

English 12

Module 2 Blackline Masters

This blackline master package, which includes all section assignments, as well as selected worksheets, activities, and other materials for teachers to make their own overhead transparencies or photocopies, is designed to accompany Open School BC's **English 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

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Activity 1: Genre Revisited

Answer the following questions. Once recorded, these questions may be useful to you for future reference.

1. What is a genre?

2. Describe how genre applies to different literary forms, such as poetry, the short story, or the novel.

3. How does the genre of fiction differ from genre fiction?

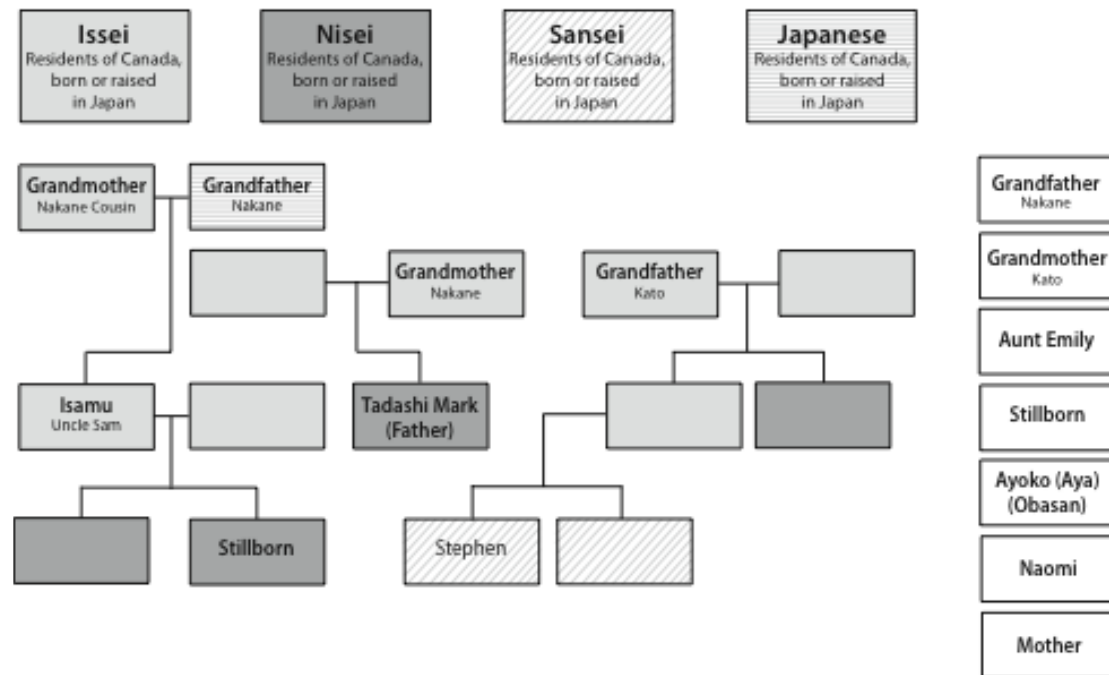
4. How does the novel differ from the short story?

5. How would you describe multicultural fiction?

Activity 2: Obasan Family Tree

In Chapter Three of *Obasan*, many of the characters who populate the novel are introduced for the first time. Complete the following activity to familiarize yourself with the relationships between members of the Kato and Nakane families.

Place each family member included in the column at the right in the appropriate box in the family tree.



Activity 3:
Obasan: Chapters One to Twelve

Complete the following activity to check your understanding of the novel so far. Be sure to read the feedback for each question in the Answer Key, even if you get the right answer: the explanations provide important information.

