	Television
Complaint:	3
Description:	A party scenario was depicted in which the advertised confectionery product was shown tossed in the air and caught in people's mouths. A super in the commercial stated: "Caution. Dramatization using special effects."
Complaint:	The complainants believed that the commercial depicted acts that could potentially be dangerous if emulated by young children.
Decision:	To Council, the confectionery-catching activity appeared realistic and appealing to young and impressionable children who, Council believed, could be prompted to emulate this activity. While the commercial was not targeted to children, they formed a significant part of its audience. Council found that the commercial displayed a disregard for safety by depicting a situation that might reasonably be interpreted as encouraging unsafe practices or acts. Council did not find that the disclaimer, which young children would not be able to read or understand, negated the impression conveyed by the commercial.
Appeal:	On appeal by the advertiser, the Appeal Panel confirmed the original decision of Council. The Appeal Panel considered the commercial would be appropriately amended if the media buy were restricted to after 9:00 p.m. times and programs when young children would be unlikely to form a significant part of the viewing audience.
Infraction:	Which clause and subsection? _____

Advertising strategy:

3.

Which main clause?	
Advertiser:	Bank of Montreal
Industry:	Finance
Region:	National
Media:	Television
Complaint:	2
Description:	In a television commercial, two soccer players were shown heading a soccer ball back and forth between them while engaging in various day-to-day activities, including driving a car.
Complaint:	The complainant alleged that the driving scene in the commercial encouraged unsafe or dangerous behaviour.
Decision:	To Council the commercial, which was broadcast during the FIFA U20 World Cup soccer tournament, would appeal to teenage boys and young men, many of whom would be novice drivers, strongly motivated to behave like professional athletes and try to replicate their behaviour. To Council, the driving scene appeared realistic and fun. If attempted in real life, it could result in serious harm. Council concluded, therefore, that the commercial displayed a disregard for safety by depicting a situation that might reasonably be interpreted as encouraging unsafe practices or acts.
Infraction:	Which clause and subsection? _____
Advertisers Verbatim Statement	“BMO Bank of Montreal is proud to support soccer in Canada, and Toronto FC, Canada’s first team in Major League Soccer. Our commercial “Headers” was created to demonstrate the passion for the sport of soccer and the players’ desire never to give up heading the ball. Most of the situations were obviously exaggerated to create humour in the advertisement. Although we are not in agreement with the Council’s decision, we are respectful of the process. As a result we have responded to ASC concerns by removing the scene at issue from the commercial.”

Advertising strategy:

Activity 1:
Child Work Versus Exploitative Child Labour:
Placing Examples on a Spectrum

Here you'll have a chance to sort through stories that depict a range of child labour experiences. In this activity, you are applying your own criteria of what constitutes child labour versus exploitative child work.

Identify which child worker profiles you consider the most hazardous and exploitative, and which you consider least exploitative to the workers. Write the names of the workers, ordering them from most exploited to least exploited.

<p>Most Exploited</p>  <p>Least Exploited</p>	

Joanna: Farmworker, Saskatchewan

Twelve-year-old Joanna lives on her family's farm in Saskatchewan. Every morning from August to October, when they bring in the harvest, she gets up early and helps out with the farm chores. When school is on, she sometimes misses out on her swimming practice, and has to turn down offers from her friends to go play at their houses because of work.

Nadira: Carpet Factory Worker, Pakistan

Nadira's parents were unable to pay off their loan from the village moneylender. In lieu of funds to pay off their debt, they offered Nadira, their eight year old daughter, to work in the local carpet-making factory. They were told that Nadira would have to work five years to pay off the family's loan.

Nadira worked nineteen hour days, and could not leave, for the factory was locked shut. If she slowed down or nodded off, she was beaten and yelled at. At first,

Nadira was not paid, and the manager told her that she was not producing enough to earn her income on top of room and board at the factory. If she wanted to pay her family's debt, she would have to work harder.

Kalliyen: Garment Worker, Cambodia

Kalliyen's father has been unable to work since losing his legs in an accident on his farm. Kalliyen left her family's farm to go to the city and work in a garment factory, often working hours from 8:00 a.m. until late at night. She is not paid the minimum wage that her aunt makes at a different factory, since her factory isn't yet unionized. She is still working at sewing faster, and until she can sew quickly the factory owner has her doing a lot of housework, cooking and cleaning for his family.

"The owner doesn't hit me. I just lose patience sometimes with his children, and then he yells at me. But he lets us watch TV sometimes. I think I should earn more money."

Adelaide: Prostitute, Montreal

Adelaide left home at thirteen to avoid abuse from her father. She was staying at friends' houses for a while. She is now fifteen years old and is living on the streets in Montreal. She has left school and entered the sex trade to support her heroin habit.

Faaris: Apprentice Bookbinder and Printer, Turkey

Faaris' parents were too poor to look after their son. After much debating, they sent him to live with his uncle and be an apprentice in his bookbinding and printing shop. Faaris works hard, sometimes twelve hours a day, but his uncle always gives him Saturdays off. He says he is well looked after. He also says his uncle always gives him enough to eat and teaches him to read in the evenings. And Faaris is excited about learning his trade. He hopes to run his own bookbinding shop when he is older.

Jeff and Leena: McDonald's Worker, B.C.

Jeff, fourteen, has been working hard at McDonald's near his house. He goes there after school every day and works one weekend shift. He has recently moved up to crew chief and makes \$7.00 per hour. He also now trains new staff. He would like to cut back on his hours, but he knows his mom relies on his income to supplement their finances.

Leena is fourteen years old and works with Jeff. She's been working there for two years and makes \$6.50 an hour. She doesn't mind the work saying the restaurant is busy enough so that the shifts go by quickly, and a couple of her friends work there too. She uses her money for new clothes and shoes.

The United Nations has come up with a set of criteria for what makes child labour exploitative or hazardous. Some of the points are below. How do these points compare with your own? In your opinion, do any of these points require further clarification?

(continued)

Too many hours:

- Full time work at too young an age
- Too low pay
- Work that causes physical, social, or psychological stress, or harms the child's development in these areas
- Work that puts children in bad living or working conditions
- Too much responsibility
- Work that undermines the child's dignity or self-esteem

Do any of these points require some definitions themselves?

Activity 2:
Reading Activity:
Interview with Charles Kernaghan

The following is an excerpt from a Democracy Now! interview with Charles Kernaghan, executive director of the National Labor Committee, an American organization that investigates foreign labour abuses by U.S. Companies.

Kernaghan is talking about the conditions under which a particular Barbie toy is made in a specific factory in China, and the costs of its production.

Step A: Before you start reading, Pre-read!

What might you want to find out in reading this interview?

Also, ask yourself:

- What might the bias of the interviewee be?
- How will this affect what information he's presenting?
- How will it affect the way in which he presents information?

CHARLES KERNAGHAN: In the South of China. And it's a big factory, like 5,000 workers there. All the workers are temporary workers, so they have zero rights. When they hire them, they hire them on ten-day contracts or twenty-four-day contracts. The ultimate would be three months. And then the company just renews them. So if the workers are there a year working full-time, they're always temporary workers. This means they have no legal rights. So right from the beginning, they've got zero rights.

The workers can be fired if they're inattentive at work. They can be fired if they're seen speaking to each other during working hours. They can be fired if they don't reach their production goal. The workers tell us they're sweating all day; the factory is incredibly hot. They have to sit on hard wooden benches with no backs. They say after a few hours, they're prohibited from standing up; after a few hours, their legs go numb, their arms hurt, their backs hurt. They have no right. The supervisors will yell and scream at them to go faster. You're not allowed to answer back or even look at the supervisor, or you'll be fired. They're housed in primitive dormitories. It's a sweatshop of enormous abuse. The workers are cheated of about two days' wages every single week.

AMY GOODMAN: How do you know about this? Where did you speak to these workers?

CHARLES KERNAGHAN: Well, workers were able to smuggle photographs out of the factory, so we had the photographs of the very toys, pictures of the dorms, things like that, pay stubs, contracts. So, in other words, the

(continued)

evidence was quite, quite solid. In fact, the research took place over the course of a year. We started in mid-2006 and went back, you know, inspected the factory again in 2007. Obviously, you know, we can't really discuss how it's done, because China is not a country that allows that. So anyone investigating these factories will get a ticket to prison. So everything has to be done in a clandestine manner.

AMY GOODMAN: OK. Where is this Barbie sold? Explain exactly who it's made for. It says "Hug n Heal" Pet Doctor.

CHARLES KERNAGHAN: Yeah, this was shipped out of China. Toys, just exactly the same, were made in this Xin Yi factory in Shenzhen. The interesting part about this toy is it sells for \$29.99. We purchased it at Toys "R" Us, \$29.99. We have the customs shipping documents with this toy entering the United States with a landed customs value of just \$9. The landed customs value is the total cost of production. So the packaging, the materials, the accessories, the direct labor—indirect labor, profit to the factory in China, the total cost of production is \$9. So that means Mattel and the other companies are marking this up by \$20.99. That's a 233% markup.

This is astonishing, because why are they producing toxic toys when it would only cost ten cents per toy to check all the toys, screen all the toys, for hazards or toxic chemicals? They could screen every toy for ten cents. So why aren't they doing it, when the markup is \$20.99? Why are they paying the workers such pitifully low wages and then cheating them of their wages, cheating them out of two days of wages every single week. It doesn't have to be this way. This toy is marked up 233%. So we know that Mattel spent \$3.45 to advertise this toy. You know what they paid the workers to make it? Less than nineteen cents. So Mattel spends eighteen times more to advertise the toy than it pays the workers to make it. The system's out of control.

Step B: Answer your Step A questions.

1. What might the bias of the interviewee be?

2. How will this affect what information he's presenting?

(continued)

3. How does his bias affect the way in which he presents information?

Activity 3:
Reading Activity:
Paul Krugman's Blog

Now we'll look at an excerpt from a blog by Paul Krugman, a text with a very different bias. Paul Krugman is an economist at the Massachusetts Institute of Technology (MIT).

Step A:
Before You Start Reading, Pre-read!

What might you want to find out in reading this blog excerpt?

Also, ask yourself:

- What might the bias of the interviewee be?
- How will this affect what information he's presenting?
- How will it affect the way in which he presents information?

PAUL KRUGMAN: Such moral outrage is common among the opponents of globalization—of the transfer of technology and capital from high-wage to low-wage countries and the resulting growth of labor-intensive Third World exports. These critics take it as a given that anyone with a good word for this process is naive or corrupt and, in either case, a de facto agent of global capital in its oppression of workers here and abroad.

But matters are not that simple, and the moral lines are not that clear. In fact, let me make a counter-accusation. The lofty moral tone of the opponents of globalization is possible only because they have chosen not to think their position through.

In a substantial number of industries, low wages allowed developing countries to break into world markets. And so countries that had previously made a living selling jute or coffee started producing shirts and sneakers instead.

Workers in those shirt and sneaker factories are, inevitably, paid very little and expected to endure terrible working conditions. I say "inevitably" because their employers are not in business for their (or their workers') health; they pay as little as possible, and that minimum is determined by the other opportunities available to workers. And these are still extremely poor countries, where living on a garbage heap is attractive compared with the alternatives... wherever the new export industries have grown, there has been measurable improvement in the lives of ordinary people. Partly this is because a growing industry must offer a somewhat higher wage than workers could get elsewhere in order to get them to move. More importantly, however, the growth of manufacturing—and of the penumbra of other

(continued)

jobs that the new export sector creates—has a ripple effect throughout the economy. The pressure on the land becomes less intense, so rural wages rise; the pool of unemployed urban dwellers always anxious for work shrinks, so factories start to compete with each other for workers, and urban wages also begin to rise. Where the process has gone on long enough—say in South Korea or Taiwan—average wages start to approach what an American teenager can earn at McDonald's.

Step B: Answer your Step A questions.

1. What might the bias of the author be?

2. How will this affect what information he's presenting?

3. How does his bias affect the way in which he presents information?

Step C:

Identify important issues that are highlighted in both Kernaghan's interview and Krugman's interview, though they are treated very differently.

(continued)

Step D:

Using the next table, compare the information in both sources.

In drawing out the information to make your decision, remember to ask yourself, "what is important to remember?"

(continued)

Category:	Charles Kernaghan interview	Paul Krugman blog
Costs of production versus company profits		
Working conditions for factory employees		

(continued)

This is just some of the information from both sources. You could produce a much larger comparison table! What information did one source leave out, that the other included? When you are done your compare and contrast with sources, take these last steps:

- Summarize your information.
- Ask yourself, what does this all mean to you?
- Formulate an overall message.

Activity 4: Compare and Contrast

In this activity, compare and contrast two sources of information about the garment industry minimum wage in Cambodia.

1. In this article excerpt from *“Cambodia’s Garment Factories,” in Cambodia Past and Present, Part Two of a Two-Part Series* by Captain Japan, the author talks with the owner of a Suntex garment factory in Cambodia that sews pieces for Gap, Warner Brothers, Old Navy, and Banana Republic, among others.

OWNER OF A SUNTEX FACTORY: “We give them [workers] a target. For one day, say the average is about 1000 pieces in 8 hours per line. If they do better than that they get a small bonus. It is an incentive: extra over the basic.” The basic amounts to \$50 a month at Suntex. This might not seem like much, and it isn’t. But it is better than the \$45 minimum wage. Plus with the bonus, the average Suntex worker takes home between \$70 and \$80.”

The garment industry’s 150,000 workers account for \$600 million worth of annual exports for Cambodia and 90% of the country’s export earnings. This being such a large business, how is the competition for workers?

OWNER: “Workers are abundant.” Wilson assures. “It is no problem to get workers. Any time we put an advertisement outside we can get 100 or 200 workers for an interview.”

But how can a worker stare at a \$19.50 price tag affixed to a single article of clothing knowing that it represents a third of his full month’s salary? The answer is blunt and simple: poverty.

Given that the \$45 minimum wage, as demanded by The Free Trade Union of Workers (Cambodia’s largest garment worker union), is twice that of a school teacher or doctor in Cambodia, a garment worker job is not a mere stitch in time. Outside of a few selected government positions, prostitution and drug peddling are the only other occupations in Cambodia that pay more than assembling the pieces of a t-shirt. No experience is necessary either.

2. Excerpt of an article from *No Sweat*, an activist, campaigning organization. *“Garment workers in Cambodia earn an average of US\$70-80/month, including overtime and bonuses.”*

WORKER’S REALITY: With the wages that a sportswear worker is paid in Cambodia, she can only pay for her own meals and a very small room shared with other workers if she works an enormous amount of overtime. Without working extra hours she also cannot afford clothes or medical care.”

For the two selections you read here, ask yourself the following questions.

1. What information does one include about the minimum wage for garment workers that the other leaves out?

2. What is the effect for you, as a reader, of these exclusions?


3. How is omission a persuasive technique?

Activity 5:
Video Podcast—Keilburger’s Story

You’ve read the story of how the group *Free the Children* formed. Now, how does this activist organization persuade others to join the cause?

If you have access to the Internet, go to the *English 12 Companion Website* and select the link to Keilburger’s story, “Craig Starts at the Beginning.”

Use your visual and oral listening strategies as you watch the video podcast of Keilburger’s story. When you are finished, place a check mark next to the correct statement for each of the following:

	Statement	
1.	a. Keilburger uses slander to create a bad image of the person responsible for the child worker’s murder. b. Keilburger uses description and narrative to draw the listener into his story about the day he read the article about the child murder.	
2.	a. Keilburger presents his story with an objective tone to his voice. b. Keilburger presents his story with an earnest tone in his voice.	
3.	a. The background colour reflects a cool feeling appropriate to the factual content. b. The background colour reflects the vibrant emotions behind Keilburger’s story.	
4.	a. The power in Keilburger’s video rests in the statistical information he presents. b. The power in Keilburger’s video rests in the anecdotal evidence he presents.	
5.	a. Keilburger begins his presentation with the details about positive action that his group has accomplished. b. Keilburger leaves details about the positive action his group has accomplished to the very end of the video.	

Activity 6:
Picturing the Travels of a T-shirt

If you have access to the Internet, go to the *English 12 Companion Website* and link to the audio podcast, “The Cost of a T-Shirt.”

As you listen, visualize the story in your mind. If you wish, try drawing images that come to you as you listen. These pictures can then be incorporated into your visual presentation in Section 2 Assignment: Part 2, Step A.

Section 2 Assignment: Part 1

Consumer Complaint

Select an ad that you think is in violation of the Canadian Code of Advertising Standards. The ad can be a print ad, a Web ad, or a television ad. (Alternatively, if you wish to make up an ad that you would then comment on feel free to create one, either on paper or using software.)

Prepare a letter of complaint for your ad.

Don't fill this out right now, but read the Consumer Complaint Submission Form, which you'll find in the Consumer Complaint Procedure section in the Code of Advertising Standards. Be sure to include all of the information they ask for in your comment on the ad you've chosen. Why do you do this? The form gives you an idea of the specific information that's needed to follow up on a complaint. If you made the complaint without the specifics of where you found the ad, who was running the ad, and when the ad appeared, The Council may have a hard time following up on your requests and doing something about the bad ad.

Evaluation Guidelines	Marks
You have chosen an ad with a legitimate violation of ad standards	1
Your contact information is provided.	1
Product, location, time of ad appearance, and advertiser are correctly named.	4
You have accurately and clearly described the ad violation.	2
Your ad complaint correctly identifies the provision that the ad violates.	2
Total Marks	/10

Summary

Optional: If you have prepared a complaint about a real advertisement, follow the steps to submit it to the ASC!

(continued)

How to Submit a Complaint

Be sure to provide the following information in your submission:

- Your name, complete mailing address and phone number.
- Explain the reason or basis for the complaint and, if known, the provision(s) of the Code that may apply.
- Identify the product or service being advertised.
- Identify the medium in which the advertisement appears (e.g. television, radio, Internet).
- For print advertisements, include the name and date of the publication in which you saw the advertisement(s) and include a copy of the advertisement(s).
- For out-of-home advertisements, such as outdoor, transit or similar advertisements, identify the exact location at which you saw the advertisement as well as the date.
- For broadcast advertisements, identify the station on which you saw or heard the commercial, as well as the time and date, and provide a brief description of the commercial.
- For cinema advertisements, identify the date of viewing and the name and location of the movie theatre at which you saw the advertisement and provide a brief description of the advertisement.

For Internet advertisements, identify the date of viewing and the website address, and include a copy of the advertisement and other applicable Web pages.

Complaint Submission Form

Your Contact Information

Name

Full Mailing Address

Phone

E-mail Address

About the Advertisement

Who is the Advertiser?

What is the Product or Service advertised?

Where did you see the advertisement?

When did you see the advertisement?

Description of advertisement

Your complaint

Complaint:

Section 2 Assignment: Part 2

What is the Cost of Your Shirt?

Resources:

Canadian Code of Advertising Standards in the English 12 Source File

In this section assignment, you will synthesize the information you took in during this lesson and create an objective visual presentation of the issues involved in the manufacture and supply of clothing—the full garment labour and supply chain. Think about the following as you design your visual presentation:

- The costs of production versus the profits made from products
- The potential benefits to a developing country
- The costs of current labour practices in a developing country

Read through the instructions completely before beginning. You may find it better to complete the textual portion of this assignment before creating your shirt design. There are three parts to this assignment: a picture of a shirt, a selection of bulleted points, and an expository paragraph.

You may choose to produce your visual presentation using computer software such as a word processor, image creation, or slide show presentation software. Or you may produce your visual presentation as a hard copy. If you wish to combine the two and you have access to a scanner, you could draw your shirt design and include a scanned image of it in a page layout program.

Step A:

Create a picture of a shirt, indicating above your picture the country of origin of the shirt. Use your creativity here to produce a visual that puts together, or synthesizes, the information you present in your bulleted points in Step B and Step C.

Before submitting your shirt design, check the Visual Design Checklist in the *Appendix* to make sure you have given consideration to all the elements of a visual design.

Step B:

In the space to the right of the drawing, list in point form:

- some of the costs to the people and country which produced and sold the item, under the title “Costs”
- some of the benefits to the people and country which produced and sold the item, under the title “Benefits”

Step C:

In the space to the left of the drawing, present an expository paragraph answering the following:

- List some of the problems and concerns resulting from the production of the shirt.

- You may draw on any of the resources you have read, heard, or viewed during this lesson.
- Discuss how three components (country of origin, costs and benefits) affect each other.

Expository paragraphs could also be called “information” paragraphs. You aren’t trying to persuade anyone through your writing. You are just explaining an issue with no personal attachment.

Like other paragraphs, you’ll want to follow these tried and true steps:

- Start with a topic sentence.
- Follow with a minimum of three to four sentences that explain your topic—the supporting details.
- End with a concluding sentence that sums up all you have demonstrated to your reader.

Expository paragraphs often use chronological sequencing as a means to organize information. This is especially useful when you are explaining how to make something, or fix something, since these processes have clear starts and endings. In the audio podcast about the cost of a T-shirt, the narration followed a chronological sequence to explain the case of explaining the problems, costs and benefits of T-shirt production—following the harvest of cotton to the delivery of T-shirts to the retail outlet. You can organize your own information in different ways, so long as there is a clear organizational approach. You want your reader to follow your explanation easily!

As an exposition, your paragraph will focus on explaining the issue, without expressing your opinion. Remember to stay objective!



Writing on the Run!

For a detailed explanation of the various steps involved in the writing process, including paragraph writing, you may wish to refer to the “Writing Process” section of *Writing on the Run*.

For tips on representation through visual design, you may wish to refer to the first lesson in this module.

Step D:

You are to create and produce an audio presentation (recording) for an audio advertisement that tries to persuade its audience that the T-shirt benefits everyone, despite any reputation for having global costs. Provide an explanation of the ad strategy or strategies used. Then, take a different point of view, and evaluate whether or not a complaint could be made about your ad according to the Canadian Advertising Standards. The *standards* can be found in your *English 12 Source File*. If yes, name what rule the ad violates, and explain how; if no, then briefly explain why the ad is not in violation of the standards, despite using strategies to convince the audience that the T-shirt is without costs.

The written version of your ad and analysis should be no more than one paragraph in length. Record your ad and the analysis, or arrange to deliver your oral presentation of the ad and analysis to your instructor over the phone.

Your audio advertisement and analysis will be evaluated using the following criteria in conjunction with the *Oral Communication Scoring Guide*. All three of these scoring guides can be found in the Appendix.

Evaluation Guidelines	Marks
Visual presentation (Visual Design Scoring Guide x 2)	12
Expository paragraph (Paragraph Scoring Guide x 2)	12
Oral communication (Oral Communication Scoring Guide x 3)	12
Total Marks	/36

Section 2 Assignment: Part 3

Journal Entries

Submit three of the five journal entries for evaluation for this section, once they have been completed, for a maximum total of 12 marks.



Journal Entry 2.1: Advertising Strategies in Person

Write a journal entry on the basis of the following topic. Your entry should be approximately 150-200 words.

Can you think of one example from the advertising strategies that you have experienced in the last month? How does knowing about advertising strategies make you a better consumer?



Journal Entry 2.2: Advertising Standards in Canada

Write a journal entry on the basis of the following topic. Your entry should be approximately 150-200 words.

Are Canadian advertising standards too strict, or too lenient? Explain. Refer to specific ad complaints for examples.



Journal Entry 2.3: Reflecting on Sweatshops and Child Labour

Write a journal entry on the basis of the following topic. Your entry should be approximately 150-200 words.

Maybe you already have a well-formed opinion on child labour and the working conditions of people in developing nations. Take a moment now to write down what you think about the issue of sweatshops, or child labour in the clothing industry.



Journal Entry 2.4:

Free the Children

Write a journal entry on the basis of the following topic. Your entry should be approximately 150-200 words.

Take a moment to respond to the video presentation. Does Keilburger's videocast successfully communicate his concerns about child labour?



Journal Entry 2.5:

Restoring Balance

Write a journal entry on the basis of the following topic. Your entry should be approximately 150-200 words.

Africa farmer's kilo of cotton ==> sells for \$0.76/kilo.

Store T-shirt cotton ==> sells for \$25.00/kilo.

You find a bargain: A T-shirt selling for \$3.50! ==>Who isn't being paid? What do you think would be the fairest solution to resolve this imbalance?

Evaluation Guidelines	Marks
Your journal entries will be marked according to the Journal Scoring Guide x 3 (included in the Scoring Guides and Checklists section of the Appendix.)	12
Total Marks	/12

Activity 1: Ten Things You Can Do

You may wish to use your responses to this activity in your section assignment, so hold onto them for now!

Read the following list, “Ten Things You Can Do” to reduce your environmental impact on the planet. Check off all of the things you are already doing to help stop global warming. What else could you be doing?

Want to do something to help stop global warming? Here are 10 simple things you can do and how much carbon dioxide you’ll save doing them.

☐ Change a light.

Replacing one regular light bulb with a compact fluorescent light bulb will save 70 kilograms of carbon dioxide a year.

☐ Drive less.

Walk, bike, carpool, or take mass transit more often. You’ll save one kilogram of carbon dioxide for every two kilometres you don’t drive!

☐ Recycle more.

You can save 1,000 kilograms of carbon dioxide per year by recycling just half of your household waste.

☐ Check your tires.

Keeping your tires inflated properly can improve gas mileage by more than 3%. Every gallon of gasoline saved keeps 10 kilograms of carbon dioxide out of the atmosphere!

☐ Use less hot water.

It takes a lot of energy to heat water. Use less hot water by installing a low flow showerhead (200 kilograms of CO₂ saved per year) and washing your clothes in cold or warm water (250 kilograms saved per year).

☐ Avoid products with a lot of packaging

You can save 500 kilograms of carbon dioxide if you cut down your garbage by 10%.

☐ Adjust your thermostat

Moving your thermostat just 2 degrees in winter and up 2 degrees in summer you could save about 1,000 kilograms of carbon dioxide a year with this simple adjustment.

☐ Plant a tree.

A single tree will absorb one tonne of carbon dioxide over its lifetime.

- ☐ Turn off electronic devices.

Simply turning off your television, DVD player, stereo, and computer when you're not using them will save you thousands of pounds of carbon dioxide a year.

- ☐ Spread the word!

The Climate Project presentations are available for public engagements of any size, free of charge, and may be requested online at:
<http://www.climateprojectcanada.org/>.

Excerpt used by permission of the Climate Project.

Activity 1:
Where Does Oil Come From?