1. Several details are presented in Chapters One and Two about Naomi's students. Why would the author present so much information about people not involved in the main events of the story?
 - a. The student's behaviour shows why Naomi is thinking about leaving Granting.
 - b. The students' behaviour shows how cultural diversity is celebrated in Naomi's environment.
 - c. The students' behaviour shows how much they love and appreciate Naomi as their teacher.
 - d. The students' behaviour shows how cultural diversity is not celebrated in Naomi's environment.
2. In Chapter Three, Naomi realizes that with the death of her uncle, she will never learn what he has been restraining himself from telling her. Obasan's response to her husband's death gives us more hints about why Naomi might not know everything about her past. What characteristic of Naomi's grandparents might be influencing Naomi's understanding of her history?
 - a. Obasan and Uncle are both quiet, reserved people. Emotions are kept inside.
 - b. Obasan and Uncle only talk about everyday events, never about emotional issues.
 - c. Obasan will talk on and on about anything and Naomi doesn't know what is true and what is not. She was counting on Uncle to tell her.
3. In Chapter Five, Naomi and Obasan make a trek to the attic, looking for something they do not find. When they are there, Naomi remembers a question she had always asked when she was small. The question is:
 - a. How did my mother die?
 - b. How did you meet Uncle?
 - c. Why did my mother never return?
 - d. Why did Uncle never return to the west coast?

4. Chapters Seven and Eight introduce us to Aunt Emily and to a box of letters and documents that Naomi is reluctant to open. Aunt Emily and Obasan are character foils—they respond oppositely to things. Is Naomi most like Obasan, Aunt Emily, or both?
 - a. Obasan
 - b. Aunt Emily
 - c. Naomi is like both women.

5. Chapter Twelve moves the story toward the Japanese internment that Naomi and her family endure. Naomi's mother is separated from her family at this time because:
 - a. she is not Japanese, so is not sent to the internment camp.
 - b. she cannot tolerate the long hours her husband spends on his work as a doctor and leaves for her hometown to think things over.
 - c. Aunt Emily has invited her to Toronto to determine if she would like to move there to avoid the internment camps.
 - d. her grandmother in Japan is ill and needs her.

Activity 1:
Symbolism in "Chapter Fifteen"



1. Why is Naomi "sometimes not certain whether it is a cluttered attic in which I sit, a waiting room, a tunnel, a train." (page 111)?

2. Why is it that there is "... no beginning and no end to the forest, or the dust storm, no edge from which to know where the clearing begins." (page 111)?

3. What is the “familiar density, beneath this cloak, within this carapace” to which Naomi refers (page 111)?

4. What is the “longing within the darkness” to which Naomi refers (page 111)?

5. Is the quotation included in the multimedia resource presented from Naomi’s adult or child perspective? How can we guess?

6. In the multimedia resource, what do all of the scenes within which the narrator situates herself have in common?

Activity 2: Elements of the Story

Match the definitions in the left column to the elements of the story.

	Column A	Column B
_____	1. story told in the “I” point of view	A. Antagonist B. Dynamic character C. First person point of view D. Flat character E. Foil F. Plot G. Protagonist H. Round character I. Second person J. Setting K. Static character L. Stereotype M. Symbolism N. Theme O. Third-person omniscient
_____	2. story is told from the point of view of an all-knowing outsider	
_____	3. story is told from the “you” point of view	
_____	4. portrait of time and place	
_____	5. what happens in the story.	
_____	6. statement the story makes about the human experience	
_____	7. something that represents itself but has another meaning or meanings	
_____	8. a stock character such as meddling mother-in-law	
_____	9. a character that doesn't change in the course of a story	
_____	10. a complex character	
_____	11. a character with a one-track mind	
_____	12. character who learns, grows and changes	
_____	13. main character in the story	
_____	14. rival, opponent or enemy of the main character	
_____	15. a character that highlights the distinctive traits of another character	

Activity 3:
Questions on "The Other Family"

These questions are similar to the types of questions included on the provincial exam, and encourage a close reading of the text. Choose the best answer for each selection.

1. The mother and the daughter in "The Other Family" remain nameless because:
 - a. the characters remaining nameless makes them easier to identify with.
 - b. the names of the characters would be difficult for the majority of readers to pronounce properly.
 - c. the characters remaining nameless forces the reader to concentrate closely on the interactions between characters.
 - d. "The Other Family" is a true story, and the author did not wish to identify the characters.
2. Himani Bannerji's choice of diction in "The Other Family" is best described as:
 - a. complex and abstract.
 - b. complex and concrete.
 - c. simple and abstract.
 - d. simple and concrete.
3. Which of the following excerpts from "The Other Family" includes an example of metaphor?
 - a. "The winter twilight had transformed the sheer blue sky of the day into the colour of steel, on which were etched a few stars . . ."
 - b. "The child looked like a shadow, her blue coat blended into the shadows of the evening."
 - c. "As she contemplated the solitary, moving figure, her own solitude rushed over her like a tide."
 - d. "Sometimes, however, her mother would be absent-minded, worried perhaps about work, unsettled perhaps by letters that had arrived from home, scraping her feelings into a state of rawness."
4. "The Other Family" is best described as:
 - a. a story that challenges the assumptions of the status quo.
 - b. containing a morally uncertain and ambiguous tone.
 - c. an example of an emotionally charged, character-driven narrative.