When you tackle this activity, remember to read for the necessary information. Just like report reading, start by asking yourself, “What is my purpose for reading this?” In this case, you want to find out the steps that lead to mature oil. Your next step is to decide what information in this article answers your question and what information is extraneous, or extra information



Now go the *English 12 Source File* and read the expository article “Oil Formation and Accumulation.”

In note form, identify the steps involved in the process of oil maturation.

Step A:

Step B:

Step C:

Step D:

(continued)

Step E:

Step F:

Activity 2: Pros and Cons of Oil and Biofuel



Go to your *English 12 Source File* and conduct a close reading of the following National Post news articles, explaining the relationship between using crops for biofuel production versus food production.

Engage your active reading skills again. Start by skimming the articles, and reading bold print. Read the first and last lines carefully. Ask yourself what the important information could be.

- “Market best way to fight greenhouse gases” *National Post*, November 22, 2007.
- “Who caused the world food crisis?” *National Post*, April 8, 2008
- “Reconsider biofuels, says British PM Brown.” *National Post*, April 10, 2008
- “UN troops quell riots in Haiti” *National Post*, April 10, 2008
- “Stop using food for biofuel, West told”. *National Post*, April 10, 2008.

Using your active reading strategies, fill out the table on the next page.

Note: You will use the information you gather here to complete your Section 3 Assignment: Part 2.

(continued)

Stage	Action	Skill
Before you read	Why are you reading these articles? What do you already know about the production of oil? What do you know about biofuels? What do you think each article might be about?	Predicting
My Active Reading Action:		
While you read	Stop between each article before going on to read the next one. Think about what you've learned so far, and what you will learn as you continue to read. What questions do you still have?	Predicting
		Questioning
My Active Reading Action:		
After you read	Think about what you've read in all the articles, making connections to your ideas about the topic, the world around you, and examining the pros and cons of each kind of oil production and distribution versus biofuels.	Reflecting and connecting

How does what you read connect to your ideas about oil and biofuels? How does the information connect to the world around you?

Oil Production

Pros:

Cons:

Biofuels

Pros:

Cons:

Activity 1: Analyzing the Editorial

Step A:

Consider the range of local initiatives in your own community that could be supported through editorial commentary. Brainstorm a few initiatives from your own region. They don't have to be directly related to the environment. Here are some examples:

- food security
- the protection of Garry Oak meadows
- pollution in a local estuary
- improved public transportation for the community
- emergency preparedness

What is important to your community?

Step B:

Look for editorials in your local paper if your community has one, or in a paper close to your community. If you have access to the Internet, see if you can find a blog on local issues. Try searching for your community name as a keyword.

Step C:

Select an editorial or blog entry that supports a local initiative.

Step D:

Write a two-paragraph composition about that editorial.

In paragraph one:

- Describe the editorial position assumed in the entry.

In paragraph two:

- Evaluate its effectiveness. How could the use of the editorial format be extended to mobilize change in other areas and/or through other media? Has the writer suggested any direction for the readers? What might people do to follow up on what they have read in the editorial?

Make sure to include a topic sentence in each of your paragraphs. Each paragraph should be between 5-7 sentences long.

Section 3 Assignment: Part 1

Personal or Narrative Essay: My Environmental Practices

Now it's your turn to write a personal or narrative essay.

For this kind of personal writing, you are using the first person perspective. Keep your writing informal. You can make connections to your readings, referring to specific relevant details from the "Ten Things" article, or anything else you have read on how to reduce your negative impact on the environment. In your composition, feel free to share how you feel now about your own environmental practices, any insights you have gained, and ideas you have for the future.

Write a five paragraph personal essay or narrative about the connection between your lifestyle choices and how they impact the broader environment. There are three steps to this assignment:

Step A:

In the first hour after waking up in the morning, make note of everything you use, and the country where it was made. Make notes also on your connection to these places, and the people in these places, through the things you use.

Step B:

Make notes on what your best environmental practice might look like, related to the use of these items. In your opinion, is what you are doing right now enough? How might you do more? What is stopping you? For ideas on what else you could be doing to improve your own environmental practices, refer to your answers from Lesson A:

Activity 1: "Ten Things You Can Do."

Step C:

Choose to write either a personal essay, or a narrative. Note that personal essays almost always involve some form of narrative, while narrative essays, often written in first person, tell a story from beginning to end; though this does not mean they merely entertain—they explain something to the reader as well.

Recall the following characteristics of the narrative and personal essay:

Narrative Essay:

A narrative essay is a story that describes a sequence of events, in this case, nonfiction. Remember the following elements of narrative essays:

- makes a point, introduced in the first paragraph
- has a beginning, middle, and end
- events are chosen to support the essay's point
- includes the devices of story: plot, character, setting, climax, and ending
- has a consistent point of view (the authors' —i.e. yours!)

- includes feelings about events
- starts as close to the inciting incident (the event that begins the story) as possible
- includes only what is necessary to advance the action

Personal Essay:

The personal essay constitutes a struggle for emotional and intellectual honesty. In writing a personal essay, you show a vulnerability and the courage to admit self-contradictions in the search for truth. Remember the following elements of the personal essay:

- almost always written in first person
- makes a point, introduced in the first paragraph, expressed in a thesis statement
- almost always some autobiographical content or component
- constructed of personal opinions, hopes, beliefs, doubts, confusions
- intimate, personal tone—admit the reader into your inner thoughts, musings—as if your reader is “eavesdropping on a mind in solitude”
- voice is conversational in style and tone, as though you are addressing a small audience
- approach is contemplative, but can be humorous, not of very strong emotions, such as rage or bitterness
- returns to the point in the concluding paragraph with a new perspective

Personal/Narrative Essay Checklist:

1. Have you chosen a topic you can be sincere about? Manufactured sincerity doesn't fly in a personal essay or first person narrative.
2. Have you included some autobiographical component?
3. Are you seeking out a truth in your essay?
4. Do you contemplate more than one answer? This is useful in a personal essay.
5. Did you write in the first person, with a conversational tone?
6. Is your essay of sufficient length to pursue your question? For the purposes of this assignment, you need to include:
 - an introductory paragraph
 - at least three supporting paragraphs
 - one concluding paragraph

Evaluation Guidelines	Marks
Multi-Paragraph Composition Scoring Guide x 4	24
Total Marks	/24

Section 3 Assignment: Part 2

Compare, Contrast, Conclude

Use the information you gathered in Lesson B: Activity 3: “Pros and Cons of Oil and Biofuel” to compare and contrast the production of biofuels with oil. You can choose to present your comparison/contrast in one of these ways:

- A multi-paragraph essay (250 words)
- A computer slide show presentation
- A poster

If you have completed the activity, most of your work is done for you. But you must still draw an informed conclusion from your pros and cons comparison. Most importantly, you need to have a thesis that is consistent with and which evolves out of your comparison.

For all of the presentation options, make sure your comparison/contrast addresses the questions below. What do the answers to these questions suggest?

- Weigh the pros and cons of both sides. (Which has more pros? Which has more cons?)
- Comment on the pros and cons of each energy source. What conclusions can you draw from your comparison?
- Does either seem like a viable option for the future?
- What would seem to be required to entertain any alternative means of producing energy, in particular for vehicle use?

If you have created a visual presentation, be sure to refer to the Visual Design Checklist before submitting your work.

Evaluation Guidelines	Marks
If you have chosen to create a visual presentation, your instructor will use the Visual Design Scoring Guide. If you have chosen the essay option, your instructor will use the Multi-Paragraph Scoring Guide. Both of these scoring guides can be found in the Appendix. (scoring guide x 4)	24
Total Marks	/24

Section 3 Assignment: Part 3

Editorial

This assignment will give you the opportunity to really act locally as you compose an editorial for a real audience. After you have completed it and have received feedback from your instructor/marker, consider sending the written version of your editorial to its real, intended audience: send it to your local paper, or really mail that letter to your MLA! Or, if you wish to share the oral presentation of your editorial statement, contact a local radio station and ask them about possible opportunities to share your viewpoint on air. If you have access to the Internet and the requisite equipment, you could record a video of yourself to share with the world through a service like *YouTube*, or *Vimeo*, or an uploaded podcast.

Present an editorial position on a local or community issue of your choice in an oral presentation, intended for one of the following media:

- blog
- message to your MLA
- newspaper editorial

How do I deliver my oral presentation?

To deliver your presentation, use one of the following methods:

- Videotape your presentation to send to your instructor/marker.
- Use audio recording to send to your instructor/marker.
- If you have access to the Internet, use online synchronous communication devices to deliver your oral presentation in real time.
- Arrange to phone your instructor/marker and deliver the presentation over the phone.

Do I write it first?

This presentation is an oral one; but yes, the intention is to prepare your editorial statement in writing first. For your written presentation, the length requirement is 300-500 words, or about 3-5 minutes of speaking time at an average rate.

How should I prepare my editorial?

1. Identify the local issue you want to comment on. Make sure the issue is narrow enough so that you can present a solid and supported opinion in just 1-2 pages. If you chose "the environment," your topic is too broad. If you chose the new green buildings being constructed in your neighbourhood, your topic will be narrow enough.
2. Then you need to make a clear statement about the topic, the same way you would if you were writing a persuasive essay.
3. Begin with a personal experience, which leads you to your thesis statement. Your experience doesn't have to be a big adventure; it could merely be that you read about an issue and had a certain response.

4. Explain the other side of the issue.
5. Support your point of view with specific examples.
6. Clearly explain the reasons for your point of view.
7. In your final paragraph, restate your thesis statement, and end on a positive note.

Evaluation Guidelines	Marks
To evaluate the oral component of your section assignment, the Oral Presentation of Editorial Scoring Guide x 3 will be used. Your written composition will be marked using the Multi-Paragraph Composition Scoring Guide x 2. Both scoring guides can be found in the Appendix.	24
Total Marks	/24

Section 3 Assignment: Part 4

Journal Entries

Submit the journal entries for this section once both have been completed, for a maximum total of 8 marks.



Journal Entry 3.1:

The Cost of Consumption

Write a journal entry on the basis of the following topic. Your entry should be approximately 150-200 words.

If you were to write a thesis statement for the chronological composition, “A Day in the Life,” what would you write?

Consider the following information: Every time we use fossil fuels, we release carbon dioxide into the atmosphere. Fuel must be burned to extract oil from the ground and process it; and then more fuel must be burned just to transport the fuel to where we buy it! Scientists believe that it is carbon dioxide emissions that are responsible for climate change, specifically the global warming effect.



Journal Entry 3.2:

What Size is Your Footprint?

Write a journal entry on the basis of the following topic.
Your entry should be approximately 150-200 words.

Have a guess now at the size of your footprint, and write it down in your journal entry. If everyone on the planet lived the way that you do, how many Earths would be required to support the entire population? This is one way in which one's ecological footprint is measured.

Evaluation Guidelines	Marks
Journal Scoring Guide x 2 (included in the Scoring Guides and Checklists section of the Appendix.)	8
Total Marks	/8

Activity 1: Choosing a Topic and Crafting a Question

Go to the *English 12 Source File* and fill in the section of your Research Essay Preparation Template titled “Topic, Focus, and Question.”

Research Goals

After you have narrowed your topic, you need to set specific goals for your research. You can do this by asking yourself a few questions.

Note: You can use the Research Essay Preparation Template in your *English 12 Source File* to answer the following questions, designed to establish your research goals and keep all the steps involved in your assignment preparation in one place!

What do I already know?

The answer to this will give you what you don’t need to look up, and what you can skim over as you research.

What do I want to find out?

List any questions you have about your topic. Make your questions specific—if they are too broad, you will be overwhelmed by information. Think about the length of your essay. How many questions do you think you could reasonably answer in that amount of writing?

How am I going to find out?

1. Break down the research process into stages.
2. Look at print resources and non-print resources, critically analyzing sources for their quality of material (Use your critical reading skills!).
3. Balance the use of primary and secondary resources—this means first hand and second hand information.
4. Take detailed notes from resources.
5. Collect bibliographic information from sources.
6. Organize and condense notes into a manageable form.

Activity 2:
Your Research Goals

Fill in the section of your Research Essay Preparation Template titled “Research Goals.”

Research Essay Preparation Template

Research Goals	
What do I already know?	
What do I want to find out?	
How am I going to find out? (My working list of possible sources)	
Non-print Sources: <ul style="list-style-type: none">• websites• CD-ROM encyclopedias• radio• television documentaries• digital media,• podcasts, etc.	
Print Sources: <ul style="list-style-type: none">• books• textbooks• journal articles• newspaper articles, etc.	

Activity 1: Websites Versus Print Sources

If you have filled out your Research Essay Preparation Template, you have a list of possible sources to look to for information, both print and non-print formats. It's likely you have listed some websites under "non-print sources". Complete this activity to evaluate websites versus other sources of information.

How do your websites stack up?

Some websites, such as those maintained by established institutions like a university, a government branch, or a professional association, are trustworthy without having to be examined. But for the many others, use your critical reading skills!

Sort the following aspects of websites into a pro stack and a con stack.

1. Versions of documents are visible, as in the case of wikis, which keep a history of drafts.
2. Websites can be published without editing, fact checking, or reviewing.
3. Many sites do not indicate the author, or with whom the site is affiliated.
4. The author may not have adequate qualifications to be an authority on the topic.
5. Authors may use sources without citing them, claiming the information as their own.
6. The purpose of the web document may be misleading. If you can't determine the author or affiliation, you can't determine its true purpose.
7. There is easy collaboration so that documents can be shared and worked on by multiple authors at the same time, as in the case of a wiki: a collection of Web pages designed to have multiple users alter the content.
8. The cost of Web publishing is significantly lower than print, allowing some content—which would not be able to find a print market—to be published for smaller audiences.
9. Dates attached to the information are sometimes ambiguous. For example, a date could refer to the date the information was posted, or it could be the date the site was last updated, but that update could have been something minor like a spelling correction. There is often no way to tell the date of publication of a Web page.
10. Websites have timely updates with instant publication—no waiting for a printer.