5. The theme best communicated in "The Other Family" is:
 - a. A tremendous cost can accompany cultural assimilation.
 - b. Parents' plans for their welfare of their children do not always turn out as they might hope.
 - c. Unless people are able to deal with their despair, they will pass their sorrows onto future generations.
 - d. We can become trapped by the stories that we tell ourselves and others unless we find a way for those stories to change.
6. What is the significance of describing children as "little elves with bright coloured coats and snow in their boots"?
 - a. The description is used to demonstrate the time of year in which this particular passage in the story is taking place.
 - b. The elves are a subtle indication of the dominant cultural values present, in the classroom, those of Christian origin.
 - c. There is nothing especially significant about describing the children as elves. It is just a way of characterizing them as small.
 - d. Describing the children as elves is patronizing, and suggests that they are inferior to their teacher, who is considered their superior.
7. When her teacher asks, 'Who are they?' the little girl does not mind answering the question one bit because:
 - a. the little girl is glad to question her teacher's authority.
 - b. the little girl is proud of having found the means to please her mother.
 - c. the little girl is enthusiastic about affirming her identity and sharing her realization with her teacher.
 - d. consistent with the narrator's suggestion that the teacher "should have known," the little girl is happy to educate her teacher.
8. The point of view assumed by the narrator in "The Other Family" is:
 - a. third-person omniscient.
 - b. third-person limited omniscient.
 - c. first-person limited omniscient.
 - d. first-person omniscient.

9. The phrase that best reflects the little girl's change in perception at the end of "The Other Family" is:
- a. "But the little girl didn't mind answering the question one bit. 'It's the other family, she said.'"
 - b. "She saw the brownness of her skin, the wide, staring, dark eyes, the black hair now tousled from the pillows . . ."
 - c. "The little girl was looking at the classroom. It was full of children of all colours, or all kinds of shapes of noses and of different colours of hair."
 - d. "... her mother . . . sat in the kitchen with the fearful vision of her daughter always outside of the window of the blond family, never the centre of her own life, always rejecting herself, and her life transformed into a gigantic peep show."
10. The mother in "The Other Family" experiences fear, shame, anger, sadness and guilt because:
- a. she is absent-minded and overwhelmed with stress from work.
 - b. she resents the cultural assimilation that she has experienced as an adult in Canada.
 - c. she is unhappy with her life since having moved to Canada, and fears for the well being of her child.
 - d. letters that she has received from family members still living in her country of origin are unsettling her.

Section 1 Assignment: Part 1

Character Study

You have learned a lot about the main character's personality by the time you have read the up to Chapter Eighteen of *Obasan* and completed these lessons. You can **choose one of three ways** to show your understanding of the lessons and the novel to this point: make a combined creative project and write a brief paragraph, write a character sketch, or write an informal letter or journal entry.

Choose to complete either Option 1, Option 2, **or** Option 3.

Option 1: Picture Portrait

This creative project consists of visual images for part one of the project, and a paragraph composition.

Step 1

Create a "picture portrait" of Naomi, significant characters in her life, and the different settings, conflicts, themes, etc. that have been introduced in the novel, up to the point that you have read. Each picture should clearly relate to the novel. Include a minimum of six images.

Step 2

Write a brief description of each image included in your character collage, and the role that the image plays in Naomi's life.

Evaluation Guidelines	Marks
Step 1 Visual Design Scoring Guide X 2	12
Step 2 Paragraph Scoring Guide x 1	6
Total Marks	/18

Option 2: Character Sketch

Step 1: Table of Characteristics

Generate a table with two columns. Label the left hand column "Characteristic," and the right hand column "Evidence."

In the "Characteristic" column, list three characteristics or qualities that contribute to an understanding of Naomi's character as a child in *Obasan*, and three characteristics that contribute to an understanding of her character as an adult. You may feel that outstanding physical features directly affect Naomi's personality. If you can support this with a quotation, then one out of the six characteristics may be a physical characteristic.

Here is a short list of the types of character attributes that you might look for:

- angry
- patient
- aware
- cautious
- wise

Supply evidence from *Obasan*, either in the form of a dialogue or a narrative passage from the book. Each description of the quotation, or the quotation itself, should have an accompanying page reference in parentheses, following the quotation.

Example: Naomi

Characteristic	Evidence
<ul style="list-style-type: none">• numb (as a child)	<ul style="list-style-type: none">• Naomi describes being a five year old girl and experiencing the stillness of waiting for her mother to return home (page 66).
<ul style="list-style-type: none">• understanding (as an adult)	<ul style="list-style-type: none">• Naomi knows that she cannot convince Obasan of anything before Obasan herself is ready to be convinced (page 17).

Step 2: Character Analysis

Now write a character analysis of Naomi Nakane. Include well-crafted paragraphs based on the information you included in your table. In addition, respond to the following questions in your analysis:

- What do you believe are the strengths and weaknesses of Naomi's personality?
- What are the changes that Naomi is undergoing, or has undergone since her childhood? Supply an example from the novel that supports your answer. Consider the possibility of changes to Naomi's personality in terms of her actions, feelings, and motivations.

When submitting your section assignment, be sure to include the table with your character analysis.

Evaluation Guidelines	Marks
Step 1 Six characteristics with supporting evidence.	6
Step 2 Paragraph Scoring Guide x 2	12
Total Marks	/18

Option 3: Informal Letter or Journal Entry from Naomi to Her Mother

Step 1: Table of Characteristics

Follow the instructions in **Option 2, Step 1: Table of Characteristics**.

Step 2: Letter or Journal Entry

Write an informal letter from Naomi to her mother, or a journal entry intended only to be read by Naomi.

Indicate during what time of Naomi's life the letter or journal entry is being written. Include thoughts that reflect Naomi's internal state at the time of her writing: emotions and ideas about her family, her adult life, her insecurities and her personal realizations.

Incorporate character traits that you have included in your table from Step 1.

The letter should be between 250–350 words, and should include a multi-paragraph structure with a beginning, middle, and end.

Evaluation Guidelines	Marks
Step 1 Six characteristics with supporting evidence.	6
Step 2 Multi-paragraph Scoring Guide x 2	12
Total Marks	/18

Section 1 Assignment: Part 2

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 on the next page). Each journal entry is worth 4 marks. Example:

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



Journal Entry 1.1: Responding to Your Novel

The Penguin paperback edition of *Obasan* includes the following description underneath the title: “A moving novel of a time and a suffering we have tried to forget.” Who is the “we” to whom this passage is referring? How might this statement be interpreted by those who *have not* forgotten, or who never knew about the Japanese Canadian internment?

Consider the biographical information provided about Joy Kogawa on the novel’s opening page: “Like other Japanese Canadians, she and her family were interned and persecuted during the Second World War . . . *Obasan* is based on Kogawa’s own experiences and on letters and documents of the time.” How might this information contribute to your understanding of, and impressions of the novel?

Following Joy Kogawa’s biographical information on the opening page, *Obasan* is described as “. . . the first novel on the Japanese Canadian evacuation, internment, and dispersal during the Second World War.” Why might this be the case? How is it that no one has written creative works about the Japanese Internment prior to 1981?



Journal Entry 1.2: Prelude

The opening passages of *Obasan* are divided into three discrete sections in the prelude: the first is a quotation from the *Old Testament* of the Bible. The second is a disclaimer of sorts, which indicates that though *Obasan* is based on real historical events, and though some persons named in the book are real, it ought to be considered a work of fiction. The third section of the prelude is a highly symbolic passage. Consider all three of these elements, and reflect on them in your journal.