Pros	Cons

Which stack is higher?

As you can see, as you embark on gathering your research material, you need to strike a balance. Maybe in the past you've been assigned a report that asked you for a certain number of print resources and a certain number of non-print ones. Now, you get to be the judge; you choose and evaluate every source for strength and reliability of information.

Set a goal for yourself for a number of print and non-print resources, and if you like, a number of primary and secondary resources. You will need to include the number you set for yourself, and a brief explanation for why you set that goal, along with your notes for your assignment.

Note: You should consult a minimum of 5 sources in total for your assignment.

Conducting Effective Research

By the end of this lesson, you will be equipped to choose a balance of reliable and useful sources for your research report. Before you go further, take a look at the “Research Essay Scoring Guide”, which will be used to evaluate your research essay. Note that there is a rubric to evaluate content, and a rubric to evaluate form. You’re probably saying to yourself, “I recognize those.” If you have looked at the scoring guides before writing an assignment, you might have found that it influenced what you paid attention to in your writing. Looking at the scoring guide is a perfect way to find out what you need to include for a perfect paper! Let’s take a look at what makes up the content of the best possible research essay.

Your thesis should be:

- one central idea, concept, hypothesis, or premise fully and precisely stated.
- developed consistently throughout the document.

Your evidence and support should

- draw on information from multiple sources.
- only provide information that is relevant, reliable and up-to-date. Use your evaluation criteria, which you will design in the first part of your assignment.
- only include information that is accurately stated.
- use summaries, paraphrases, and quotations employing appropriate techniques.

Your paper should be unified, which means you should

- not include any distracting information. All of your evidence and support needs to relate to your thesis.
- handle all of the differences between sources effectively. Differences need to be addressed and conclusions drawn accounting for those differences.
- include an appropriate balance between narrative and descriptive material and critical analysis. Descriptive and narrative paragraphs may be appropriate in some cases, but your analysis is best presented in expository form.

(continued)

Your content should be organized, which means you should:

- use a logical progression of evidence or support for ideas, concepts, hypotheses, or premises, according to the content area.
- facilitate the flow of ideas, concepts, hypotheses, or premises with transitions—this is a must.
- formulate your conclusion with no distracting information that digresses from the thesis.
- formulate, if appropriate, a conclusion that clearly indicates unsolved questions, and new questions that have emerged from the research. You may not be able to answer everything! Sometimes good research turns up new questions, in addition to answering the one you set out with.

Note: If you are gathering information for your research now, be sure to take down the essential information you will need to acknowledge your sources. Don't return your library books, or delete a URL from your bookmarks before you've taken down the information about who wrote your source, who published it, and when!

Activity 1:
Cite Right!

Refer to the *Writing for Success* section in the *English 12 Source File* on citing sources. For each question, place all of the parts of the citation in the correct order.

1. Handbook with two authors:

- a. 1st Canadian edition.
- b. 2003.
- c. *The Essential Handbook for Cobra Wrestling*.
- d. Aaron, Benny E. and Teresa Wentzel.
- e. Don Mills:
- f. Addison-Wesley.

2. Newspaper article:

- a. "Snake Uses Venom with Pride."
- b. 19 May 2008.
- c. *Globe and Mail*.
- d. Pusztay, Andrew.

3. An entire website:

- a. *The Girls' Diary Project*.
- b. (11 Nov. 2008).
- c. 13 Sept. 2008.
- d. <<http://girlsdiaryproject.ca/>>.

(continued)

4. A photograph from a website:
- a. http://farm1.static.flickr.com/66/206636_d49e14b1_m.jpg
 - b. Rutger T. Kristiansen.
 - c. *Black Cobra Jaw*.
 - d. 12 Dec. 2006.

5. Personal Interview:
- a. Personal Interview.
 - b. 17 Dec. 2008.
 - c. Tao Ts'ut.
 - d. Prince George.

6. A paper on snake wrestling includes information from the following resource. Fill in the correct citation element into the right spots in the parenthetical documentation:

"Cobras rarely approach you wanting a fight. ()"

- a. Grimes.
- b. Bernice.
- c. "Pugnacious Cobra?"
- d. *Snake in the Grass Monthly*.
- e. page 22.
- f. May 9.
- g. 2008.

(continued)

7. Radio program:
- a. Prod. Trish Wood.
 - b. June 4, 2008.
 - c. CBC, Toronto.
 - d. *As It Happens*.
 - e. "cobra's Countdown."

8. An article on a web magazine:
- a. <http://www.snakesrcool.ca/062008issue/farmer.html>.
 - b. June 10, 2008.
 - c. (Dec 24, 2008).
 - d. *Snake in the Grass Monthly*.
 - e. Farmer, Ewan.
 - f. "The Day I Met the Cobra".

9. Book with an editor, no author:
- a. *Critical Views on Cobras as Symbols in Diary Literature*.
 - b. 1999.
 - c. Cragg, Daniel G.
 - d. Ryerson McGraw Hill.
 - e. Toronto.

(continued)

10. A paper on snake charming includes information from the following resource.
Fill in the correct citation element into the right spots in the parenthetical documentation:

“Cobras are revered as a kind of god by the charmer. ()”

<<http://www.yoursnakeyourcharisma.ca/102007issue/snakegods.html>>

- a. October.
- b. 2007.
- c. (Apr 20, 2008).
- d. *Your Snake Your Charisma*.
- e. Nath, Thade
- f. “Revering the Cobra.”

Section 4 Assignment: Part 1

Web Check

Step A: Web Check

Establish your own criteria to evaluate Web pages while you conduct your research, and submit them as part of the notes that you submit with your assignment.

<p>Accuracy—How will I decide if the information a Web page contains is accurate?</p>	<p>I will decide if a Web page is accurate by asking these questions:</p> <ul style="list-style-type: none">••
<p>Authority—How will I decide if a Web page is produced by a trusted authority?</p>	<p>I will trust the authority of a Web page if it meets these conditions:</p> <ul style="list-style-type: none">••
<p>Objectivity—How will I decide if a Web page is objective, or if it's really a biased account in disguise?</p>	<p>I will decide that a Web page is objective by asking these questions:</p> <ul style="list-style-type: none">••

Currency—How will I decide if a Web page is current enough?	<p>I will be able to tell if a Web page is current enough if it meets these requirements:</p> <ul style="list-style-type: none"> • •
<p>Access—How will I decide if I have access to the complete information on a Web page?</p> <p>(Some sites offer free summaries of their articles, but you must pay to see the entire article; some sites require special software to view parts of their site; and some sites link out to information that is not accessible to everyone.)</p>	<p>I will decide I have the complete information from a site if it does the following:</p> <ul style="list-style-type: none"> • •

Evaluation Guidelines	Marks
You have clearly defined your criteria:	
for accuracy	1
for authority	1
for objectivity	1
for currency	1
for access	1
Total Marks	/5

Step B: Website Evaluation

Now that you have a topic in mind and some specific questions to help you look for information, you can begin your research. Look now for a website that has information about your topic. Choose one site. Using the criteria you developed in Step A, write an evaluation of your information source. Include your evaluation with your assignment.

Evaluation Guidelines: According to your own designed criteria, you have:	Marks
determined the site's accuracy	1
determined the site's authority	1
determined the site's objectivity	1
determined the site's currency	1
determined the site's access	1
Total Marks	/5

Section 4 Assignment: Part 2

Research Essay

To be truly information literate, you need to understand how information is produced, the forms information comes in, and where to locate information sources. You need to be able to evaluate sources and select the best ones for your purposes. And finally, you need to be able to clearly communicate your research results. As you are guided through this assignment, you will complete all of these tasks. Your end result will be a well-researched and articulate essay on one of the three topics about which you have read in this module.

Conduct research for, and write a research essay on a topic related to one of the three previous sections of Module 1:

1. Over time, our conceptions of individual and community health have changed in significant ways.
2. People around the globe are impacted by the choices that we make as individual consumers.
3. The decisions we make as individuals have a significant impact on the environment.

You are required to submit the following pre-writing elements:

1. Notes taken from research, including:
 - Your Web Check: criteria for evaluating websites (Section 4 Assignment: Part 1, Step A)
 - Your website evaluation (Section 4 Assignment: Part 1, Step B)
 - Your journal response about the origins of words
 - Your goal for the number of print and non-print resources you expect to collect from Section 4, Lesson A: Activity 3 in this section.
2. Any brainstorming or mapping of concepts
3. Your completed *Research Essay Preparation Template*.

Step A: Narrow Your Research Topic:

Before you start gathering information, you need to narrow your focus. To help choose your topic and define an area of research within that topic, ask yourself the following questions:

1. Which of the topics that I've read about so far have interested me?
2. Do I have a personal connection to any of the topics through family, friends, or leisure time activities that might make any one topic more interesting to research?
3. Have I studied any of these topics before?
4. Do I already know of some resources I can access for any of these topics?

With these questions in mind, please select a topic from one of the three choices listed previously, and include it in your *Research Essay Preparation Template*.

Next, define a subject within the topic that you've chosen that you will write about. Once you have narrowed your research focus, write the topic and subject within your topic in a clear statement in your *Research Essay Preparation Template*. This will guide your next steps, as everything you look for and everything you write must relate to this specific focus.

Step B: Gather Your Information

Remember the stages of research:

1. Look at print resources and non-print resources, critically analyzing sources for their quality of material Use your critical reading skills!
2. Balance the use of primary and secondary resources (this means first hand and second hand information).
3. Take detailed notes from resources.
4. Collect bibliographic information from sources.
5. Organize and condense notes into a manageable form.

You will need to use at least five sources in total, though the number of print versus non-print sources will be determined by you. Be sure to use a variety of sources; five works by the same author, for example, would not provide the required variety. For every source on your works cited page, you must include at least one matching parenthetical citation in the body of your paper.

Step C: Write Your Research Essay

You will need to include the following:

- A completed outline
- Evidence of a first draft
- A final draft of your essay, 750-1000 words long (approximately 3-4 pages of text)
- Your list of Works Cited should be included on an additional page.
- Your essay must address ONE of the three topics in a multi-paragraph form, including an introduction, body paragraphs supporting your thesis, and a conclusion.
- For tips and more information on essay structure, visit the relevant sections from the "Writing for Success" section in the *English 12 Source File*.
- Proper MLA citations for all sources: For more information, consult the "MLA Formatting and Style" and "Literacy Education Online" links at the *English 12 Companion Website*.



Writing on the Run!

For information on how to write outlines, first drafts, final drafts, and Works Cited lists, visit the Writing Process section in *Writing on the Run*.

Evaluation Guidelines	Marks
Your goal for the number of print and non-print resources you expect to collect (from Section 4, Lesson A, Activity 3)	4
Notes	3
Completed outline	3
Evidence of a first draft	4
Final draft of Essay: Research Writing Rubric, for both content and form, each rubric x 4	32
Total Marks:	/46

Summary

When you were asked to examine word origins at the beginning of this section, you may have found that the origin of “research” is a Middle English word meaning “to go around again.” In gathering information, looking at your questions, and going back to your information again to make sure you have found what you need, you have “gone around again.” As you redrafted your essay, you were “going around again” too. Your essay is the result of careful questioning, returning to multiple sources, and rethinking your material in revised drafts. Your final draft provides evidence that you can synthesize information and present it to others in a clear and understandable fashion—that’s a critical information literacy skill!

You probably deduced that the word “network” comes from “net” and “work.” Its meaning is “A piece of work having the form or construction of a net; an arrangement or structure with intersecting lines and interstices resembling those of a net.”

“Information” comes from an earlier verb meaning “to give form to the mind, to discipline, instruct, teach.” How have you had the opportunity to “give form to the mind” through the process of writing your research essay?


The ability to synthesize information from multiple sources, and the ability to present information so that others learn from what you have to say are both critical information literacy skills. You'll find that research skills come in handy in the real world any time you have to formulate a question and make an informed decision about a topic.


You have now completed *Module One: Connecting the Dots*. Be sure to include all the parts of your Section 4 Assignment and journal entries with your submission.

Section 4 Assignment: Part 3

Journal Entries








Submit the journal entries for this section once both have been completed, for a maximum total of 8 marks.