What is the meaning of the quotation from the Bible? Why do you think that it may have been included?

Why would Joy Kogawa go to the trouble of communicating to her readers that *Obasan* is based on historical events, includes some real characters, but should be considered a fictional work?

How do you interpret the symbolism found in the passage included at the end of the prelude? Describe the atmosphere in the prelude. What is your impression of the emotional **tone** in these lines? What words or images contribute to that impression?

The “prelude” can also be called a “prologue,” a “preface,” or a “proem.” All of these terms indicate a passage or series of introductory passages that precede a longer work.



Journal Entry 1.3: Chapter One

Several events are included in Chapter One. Consider the following questions as you read and think about the chapter. Then respond to any of the prompts in your journal, based on your personal interest and reflections.

In real time, the narrator visits the coulee with her uncle in the evening. Consider the metaphor of the prairie as ocean. Why might she describe the land this way? The speaker also describes the children in her class and gives us a further idea of the setting. Notice the individual students she mentions. Why would she choose them? The speaker remembers visiting the coulee with her uncle. Does the visit seem memorable in any way? Do you feel any sense of **foreshadowing**? She asks her uncle why they come every year. Does she get an answer?

- What is the setting of Chapter One? By the end of the chapter, what have you learned about the narrator and her environment? Support your answer with direct quotes or specific details from the novel.
- What is the atmosphere in the first chapter? What feeling prevails? Are other emotions implied? Support your answer with direct quotes or specific details.



Journal Entry 1.4: Responding to “The Other Family”

After you’ve read “The Other Family,” respond to one or more of the following prompts of your own choosing, related to the story.

Your personal response: How did you feel at the end of the story? Make a note of it. Record any unanswered questions you have about the story, or anything you still find confusing.

Diction: Diction is about choosing the best words to express what you want to communicate. What did you observe about Bannerji’s use of language and choice of words?

Making Connections: How do your personal experiences compare, if at all, to the experience of the characters in the story?

It is quite common, even necessary to read a story several times in order to receive its full meaning. The first time we are often anxious to learn the outcome. Read the story again, more slowly this time, to notice the precise language, any images or metaphors, or any phrase or passage that particularly appeals to you. If you noted any questions, on the second or third reading, try to answer them.

Evaluation Guidelines	Marks
Journal Scoring Guide x 3	12
Total Marks	/12

Activity 1: Uncovering the Facts

Re-read Chapters Seven (pages 31–42), Fourteen (pages 77–110), Twenty-seven (page 182–189) and Chapter Twenty-nine (pages 193–199) in *Obasan*.

In the following table, indicate the in the left-hand column any examples of lies pertaining to Japanese Canadians that were communicated by the press and the Canadian government. In the right hand column, indicate the truth of the situation, in contrast to each falsehood. For each item that you include, note the page number where you found your information. An example has been provided.

[illegible]

Section 2 Assignment: Part 1

Context and Creativity

Choose to complete either Option 1 **or** Option 2.

Option 1: Comparing *Minoru* and *Obasan*

In this option, you will compare *Obasan* with the animated film *Minoru: Memory of Exile*, also a story about the internment of Japanese Canadians during World War II. Be sure to read all of the instructions for this option prior to watching the film.

Step A

If you have not done so already, or if you wish to view it again, go to the *English 12 Media CD* and view *Minoru: Memory of Exile*.

English 12 Media CD > Module 2 > Minoru

While you are watching the film, note any similarities or differences between the experiences of Minoru Fukushima and Naomi Nakane in *Obasan*.

Step B

Write a multi-paragraph essay comparing and contrasting Minoru Fukushima's childhood with that of Naomi Nakane.

What is different about the life experiences of the two individuals? What is the same?

Conclusion: In the conclusion to your essay, explain the strengths and weaknesses that you feel the formats of *Obasan* and *Minoru: Memory of Exile* bring to each work. Is there one medium that you feel is more effective than another? Why?