	<p>Journal Entry 4.1: Guessing Word Origins</p> <p>Write a journal entry on the basis of the following topic. Your entry should be approximately 150-200 words.</p> <p>Have a guess at the word origins for “information”, “research”, and “network.” Word origins are different from word definitions; the origin of a word is the first instance of its recorded use, and the meaning of the words it originally derived from. Write down your guesses.</p>
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	<p>Journal Entry 4.2: Researching Word Origins</p> <p>Write a journal entry on the basis of the following topic. Your entry should be approximately 150-200 words.</p> <p>Return to the guesses about word origins you made at the beginning of this lesson. Now look up the actual definitions and origins of these three words: <i>information</i>, <i>research</i>, and <i>network</i>. Write them down. What do the meanings and origins tell you about how to approach your research essay? Answer this and include your response with your assignment.</p>
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Evaluation Guidelines	Marks
Your journal entries will be marked according to the Journal Scoring Guide x 2 (included in the Scoring Guides and Checklists section of the Appendix.)	8
Total Marks	/8






PARAGRAPH SCORING GUIDE

	Content – what is said:	Written Expression – how it's said:
6 – WOW!  Your paragraph is insightful, engaging, and focused; it shows a thorough understanding of the task.	<input type="checkbox"/> Analyses or presents the topic in an engaging and logical manner <input type="checkbox"/> Focused topic sentence <input type="checkbox"/> Body is developed with interesting and convincing support <input type="checkbox"/> Concluding sentence makes a strong final statement of the main idea	<input type="checkbox"/> Tightly focused, on topic, and fully developed <input type="checkbox"/> Sophisticated vocabulary, word choice, and transitions <input type="checkbox"/> Sentence structure is varied and controlled <input type="checkbox"/> Few mechanical or spelling errors
5 – STRONG!  Your paragraph effectively accomplishes the requirements of the task.	<input type="checkbox"/> Analyses or presents the topic in a well-organized manner <input type="checkbox"/> Focused topic sentence uses active language <input type="checkbox"/> Body is developed with appropriate support <input type="checkbox"/> Concluding sentence affirms the main idea of the paragraph	<input type="checkbox"/> Focused, on topic, and developed <input type="checkbox"/> Appropriate vocabulary, word choice, and transitions <input type="checkbox"/> Sentence structure is varied and competent but uneven in places <input type="checkbox"/> Minor mechanical or spelling errors
4 – GOOD  Your paragraph adequately fulfils the requirements of the task.	<input type="checkbox"/> Analyses or presents the topic in a predictable manner <input type="checkbox"/> Topic sentence is clearly stated <input type="checkbox"/> Body is developed with some effective support <input type="checkbox"/> Concluding sentence completes the paragraph	<input type="checkbox"/> Generally focused; may stray off topic; adequate development <input type="checkbox"/> Vocabulary, word choice and transitions are simple but correct <input type="checkbox"/> Sentence structure is correct, but simple sentences predominate <input type="checkbox"/> Some mechanical or spelling errors are present but do not affect understanding
3 – A PASS  Your paragraph accomplishes the task at a basic level.	<input type="checkbox"/> Analyses or presents the topic in a manner which is difficult to follow <input type="checkbox"/> A topic sentence is present, though not clearly stated <input type="checkbox"/> Body is developed with thin or repetitive support <input type="checkbox"/> Concluding sentence attempts to complete the paragraph	<input type="checkbox"/> Loose focus; may stray off topic; limited development <input type="checkbox"/> Vocabulary is basic and repetitive; transitions may be ineffective <input type="checkbox"/> Sentence structure is awkward or simplistic <input type="checkbox"/> Mechanical or spelling errors are present but do not impact meaning
2 – ALMOST  Your paragraph does not accomplish the basic task.	<input type="checkbox"/> Analyses or presents the topic in a manner which is illogical or insufficient <input type="checkbox"/> Paragraph structure and development is weak <input type="checkbox"/> Topic sentence is vague or not present <input type="checkbox"/> Concluding sentence may not be present or may add new, unrelated information	<input type="checkbox"/> Simple sentence forms predominate <input type="checkbox"/> Numerous mechanical or spelling errors disrupt the flow of the writing <input type="checkbox"/> Lacks focus, purpose, and development <input type="checkbox"/> Vocabulary is informal and often colloquial; transitions are not present
1 – NOT YET  Your paragraph is incomplete	<input type="checkbox"/> Paragraph may be limited to one to two sentences <input type="checkbox"/> A topic sentence is not present or does not introduce the topic <input type="checkbox"/> Structure and development are not present <input type="checkbox"/> Paragraph lacks a concluding sentence	<input type="checkbox"/> Lacks focus, purpose, or does not have a single, clear topic <input type="checkbox"/> Vocabulary is immature or vague; word choice is not appropriate <input type="checkbox"/> Sentence structure is incoherent <input type="checkbox"/> Frequent grammar or spelling errors affect understanding
0 – NOT AT ALL 	<input type="checkbox"/> Paragraph is too brief to evaluate or not attempted at all	






MULTI-PARAGRAPH SCORING GUIDE

	Content – what is said:	Written Expression – how it's said:
6 – WOW!  Your composition is engaging and developed with originality and flair. The writing is consistently strong in content and expression.	<input type="checkbox"/> Introduction captures the audience's attention with an imaginative lead <input type="checkbox"/> Thesis is clearly articulated, engaging, and developed throughout the composition <input type="checkbox"/> Paragraphs are well-developed with insightful support and organized for an intentional effective <input type="checkbox"/> Concluding paragraph is original, creative, and discerning; it presents a convincing, final statement	<input type="checkbox"/> Writing is focused and on topic, with strong voice and expression <input type="checkbox"/> Vocabulary and word choice are effective and sophisticated <input type="checkbox"/> Sentence structure is varied and controlled; transitional and topic sentences are well executed <input type="checkbox"/> 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.	<input type="checkbox"/> Introduction directs the reader to the topic in an interesting way <input type="checkbox"/> Thesis argues a clear point, and is developed through composition <input type="checkbox"/> Paragraphs are well-developed with appropriate support and logically organized <input type="checkbox"/> Concluding paragraph engages the reader; it presents a final statement	<input type="checkbox"/> Writing is focused and on topic <input type="checkbox"/> Vocabulary and word choice are appropriate <input type="checkbox"/> Sentence structure is varied and competent; transitional and topic sentences are used carefully <input type="checkbox"/> Mechanical or spelling errors are minor and do not interfere
4 – GOOD  Your composition is competent and straightforward; there are areas of weakness that could be developed with more originality of thought or expression.	<input type="checkbox"/> Introduction states the main idea of the essay but may be predictable <input type="checkbox"/> Thesis is simply expressed and developed through the composition <input type="checkbox"/> Paragraphs exist with adequate support and are organized logically <input type="checkbox"/> Concluding paragraph makes a final statement, but is predictable in its ideas	<input type="checkbox"/> Writing is generally clear and remains on topic <input type="checkbox"/> Vocabulary and word choice are simple but correct <input type="checkbox"/> Sentence structure is correct, but simple; transitional and topic sentences are predictable <input type="checkbox"/> Some mechanical or spelling errors are present but do not affect understanding
3 – A PASS  Your composition is passable and basic; deeper exploration of the ideas and more effective expression are required.	<input type="checkbox"/> Introduction is present but is unimaginative; may be linked to first body paragraph <input type="checkbox"/> Thesis is apparent but weak or not directly supported by the composition <input type="checkbox"/> Paragraphs may be brief, unimaginative, or off topic; organization is difficult to follow <input type="checkbox"/> Concluding paragraph makes a final statement but is over-simplified	<input type="checkbox"/> Writing is unfocused but attempts to address the topic <input type="checkbox"/> Vocabulary is basic and repetitive <input type="checkbox"/> Sentence structure is awkward or simplistic; transitional and topic sentences may not be effective <input type="checkbox"/> Mechanical or spelling errors are present but do not impact meaning
2 – ALMOST  Your composition is weak and under-developed. More attention to developing ideas and structuring the composition are required.	<input type="checkbox"/> Introduction is not present or is mixed into the main body of the composition <input type="checkbox"/> Thesis is suggested but not clearly stated or developed <input type="checkbox"/> Paragraphs may be too poorly developed or organized to communicate meaning <input type="checkbox"/> Concluding paragraph is not present or mixed into a body paragraph	<input type="checkbox"/> Writing is unfocused and often unclear <input type="checkbox"/> Vocabulary is informal and often colloquial <input type="checkbox"/> Simple sentence forms predominate; transitional sentences are not present <input type="checkbox"/> Numerous mechanical or spelling errors disrupt the flow of the writing
1 – NOT YET  Your composition is inaccurate or incomplete.	<input type="checkbox"/> No attempt to include an introduction and conclusion to frame the composition <input type="checkbox"/> Structure is very weak – very brief or single paragraph <input type="checkbox"/> Ideas are poorly developed with little sequence or logic	<input type="checkbox"/> Controlling idea and purpose are not clear <input type="checkbox"/> Vocabulary is immature or vague; word choice is not appropriate <input type="checkbox"/> Frequent grammar or spelling errors impede understanding
0 – NOT AT ALL 	<input type="checkbox"/> The composition is too brief to evaluate or is not present at all.	






JOURNAL SCORING GUIDE

	Content – what is said:	Written Expression – how it's said:
4 – GOOD!  Your journal response is reflective, detailed, and lively.	<input type="checkbox"/> Actively helps to organize and facilitate the group <input type="checkbox"/> Obvious purpose for writing <input type="checkbox"/> Interesting and engaging to the reader <input type="checkbox"/> Intentional organizational structure	<input type="checkbox"/> Specific, accurate information <input type="checkbox"/> Well-chosen examples and details <input type="checkbox"/> Insightful reflections and connections to broader issues
3 – A PASS  Your journal response is reflective, effective, and solid.	<input type="checkbox"/> Sense of purpose is apparent <input type="checkbox"/> Good development but unoriginal <input type="checkbox"/> Clear organizational structure	<input type="checkbox"/> Accurate but general information <input type="checkbox"/> Appropriate examples and details <input type="checkbox"/> Basic reflections and connections to broader issues
2 – ALMOST  Your journal response is minimally developed and weak.	<input type="checkbox"/> Purpose is hard to determine <input type="checkbox"/> Minimal development and unoriginal ideas <input type="checkbox"/> Loose organizational structure; difficult to follow	<input type="checkbox"/> Brief and generalized information <input type="checkbox"/> Obvious or unrelated examples and details <input type="checkbox"/> Few reflections and connections to broader issue
1 – NOT YET  Your journal response is inaccurate and incomplete.	<input type="checkbox"/> Sense of purpose is not evident <input type="checkbox"/> Response is too brief to evaluate <input type="checkbox"/> Disorganized structure makes the response difficult to understand	<input type="checkbox"/> Presents brief and possibly inaccurate information <input type="checkbox"/> 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.	<input type="checkbox"/> Your journal response is barely answered or not answered at all.	








NONSENSE POEM SCORING GUIDE

	General	Sound Patterns
4 – GOOD!  Your nonsense poem is entertaining! Your assignment also makes excellent use of a variety of sound devices, and correctly identifies them in your poem.	<input type="checkbox"/> poem employs perfect rhyme in the style of Dr. Seuss <input type="checkbox"/> language use is vivid and sophisticated; makes use of nonsense freedoms to create new words to work into rhyme scheme <input type="checkbox"/> highly effective use of nonsense imagery <input type="checkbox"/> poem is ten lines or longer	<input type="checkbox"/> successfully demonstrates four to five sound patterns <input type="checkbox"/> successfully identifies and defines four to five of the sound patterns in the poem <input type="checkbox"/> two of the sound patterns demonstrated and identified are unique from the lesson demonstration
3 – A PASS!  Your nonsense poem is solid. Your assignment also makes use of some sound devices, and correctly identifies them in your poem.	<input type="checkbox"/> poem employs perfect rhyme mostly consistent with the style of Dr. Seuss <input type="checkbox"/> use of nonsense imagery is included throughout <input type="checkbox"/> language is appropriate, but not varied <input type="checkbox"/> poem is at least ten lines	<input type="checkbox"/> successfully demonstrates at least three sound patterns <input type="checkbox"/> successfully identifies and defines at least three of the sound patterns in the poem <input type="checkbox"/> at least one of the sound patterns demonstrated and identified is unique from the lesson demonstration
2 – ALMOST  Your nonsense poem is minimally developed, and does not adequately demonstrate enough sound patterns.	<input type="checkbox"/> poem attempts perfect rhyme, but does not sustain the scheme throughout the poem <input type="checkbox"/> language is correct, but not varied <input type="checkbox"/> nonsense imagery attempted, but poem lacks clarity in places <input type="checkbox"/> poem is not quite ten lines long	<input type="checkbox"/> successfully demonstrates two sound patterns <input type="checkbox"/> successfully identifies and defines at least two of the sound patterns in the poem <input type="checkbox"/> the sound patterns demonstrated and identified are not unique from the lesson demonstration
1 – NOT YET  Your nonsense poem assignment is inaccurate and incomplete.	<input type="checkbox"/> poem does not attempt a consistent rhyme scheme <input type="checkbox"/> incorrect word usage; little variety in word choice <input type="checkbox"/> no nonsense imagery present, poem is unclear <input type="checkbox"/> poem is too short	<input type="checkbox"/> may successfully demonstrate one sound poem, but does not identify in poem, or other definition <input type="checkbox"/> the sound patterns is not unique from the lesson demonstration
0 – NOT AT ALL 	<input type="checkbox"/> Presentation is too brief to evaluate or not attempted at all.	






ORAL COMMUNICATION SCORING GUIDE

	Content	Organization	Delivery
4 – GOOD!  Your journal response is reflective, detailed, and lively.	<input type="checkbox"/> Main idea is stated clearly <input type="checkbox"/> Support is well chosen <input type="checkbox"/> Language use is vivid and sophisticated	<input type="checkbox"/> Substantial preparation is evident <input type="checkbox"/> Topic is logically developed to suit purpose <input type="checkbox"/> Effective use of transitions	<input type="checkbox"/> Voice is used consciously and successfully to enhance the message <input type="checkbox"/> Audio/visuals are carefully chosen to enhance the presentation <input type="checkbox"/> Engages or entertains audience
3 – A PASS  Your journal response is reflective, effective, and solid.	<input type="checkbox"/> Main idea is stated <input type="checkbox"/> Support is adequate <input type="checkbox"/> Language is appropriate but not varied	<input type="checkbox"/> Some preparation is evident <input type="checkbox"/> Topic is clearly developed to suit purpose <input type="checkbox"/> Transitions are used but may not be obvious	<input type="checkbox"/> Voice is appropriate and correct but may not enhance the message <input type="checkbox"/> Audio/visuals are used with some effect to enhance the presentation <input type="checkbox"/> Maintains audience interest
2 – ALMOST  Your journal response is minimally developed and weak.	<input type="checkbox"/> Main idea is present but not clearly stated <input type="checkbox"/> Support is weak or illogical <input type="checkbox"/> Language is correct but not varied	<input type="checkbox"/> Little preparation is evident <input type="checkbox"/> Loose structure is present but difficult to follow <input type="checkbox"/> Transitions are not used appropriately	<input type="checkbox"/> In some places, voice problems interfere with message delivery <input type="checkbox"/> Audio/visuals are used ineffectively <input type="checkbox"/> Audience may struggle to understand or follow the presentation
1 – NOT YET  Your journal response is inaccurate and incomplete.	<input type="checkbox"/> Main idea is not stated <input type="checkbox"/> Support is under-developed or not evident <input type="checkbox"/> Incorrect word usage; little variety in word choice	<input type="checkbox"/> Preparation is not evident <input type="checkbox"/> May be repetitive or off topic <input type="checkbox"/> Transitions are not used	<input type="checkbox"/> Voice problems interfere with message delivery <input type="checkbox"/> Audio/visuals are not used <input type="checkbox"/> Audience is unable to understand or follow the presentation
0 – NOT AT ALL 	<input type="checkbox"/> Presentation is too brief to evaluate or not attempted at all.		

ORAL COMMUNICATION SCORING GUIDE FOR ORAL INTERPRETATION

	Preparation	Delivery
6 – EXCELLENT!  Your oral interpretation is thoughtfully considered, engaging, expressive, and illuminating..	<input type="checkbox"/> substantial preparation is evident <input type="checkbox"/> poem chosen is very well suited to oral delivery, containing many sound devices, perhaps humour, or other elements <input type="checkbox"/> choices of where to place emphasis, pauses, changes in pitch and volume are very effective	<input type="checkbox"/> voice is used consciously and successfully to enhance the message <input type="checkbox"/> any music/visuals are carefully chosen to enhance the presentation <input type="checkbox"/> engages and entertains audience <input type="checkbox"/> reading is delivered seamlessly
5 – GOOD!  Your composition is effective and has a clear sense of purpose; however, there are areas of minor weakness that could be further polished.	<input type="checkbox"/> substantial preparation is evident <input type="checkbox"/> poem chosen is one well suited to oral delivery, containing many sound devices <input type="checkbox"/> choices of where to place emphasis, pauses, changes in pitch and volume are satisfactory	<input type="checkbox"/> voice is used consciously and successfully to enhance the message <input type="checkbox"/> any music/visuals are carefully chosen to enhance the presentation <input type="checkbox"/> engages or entertains audience <input type="checkbox"/> reading is mostly seamless, with few errors
4 – SATISFACTORY!  Your composition is competent and straightforward; there are areas of weakness that could be developed with more originality of thought or expression.	<input type="checkbox"/> adequate preparation is evident <input type="checkbox"/> poem chosen is satisfactorily suited to oral delivery <input type="checkbox"/> choices of where to place emphasis, pauses, changes in pitch and volume are satisfactory	<input type="checkbox"/> voice is used mostly successfully to enhance the message <input type="checkbox"/> any music/visuals chosen mostly enhance the presentation <input type="checkbox"/> engages or entertains audience <input type="checkbox"/> reading is mostly seamless, with some errors
3 – A PASS  Your composition is passable and basic; deeper exploration of the ideas and more effective expression are required.	<input type="checkbox"/> some preparation is evident <input type="checkbox"/> poem chosen is minimally suitable for oral delivery <input type="checkbox"/> choices of where to place emphasis, pauses, changes in pitch and volume are minimally acceptable	<input type="checkbox"/> voice is appropriate and correct, but may not enhance the message <input type="checkbox"/> any music/visuals chosen have little effect on the presentation <input type="checkbox"/> reading maintains audience interest
2 – ALMOST  Your composition is weak and under-developed. More attention to developing ideas and structuring the composition are required.	<input type="checkbox"/> little preparation is evident <input type="checkbox"/> poem chosen is too short, or is not the best choice for oral delivery <input type="checkbox"/> choices of where to place emphasis, pauses, changes in pitch and volume are not appropriate	<input type="checkbox"/> voice problems interfere with message delivery in places <input type="checkbox"/> any music/visuals chosen are used ineffectively <input type="checkbox"/> audience may struggle to understand or follow the presentation
1 – NOT YET  Your composition is inaccurate or incomplete.	<input type="checkbox"/> preparation is not evident <input type="checkbox"/> poem appears to be chosen without consideration for how it would be read aloud, or the audience to receive it <input type="checkbox"/> using emphasis, pauses, changes in pitch and volume are not considered	<input type="checkbox"/> voice problems interfere with message delivery <input type="checkbox"/> any music/visuals chosen are totally ineffective <input type="checkbox"/> audience is unable to understand or follow the presentation
0 – NOT AT ALL 	<input type="checkbox"/> You did not submit a recording of, or deliver an oral interpretation of a poem.	

ORAL PRESENTATION OF EDITORIAL SCORING GUIDE

	Content	Organization	Delivery
4 – GOOD!  Your editorial presentation is reflective, detailed, and lively.	<input type="checkbox"/> Local issue and opinion are stated clearly <input type="checkbox"/> Support is well chosen <input type="checkbox"/> Language use is vivid and sophisticated <input type="checkbox"/> Personal experience is included	<input type="checkbox"/> Substantial preparation is evident <input type="checkbox"/> Topic is logically developed to suit purpose <input type="checkbox"/> Effective use of transitions	<input type="checkbox"/> Voice is used consciously and successfully to enhance the message <input type="checkbox"/> Audio/visuals are carefully chosen to enhance the presentation <input type="checkbox"/> Engages or entertains audience
3 – A PASS  Your editorial presentation response is reflective, effective, and solid.	<input type="checkbox"/> Local issue and opinion are stated <input type="checkbox"/> Support is adequate <input type="checkbox"/> Language is appropriate but not varied	<input type="checkbox"/> Some preparation is evident <input type="checkbox"/> Topic is clearly developed to suit purpose <input type="checkbox"/> Transitions are used but may not be obvious	<input type="checkbox"/> Voice is appropriate and correct but may not enhance the message <input type="checkbox"/> Audio/visuals are used with some effect to enhance the presentation <input type="checkbox"/> Maintains audience interest
2 – ALMOST  Your editorial presentation is minimally developed and weak.	<input type="checkbox"/> Opinion is present but not clearly stated <input type="checkbox"/> Support is weak or illogical <input type="checkbox"/> Language is correct not varied	<input type="checkbox"/> Little preparation is evident <input type="checkbox"/> Loose structure is present but difficult to follow <input type="checkbox"/> Transitions are not used appropriately	<input type="checkbox"/> Voice problems interfere with message delivery in places <input type="checkbox"/> Audio/visuals are used ineffectively <input type="checkbox"/> Audience may struggle to understand or follow the presentation
1 – NOT YET  Your editorial presentation is confused and incomplete.	<input type="checkbox"/> Main idea is not stated <input type="checkbox"/> Support is under-developed or not evident <input type="checkbox"/> Incorrect word usage; little variety in word choice	<input type="checkbox"/> Preparation is not evident <input type="checkbox"/> May be repetitive or off topic <input type="checkbox"/> Transitions are not used	<input type="checkbox"/> Voice problems interfere with message delivery <input type="checkbox"/> Audio/visuals are not used <input type="checkbox"/> Audience is unable to understand or follow the presentation
0 – NOT AT ALL  	<input type="checkbox"/> Presentation is too brief to evaluate or not attempted at all.		

SHORT ANSWER SCORING GUIDE

Content

6 – WOW!

Your answer shows a **thorough understanding** of the question.

- ☐ Analysis and presentation of information is consistent and very logically sequenced
- ☐ Ideas are tightly focused, on topic, and fully developed

5 – STRONG!

Your answer **effectively** answers the question.

- ☐ Analysis and presentation of information is well organized and well sequenced
- ☐ Ideas are well focused, on topic, and well developed

4 – GOOD

Your answer **adequately** answers the question.

- ☐ Analysis and presentation of information is satisfactorily organized and sequenced
- ☐ Ideas are generally focused and adequately developed

3 – A PASS

You have answered the question at a **basic level**.

- ☐ Analysis and presentation are at times difficult to follow
- ☐ An answer to the question is present, though not clearly stated
- ☐ The answer has a loose focus, may stray off topic, and is minimally developed

2 – ALMOST

Your **have not sufficiently** answered the question.

- ☐ The presentation or analysis of information in the answer is illogical or insufficient
- ☐ Language use in the answer is weak
- ☐ The answer lacks focus, purpose, and development

1 – NOT YET








Your answer is **incomplete**.

- ☐ The answer may be limited in scope
- ☐ The answer does not address the question clearly, lacks focus and purpose
- ☐ 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

- ☐ Answer is **too brief** to evaluate or **not attempted** at all.

SCORING GUIDE FOR VISUAL POEM

	Images	Design
6 – EXCELLENT!  Your visual poem is thoughtfully considered, engaging, expressive, and illuminating.	<input type="checkbox"/> images create a tone that reflects the dream poem <input type="checkbox"/> images communicate any symbolism in the dream poem <input type="checkbox"/> images illustrate figurative devices in the poem such as metaphor or simile	<input type="checkbox"/> thoughtful and well executed layout choices have been made to present text and image <input type="checkbox"/> the poem may experiment with movement or sound as well as graphic elements
5 – GOOD!  Your visual poem is well considered, expressive, and illuminating.	<input type="checkbox"/> images create a tone that reflects a part of the dream poem <input type="checkbox"/> images may communicate any symbolism in the dream poem <input type="checkbox"/> images illustrate figurative devices in the poem such as metaphor or simile	<input type="checkbox"/> above-average layout choices have been made to present text and image, with some demonstration of thoughtfulness included
4 – SATISFACTORY  Your visual poem exceeds minimum expectations.	<input type="checkbox"/> images convey the tone of the poem satisfactorily <input type="checkbox"/> image choice is logical, based on the poem	<input type="checkbox"/> the visual poem includes all the required elements
3 – A PASS  Your visual poem minimally meets expectations.	<input type="checkbox"/> minimal attempt was made to create a cohesive picture with the images <input type="checkbox"/> images minimally relate to the poem <input type="checkbox"/> images minimally communicate the tone of the poem	<input type="checkbox"/> the visual poem is missing some of the required elements
2 – ALMOST  Your visual poem is not well developed and is weak.	<input type="checkbox"/> attempt to create a cohesive picture with images is unsatisfactory <input type="checkbox"/> images do not relate to the poem <input type="checkbox"/> images do not successfully communicate the tone of the poem	<input type="checkbox"/> the visual poem is missing many of the required elements
1 – NOT YET  Your visual poem is incomplete.	<input type="checkbox"/> attempt to create an image or images unsuccessful	<input type="checkbox"/> the visual poem is missing all of the required elements
0 – NOT AT ALL 	<input type="checkbox"/> No attempt was made to create a cohesive picture with the images	

GROUP WORK SCORING GUIDE

	Leadership:	Teamwork:
4 – GOOD!  Contributes positively and effectively to the group.	<input type="checkbox"/> Actively helps to organize and facilitate the group <input type="checkbox"/> Consistently maintains a positive attitude <input type="checkbox"/> Seeks and incorporates the ideas of others <input type="checkbox"/> Follows through on individual commitments with a dedication to quality	<input type="checkbox"/> Works with others respectfully and encouragingly to achieve the group's purpose <input type="checkbox"/> Identifies missing perspectives and offers meaningful feedback <input type="checkbox"/> Delivers thoughts in an articulate, convincing manner <input type="checkbox"/> Asks valuable questions, offers insightful examples, or accurately paraphrases main ideas
3 – A PASS  Contributes appropriately to the group.	<input type="checkbox"/> Helps to organize and facilitate the group when prompted <input type="checkbox"/> Often maintains a positive attitude <input type="checkbox"/> Listens to and incorporates the ideas of others <input type="checkbox"/> Follows through on individual contributions with a commitment to good quality	<input type="checkbox"/> Often works with others respectfully to achieve the group's purpose <input type="checkbox"/> Attempts to identify missing perspectives, but may do so unevenly <input type="checkbox"/> Delivers thoughts in clear and logical manner <input type="checkbox"/> Asks relevant questions, offers related examples, or paraphrases general ideas
2 – ALMOST  Contributes minimally to the group.	<input type="checkbox"/> Occasionally helps to organize and facilitate the group when prompted <input type="checkbox"/> Does not consistently maintain a good attitude <input type="checkbox"/> Occasionally listens to and incorporates the ideas of others <input type="checkbox"/> Follows through on individual contributions with a commitment to satisfactory quality	<input type="checkbox"/> Attempts to identify missing perspectives, though these may be inaccurate <input type="checkbox"/> Delivers thoughts in a manner which is difficult to understand <input type="checkbox"/> Asks questions, offers examples, or paraphrases ideas, but these may be minimal or unrelated
1 – NOT YET  Participation is weak.	<input type="checkbox"/> Does not help to organize and facilitate group <input type="checkbox"/> May not bring a positive attitude to the group <input type="checkbox"/> Is a passive participant in the group <input type="checkbox"/> Individual contributions are incomplete or not satisfactory	<input type="checkbox"/> May work in opposition to the group's purpose <input type="checkbox"/> Does not attempt to identify missing perspectives <input type="checkbox"/> Delivers thoughts in a manner which is difficult to understand or is non-participatory <input type="checkbox"/> Does not ask relevant questions, offer examples, or paraphrase main ideas
0 – NOT AT ALL 	<input type="checkbox"/> Has not participated enough to evaluate	

RESEARCH WRITING RUBRIC — FORM






Domains	Consistent Control – 4	Reasonable Control – 3	Inconsistent Control – 2	Little/No Control – 1
STYLE →	<input type="checkbox"/> Uses precise vocabulary unique to the content area or topic <input type="checkbox"/> Relates to a specific audience with a clearly identified purpose <input type="checkbox"/> Tone/voice/point of view appropriate to content and grade level <input type="checkbox"/> Sentence variety, length, and complexity appropriate to content and grade level	<input type="checkbox"/> Uses less precise vocabulary unique to the content area or topic <input type="checkbox"/> Relates to a specific audience with an identified purpose <input type="checkbox"/> Tone/voice/point of view adequate for content and grade level <input type="checkbox"/> Sentence variety, length, and complexity adequate for content and grade level	<input type="checkbox"/> Uses general vocabulary not specific to the content area or topic <input type="checkbox"/> Does not relate to an audience and/or has no clear purpose <input type="checkbox"/> Tone/voice/point of view not appropriate or sustained <input type="checkbox"/> Sentence variety, length, and complexity, inadequate for content and grade level	<input type="checkbox"/> Uses little or no vocabulary from the content area or topic <input type="checkbox"/> No awareness of audience or purpose <input type="checkbox"/> Little or no control of tone/voice/point of view <input type="checkbox"/> Sentence variety, length, and complexity inappropriate to content and grade level
STRUCTURE →	<input type="checkbox"/> Writes in complete sentences, using standard word order and subordination <input type="checkbox"/> Uses capitalization, punctuation, spelling, and format (paragraph indentation, division of words by syllables) correctly <input type="checkbox"/> Uses standard grammar	<input type="checkbox"/> Makes occasional sentence errors, but not significant enough to distract from the meaning of the document <input type="checkbox"/> Makes occasional mechanical errors, but not sufficient to distract from the meaning of the document <input type="checkbox"/> Makes occasional grammatical errors, but not sufficient to distract from the meaning of the document	<input type="checkbox"/> Makes frequent sentence errors, which distract from the meaning of the document <input type="checkbox"/> Makes frequent mechanical errors, which distract from the meaning of the document <input type="checkbox"/> Makes frequent grammatical errors, which distract from the meaning of the document	<input type="checkbox"/> Displays little or no understanding of sentence formation <input type="checkbox"/> Displays little or no understanding of appropriate punctuation or conventional spelling <input type="checkbox"/> Displays little or no understanding of grammar usage
PRESENTATION →	<input type="checkbox"/> Paper legible and neat <input type="checkbox"/> Correct mla documentation, page formatting, and numbering without error	<input type="checkbox"/> Paper legible and generally neat <input type="checkbox"/> Correct mla documentation, page formatting, and numbering with few errors	<input type="checkbox"/> Paper difficult to read <input type="checkbox"/> Inconsistent mla documentation, page formatting, and numbering; many errors	<input type="checkbox"/> Paper very difficult to read <input type="checkbox"/> Little or no mla documentation, page formatting, and numbering

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RESEARCH WRITING RUBRIC — CONTENT

Level	Consistent Control – 4	Reasonable Control – 3	Inconsistent Control – 2	Little/No Control – 1
THESIS →	<input type="checkbox"/> One central idea/concept/hypothesis/premise fully and precisely stated <input type="checkbox"/> Developed consistently throughout the document	<input type="checkbox"/> One central idea/concept/hypothesis/premise stated but not perfectly clear <input type="checkbox"/> Developed somewhat throughout the document	<input type="checkbox"/> Idea/concept/hypothesis/premise <input type="checkbox"/> Suggested, but not stated <input type="checkbox"/> Inconsistent development <input type="checkbox"/> Throughout the document	<input type="checkbox"/> No apparent idea/concept/hypothesis/premise
EVIDENCE/SUPPORT →	<input type="checkbox"/> Strong support for thesis by drawing information from multiple sources <input type="checkbox"/> All information relevant, reliable and up-to-date <input type="checkbox"/> All information accurately stated; appropriate use of summarization, paraphrasing and quotations	<input type="checkbox"/> Adequate support for thesis by drawing information from various sources <input type="checkbox"/> Most information relevant, reliable and up-to-date <input type="checkbox"/> Most information accurately stated; appropriate use of summarization, paraphrasing and quotations	<input type="checkbox"/> Support for thesis weak, or from too few sources <input type="checkbox"/> Some information irrelevant, unreliable, or out-of-date <input type="checkbox"/> Some information accurately stated; information mostly paraphrased or quoted	<input type="checkbox"/> Support for thesis inadequate <input type="checkbox"/> Most information irrelevant, unreliable, or out-of-date <input type="checkbox"/> Much information inaccurately stated
UNITY →	<input type="checkbox"/> No distracting information <input type="checkbox"/> All differences among sources handled effectively <input type="checkbox"/> Appropriate balance between narrative/descriptive material and critical analysis	<input type="checkbox"/> Little distracting information <input type="checkbox"/> Most differences among sources handled effectively <input type="checkbox"/> Adequate balance between narrative/descriptive material and critical analysis	<input type="checkbox"/> Some distracting information <input type="checkbox"/> Differences among sources inadequately handled <input type="checkbox"/> Some balance between narrative/descriptive materials and critical analysis	<input type="checkbox"/> Much distracting information <input type="checkbox"/> Differences among sources not handled <input type="checkbox"/> Inadequate balance between narrative/descriptive material and critical analysis
ORGANIZATION →	<input type="checkbox"/> Uses logical progression of evidence or support for ideas/concepts/hypotheses/premises according to the content area <input type="checkbox"/> Transitions facilitate flow of ideas/concepts/hypotheses/premises <input type="checkbox"/> Conclusion contains no distracting information which digresses from the thesis <input type="checkbox"/> If appropriate, the conclusion clearly indicates unsolved questions and new questions that have emerged from the research	<input type="checkbox"/> Generally uses a logical progression of evidence and support for ideas/concepts/hypotheses/premises according to the content area <input type="checkbox"/> Transitions used between many ideas <input type="checkbox"/> Conclusion contains no distracting information which digresses from the thesis	<input type="checkbox"/> Lapses in progression of evidence or support for ideas/concepts/hypotheses/premises according to the content area <input type="checkbox"/> Few transitions between ideas <input type="checkbox"/> Conclusion is simply stated	<input type="checkbox"/> Little or no progression of evidence or support for ideas/concepts/hypotheses/premises according to the content area <input type="checkbox"/> No transitions between ideas <input type="checkbox"/> No conclusion






PROSE POEM SCORING GUIDE

	General	Poetic Devices
4 – GOOD!  Your prose poem isn't mere prose! It has strong imagery and effectively uses sound and figurative devices.	<input type="checkbox"/> language use is vivid and sophisticated <input type="checkbox"/> poem is between 125–175 words <input type="checkbox"/> poem is presented in paragraph form, without line breaks <input type="checkbox"/> concrete, sensory image present <input type="checkbox"/> avoids general language	<input type="checkbox"/> uses three or more poetic devices in total <input type="checkbox"/> uses one or more figurative devices <input type="checkbox"/> uses one or more sound devices
3 – A PASS!  Your prose poem is solid. You make use of poetic devices.	<input type="checkbox"/> language use is vivid <input type="checkbox"/> poem is between 125–175 words <input type="checkbox"/> poem is presented in paragraph form, without line breaks <input type="checkbox"/> sensory imagery is present <input type="checkbox"/> some language is general, not specific	<input type="checkbox"/> uses three or more poetic devices in total <input type="checkbox"/> uses one figurative device <input type="checkbox"/> uses one sound device
2 – ALMOST  Your prose poem is minimally developed, and does not adequately demonstrate poetic devices.	<input type="checkbox"/> language shows errors, tends toward the general <input type="checkbox"/> imagery lacks clarity in places <input type="checkbox"/> poem may be broken into lines <input type="checkbox"/> poem runs short of 125 words, or is longer than 175 <input type="checkbox"/> lacks sensory images	<input type="checkbox"/> uses one or two poetic devices in total <input type="checkbox"/> may use a sound device but no figurative device, or a figurative device, but no sound device
1 – NOT YET  Your prose poem is seriously flawed or incomplete.	<input type="checkbox"/> incorrect word usage; little variety in word choice <input type="checkbox"/> imagery is confused, meaning throughout poem is unclear <input type="checkbox"/> poem may be broken into lines <input type="checkbox"/> poem is too short or too long	<input type="checkbox"/> may successfully demonstrate one poetic device <input type="checkbox"/> may attempt, but not successfully use an intended poetic device
0 – NOT AT ALL 	<input type="checkbox"/> Poem is too brief to evaluate, or not attempted at all.	

LYRIC POEM SCORING GUIDE

	General	Poetic Devices
4 – GOOD!  Your lyric has strong imagery and a musical quality. You effectively use sound and figurative devices.	<input type="checkbox"/> language use is vivid and sophisticated <input type="checkbox"/> poem is at least ten lines long, but not more than 3/4 page long <input type="checkbox"/> poem effectively conveys an emotion through sounds and clear imagery <input type="checkbox"/> If the lyric is a song, there is a strong musical quality to the poem—use of refrains and other devices common to songs are present <input type="checkbox"/> poem is focused on a single emotion or experience <input type="checkbox"/> concrete, sensory image present <input type="checkbox"/> avoids general language	<input type="checkbox"/> uses three or more poetic devices in total <input type="checkbox"/> uses one or more figurative devices <input type="checkbox"/> uses one or more sound devices
3 – A PASS!  Your lyric poem is solid. You make use of poetic devices.	<input type="checkbox"/> language use is vivid <input type="checkbox"/> poem is at least ten lines long, but not more than 3/4 page long <input type="checkbox"/> poem conveys an emotion through sounds and clear imagery <input type="checkbox"/> If the lyric is a song, there is a musical quality to the poem <input type="checkbox"/> poem is mostly focused on a single emotion or experience <input type="checkbox"/> sensory imagery is present <input type="checkbox"/> some language is general, not specific	<input type="checkbox"/> uses three or more poetic devices in total <input type="checkbox"/> uses one figurative device <input type="checkbox"/> uses one sound device
2 – ALMOST  Your lyric poem is minimally developed, and does not adequately demonstrate poetic devices.	<input type="checkbox"/> language shows errors, tends toward the general <input type="checkbox"/> imagery lacks clarity in places <input type="checkbox"/> poem is not quite ten lines long, or is too long <input type="checkbox"/> emotion is not clear in places, or the poem attempts to convey more than one emotion or experience <input type="checkbox"/> lacks sensory images	<input type="checkbox"/> uses one or two poetic devices in total <input type="checkbox"/> may use a sound device but no figurative device, or a figurative device, but no sound device
1 – NOT YET  Your lyric poem is seriously flawed or incomplete.	<input type="checkbox"/> poem does not attempt to convey a single emotion or experience <input type="checkbox"/> incorrect word usage; little variety in word choice <input type="checkbox"/> imagery is confused, meaning throughout poem is unclear <input type="checkbox"/> poem is too short or too long sensory imagery not attempted	<input type="checkbox"/> may successfully demonstrate one poetic device <input type="checkbox"/> may attempt, but not successfully use an intended poetic device
0 – NOT AT ALL 	<input type="checkbox"/> Poem is too brief to evaluate, or not attempted at all.	

FREE VERSE POEM SCORING GUIDE

	General	Poetic Devices
4 – GOOD!  Your free verse poem has strong imagery, and effectively uses sound and figurative devices.	<input type="checkbox"/> language use is vivid and sophisticated <input type="checkbox"/> poem is at least 125 words, but not more than two pages long <input type="checkbox"/> poem does not follow a set metrical or rhyme scheme <input type="checkbox"/> the poem is unified through use of rhythm and other sound and poetic devices <input type="checkbox"/> concrete, sensory image present <input type="checkbox"/> avoids general language	<input type="checkbox"/> uses three or more poetic devices in total <input type="checkbox"/> uses one or more figurative devices <input type="checkbox"/> uses one or more sound devices
3 – A PASS!  Your free verse poem is solid. You make correct use of poetic devices.	<input type="checkbox"/> language use is vivid <input type="checkbox"/> poem is at least 125 words, but not more than two pages long <input type="checkbox"/> the poem is unified through use of rhythm or other sound and poetic devices <input type="checkbox"/> sensory imagery is present <input type="checkbox"/> some language is general, not specific	<input type="checkbox"/> uses three or more poetic devices in total <input type="checkbox"/> uses one figurative device <input type="checkbox"/> uses one sound device
2 – ALMOST  Your free verse poem is minimally developed, and does not adequately demonstrate poetic devices.	<input type="checkbox"/> language shows errors, tends toward the general <input type="checkbox"/> imagery lacks clarity in places <input type="checkbox"/> poem lacks unification through rhythm or sound devices <input type="checkbox"/> poem runs short of 125 words, or is longer than two pages <input type="checkbox"/> lacks sensory images	<input type="checkbox"/> uses one or two poetic devices in total <input type="checkbox"/> may use a sound device but no figurative device, or a figurative device, but no sound device
1 – NOT YET  Your free verse poem is seriously flawed or incomplete.	<input type="checkbox"/> incorrect word usage; little variety in word choice <input type="checkbox"/> imagery is confused, meaning throughout poem is unclear <input type="checkbox"/> poem does not have any unifying elements <input type="checkbox"/> poem is too short or too long <input type="checkbox"/> sensory imagery not attempted	<input type="checkbox"/> may successfully demonstrate one poetic device <input type="checkbox"/> may attempt, but not successfully use an intended poetic device
0 – NOT AT ALL 	<input type="checkbox"/> Poem is too brief to evaluate, or not attempted at all.	

MULTI-PARAGRAPH SCORING GUIDE FOR POETRY COMPARISON: CONTENT

Content – what is said:	
<p>6 – WOW!</p> <p>Your composition is engaging and developed with originality and flair. The writing is consistently strong in content and expression.</p>	<ul style="list-style-type: none"> <input type="checkbox"/> Introduction captures the audience's attention with an imaginative lead <input type="checkbox"/> Thesis is clearly articulated, engaging, and developed throughout the composition <input type="checkbox"/> Paragraphs are well-developed with insightful support and organized for an intentional effective <input type="checkbox"/> Thoughtfully considers poetic devices and how a wide variety of impressions are created for the reader, and refers to these to support statements made about the poems <input type="checkbox"/> Concluding paragraph is original, creative, and discerning; it presents a convincing, final statement
<p>5 – STRONG!</p> <p>Your composition is effective and has a clear sense of purpose; however, there are areas of minor weakness that could be further polished.</p>	<ul style="list-style-type: none"> <input type="checkbox"/> Introduction directs the reader to the topic in an interesting way <input type="checkbox"/> Thesis argues a clear point, and is developed through composition <input type="checkbox"/> Paragraphs are well-developed with appropriate support and logically organized <input type="checkbox"/> Considers how a variety of impressions are created for the reader, and refers to these to support statements made about the poems <input type="checkbox"/> Concluding paragraph engages the reader; it presents a final statement
<p>4 – GOOD!</p> <p>Your composition is competent and straightforward; there are areas of weakness that could be developed with more originality of thought or expression.</p>	<ul style="list-style-type: none"> <input type="checkbox"/> Introduction states the main idea of the essay but may be predictable <input type="checkbox"/> Thesis is simply expressed and developed through the composition <input type="checkbox"/> Paragraphs exist with adequate support and are organized logically <input type="checkbox"/> Considers how some impressions are created for the reader. Assignment may fail to link these impressions as support to statements about the poems <input type="checkbox"/> Concluding paragraph makes a final statement, but is predictable in its ideas
<p>3 – A PASS</p> <p>Your composition is passable and basic; deeper exploration of the ideas and more effective expression are required.</p>	<ul style="list-style-type: none"> <input type="checkbox"/> Introduction is present but is unimaginative; may be linked to first body paragraph <input type="checkbox"/> Thesis is apparent but weak or not directly supported by the composition <input type="checkbox"/> Paragraphs may be brief, unimaginative, or off topic; organization is difficult to follow <input type="checkbox"/> Some mention of impressions is given, but they fail to support statements about the poems <input type="checkbox"/> Concluding paragraph makes a final statement but is over-simplified
<p>2 – ALMOST</p> <p>Your composition is weak and under-developed. More attention to developing ideas and structuring the composition are required.</p>	<ul style="list-style-type: none"> <input type="checkbox"/> Introduction is not present or is mixed into the main body of the composition <input type="checkbox"/> Thesis is suggested but not clearly stated or developed <input type="checkbox"/> Paragraphs may be too poorly developed or organized to communicate meaning <input type="checkbox"/> Missing a consideration of how impressions are created in the poems <input type="checkbox"/> Concluding paragraph is not present or mixed into a body paragraph
<p>1 – NOT YET</p> <p>Your composition is inaccurate or incomplete.</p>	<ul style="list-style-type: none"> <input type="checkbox"/> No attempt to include an introduction and conclusion to frame the composition <input type="checkbox"/> Structure is very weak—very brief or single paragraph <input type="checkbox"/> “How to Swallow a Poem” preparatory work does not appear to have been done <input type="checkbox"/> Ideas are poorly developed with little sequence or logic
<p>0 – NOT AT ALL</p>	

MULTI-PARAGRAPH SCORING GUIDE FOR POETRY COMPARISON: WRITTEN EXPRESSION

Written Expression – how it’s said:	
6 – WOW! Your composition is engaging and developed with originality and flair . The writing is consistently strong in content and expression.	<input type="checkbox"/> Writing is focused and on topic, with strong voice and expression <input type="checkbox"/> Vocabulary and word choice are effective and sophisticated <input type="checkbox"/> Sentence structure is varied and controlled; transitional and topic sentences are well executed <input type="checkbox"/> 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.	<input type="checkbox"/> Writing is focused and on topic <input type="checkbox"/> Vocabulary and word choice are appropriate <input type="checkbox"/> Sentence structure is varied and competent; transitional and topic sentences are used carefully <input type="checkbox"/> Mechanical or spelling errors are minor and do not interfere
4 – GOOD! Your composition is competent and straightforward ; there are areas of weakness that could be developed with more originality of thought or expression.	<input type="checkbox"/> Writing is generally clear and remains on topic <input type="checkbox"/> Vocabulary and word choice are simple but correct <input type="checkbox"/> Sentence structure is correct, but simple; transitional and topic sentences are predictable <input type="checkbox"/> Some mechanical or spelling errors are present but do not affect understanding
3 – A PASS Your composition is passable and basic ; deeper exploration of the ideas and more effective expression are required.	<input type="checkbox"/> Writing is unfocused but attempts to address the topic <input type="checkbox"/> Vocabulary is basic and repetitive <input type="checkbox"/> Sentence structure is awkward or simplistic; transitional and topic sentences may not be effective <input type="checkbox"/> Mechanical or spelling errors are present but do not impact meaning
2 – ALMOST Your composition is weak and under-developed . More attention to developing ideas and structuring the composition are required.	<input type="checkbox"/> Writing is unfocused and often unclear <input type="checkbox"/> Vocabulary is informal and often colloquial <input type="checkbox"/> Simple sentence forms predominate; transitional sentences are not present <input type="checkbox"/> Numerous mechanical or spelling errors disrupt the flow of the writing
1 – NOT YET Your composition is inaccurate or incomplete .	<input type="checkbox"/> Controlling idea and purpose are not clear <input type="checkbox"/> Vocabulary is immature or vague; word choice is not appropriate <input type="checkbox"/> Frequent grammar or spelling errors impede understanding
0 – NOT AT ALL	The composition is too brief to evaluate or not present at all.

Business Letter Scoring Guide

6	Wow!	Your superior paper is clear, complete, and to the point: <ul style="list-style-type: none"><input type="checkbox"/> Follows proper business letter format<input type="checkbox"/> Task or problem identified and communicated effectively<input type="checkbox"/> Word choice and overall tone are professional<input type="checkbox"/> Specific course of action proposed; suitable closing statement<input type="checkbox"/> May contain a couple of writing errors
5	Strong!	Your effective response is clear and to the point: <ul style="list-style-type: none"><input type="checkbox"/> Follows proper business letter format<input type="checkbox"/> Task or problem identified and communicated<input type="checkbox"/> Word choice and overall tone are acceptable<input type="checkbox"/> Specific course of action proposed; suitable closing statement<input type="checkbox"/> May contain a handful of minor writing errors that do not interfere with meaning
4	Good!	Your competent paper is generally clear: <ul style="list-style-type: none"><input type="checkbox"/> Follows business letter format, though may contain minor errors<input type="checkbox"/> Task or problem communicated, but may be vague<input type="checkbox"/> Includes some of the necessary details<input type="checkbox"/> Word choice and tone may be minimally acceptable<input type="checkbox"/> Course of action may be vague; closing statement may be absent or unsuitable<input type="checkbox"/> A number of errors in writing, but meaning is still clear
3	A Pass!	Your adequate response is barely acceptable: <ul style="list-style-type: none"><input type="checkbox"/> Follows basic business letter format, though may contain errors<input type="checkbox"/> Task or problem poorly communicated; may be unclear or disorganized<input type="checkbox"/> Word choice and tone may be minimally acceptable<input type="checkbox"/> Course of action may be absent or vague; closing statement may be absent or unsuitable<input type="checkbox"/> Numerous errors may interfere with meaning in some places
2	Almost	Your inadequate response is unclear and disorganized: <ul style="list-style-type: none"><input type="checkbox"/> Does not follow business letter format<input type="checkbox"/> Task or problem may not be identified<input type="checkbox"/> Course of action may be absent or vague; closing statement may be absent or unsuitable<input type="checkbox"/> Word choice and tone may be unacceptable<input type="checkbox"/> Errors may interfere with meaning
1	Not Yet	Your response is unacceptable : <ul style="list-style-type: none"><input type="checkbox"/> An attempt to respond was made<input type="checkbox"/> The response does not demonstrate an understanding of the passage<input type="checkbox"/> Much information is missing and the format is incorrect
0		The response is off topic or difficult to understand

Visual Design Scoring Guide

<div>6</div> <div>Wow!</div>	<p>Your superior product is thoughtful, creative, and well designed:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Product has a clear purpose and sense of audience <input type="checkbox"/> Includes significant and relevant details <input type="checkbox"/> Layout is balanced and logically organized <input type="checkbox"/> Effective use of titles and headlines; important elements are clearly emphasized <input type="checkbox"/> Strong visuals add to the product <input type="checkbox"/> May contain some minor errors
<div>5</div> <div>Strong!</div>	<p>Your effective product is clear, organized, and well designed:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Product has a sense of purpose and audience <input type="checkbox"/> Includes most significant details <input type="checkbox"/> Layout is balanced and logically organized <input type="checkbox"/> Appropriate titles and headlines with some elements emphasized <input type="checkbox"/> Effective visuals add to the product <input type="checkbox"/> May contain a handful of minor errors or gaps
<div>4</div> <div>Good!</div>	<p>Your competent product is acceptable:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Product has some sense of audience and purpose <input type="checkbox"/> Some details may be missing or repeated <input type="checkbox"/> Organization is present but may lack balance <input type="checkbox"/> Acceptable titles and headings with some elements emphasized <input type="checkbox"/> A number of errors; some gaps present
<div>3</div> <div>A Pass!</div>	<p>Your adequate product is minimally acceptable:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Weak sense of audience and purpose <input type="checkbox"/> May contain irrelevant details or some details may be missing <input type="checkbox"/> Lack of organization and balance <input type="checkbox"/> Titles, headings, and visuals may be weak or missing <input type="checkbox"/> Numerous errors; gaps are present
<div>2</div> <div>Almost</div>	<p>Your inadequate product is incomplete and unclear:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Product doesn't address audience or purpose <input type="checkbox"/> Details are irrelevant or missing <input type="checkbox"/> Some visual support but lacks balance <input type="checkbox"/> Titles and headings are weak or missing; visuals less than acceptable <input type="checkbox"/> Numerous errors interfere with meaning
<div>1</div> <div>Not Yet</div>	<p>Your product is unacceptable:</p> <ul style="list-style-type: none"> <input type="checkbox"/> An attempt was made <input type="checkbox"/> The product does not demonstrate an understanding of the purpose <input type="checkbox"/> Significant information is missing; layout is inappropriate
<div>0</div>	<p>The product is off topic or difficult to understand</p>

Visual Design Checklist

General Check

- ☐ the product is appropriate for and appeals to its audience
- ☐ a headline near the top clearly identifies the product's purpose (may be accompanied by an applicable graphic)
- ☐ only relevant information is included
- ☐ information is divided into small, easily readable chunks, often presented as lists or tables
- ☐ chunks of information are identified with titles where appropriate and are arranged in a logical order
- ☐ graphics are used to add context, interest, and balance
- ☐ important location and/or contact information is located near the bottom
- ☐ a persuasive or summarizing statement, or action phrase, may be included near the bottom

Design Element Check

Type

- ☐ the typeface(s) used are readable and complement the mood of the product
- ☐ no more than 2 different typefaces are used
- ☐ headlines are 18–24 pt, bold
- ☐ body copy is very readable and 9–12 pt
- ☐ bold is used to emphasize
- ☐ italic is used to differentiate
- ☐ type alignment looks balanced and easy to read

Graphics

- ☐ graphics which illustrate information are placed close to the corresponding text
- ☐ small graphics may be used to achieve balance
- ☐ lines may be used to separate elements

White Space

- ☐ white space is provided to separate elements and achieve an uncluttered look

Colour

- ☐ colour may be used to add interest and attract the eye to important information
- ☐ there is enough contrast between type and the background colour

Composition

- ☐ the composition complements the page size and proportions
- ☐ elements are not too close to the page edge
- ☐ the elements are visually balanced on the page