Option 1 Evaluation	Marks
Multi-paragraph Scoring Guide x 4	6
Total Marks	/24

Writing Compare and Contrast Essays

Here are two suggested approaches to composing a compare and contrast essay:

- Begin your explanation by describing your first topic in detail. Then, discuss your second topic. Once you have informed your reader about the two topics, you can analyze them in relation to one another, using evidence to support each statement you make about their similarities or differences.
- Another approach to composing the compare and contrast essay involves presenting all of the similarities of both topics together in the same paragraph. Then, all the differences between both topics can be contrasted in the subsequent paragraph.

More information on writing compare and contrast essays is available in the *English 12 Provincial Exam Package*.

Option 2: *Obasan* Storyboard

When movies are in the pre-production stage, each act is broken down into scenes and is storyboarded. Storyboards are a series of diagrams or images that are used to show the detailed elements in the scene. In this assignment, you will conceptualize storyboards of your own based on scenes from *Obasan*.

Step A:

Imagine that you will be producing your own film adaptation of *Obasan*. Choose three scenes that you would like to adapt to the screen. The film may be live action, or you may choose to have it produced using animation, as with *Minoru: Memory of Exile*.

Step B:

Using the following template, storyboard the scenes you've chosen in Step A by describing the images and sounds that are to be included in your film. Sketch out the scenes you've chosen in addition to describing them. You will not be evaluated on the quality of your drawings, but on your ability to make good choices for the film's production.

Storyboard

Sketch Scene or Find an Image (2 marks)



Describe Image (2 marks)

Begin with image of Naomi as a young girl sitting in the darkness. As the narration is read out loud, the background behind Naomi changes—first she is sitting in Obasan's attic, then a waiting room, then a tunnel, then a train. The scene then shifts to a forest backdrop (Slocan), the Granton beet farm with billowing dust. Lastly, Naomi is enshrouded in a cover and is once again in darkness.

Sound (2 marks)

Include the sound of a steam-powered train as background audio.

Lines from text that inspired this scene (2 marks)

I am sometimes not certain whether it is a cluttered attic in which I sit, a waiting room, a tunnel, a train. There is no beginning and no end to the forest, or the dust storm, no edge from which to know where the clearing begins. Here in this familiar density, beneath this cloak, within this carapace, is the longing within the darkness (*Obasan*, page 111)

Storyboard

Sketch Scene or Find an Image (2 marks)

Describe Image (2 marks)

Sound (2 marks)

Lines from text that inspired this scene (2 marks)

Storyboard

Sketch Scene or Find an Image (2 marks)

Describe Image (2 marks)

Sound (2 marks)

Lines from text that inspired this scene (2 marks)

Storyboard

Sketch Scene or Find an Image (2 marks)

Describe Image (2 marks)

Sound (2 marks)

Lines from text that inspired this scene (2 marks)

Option 2 Evaluation	Marks
Image (2 marks for each image)	6
Image description (2 marks each)	6
Sound description (2 marks each)	6
Selected lines, chapter and page references (2 marks each)	6
Total Marks	/24

Section 2 Assignment: Part 2

Journal Entries

Submit all of the journal entries for evaluation for this section, once they have been completed. Your teacher will mark the three best journal entries, for a maximum total of 12 marks.



Journal Entry 2.1:

White Paper on Multiculturalism

In the White Paper on multiculturalism published in 1971, Prime Minister Pierre Elliot Trudeau stated about Canada, “Although there are two official languages, there is no official culture, nor does any ethnic group take precedence over any other.” Do you agree with this statement? Explain.



Journal Entry 2.2:

Engaging with History

In your journal, write a personal response to the information provided in the previous lesson information. Consider incorporating answers to the following questions into your journal entry.

- What feature(s) of the events described stand out for you?
- Explain what you think would have motivated government officials to pass the laws that they did. Do you feel that lawmakers were justified?
- Why do you think that laws began to change in favour of Japanese Canadian peoples in the latter half of the twentieth century?



Journal Entry 2.3: The Human Condition

At the end of Chapter Twenty-Eight, Naomi reflects,

“Greed, selfishness and hatred remain as constant as the human condition, do they not? Or are you thinking that through lobbying and legislation, speechmaking and storytelling, we can extricate ourselves from our foolish ways? Is there evidence for optimism” (page 199)?

Do you think there is evidence for optimism? Explain.

Evaluation Guidelines	Marks
Journal Entry Scoring Guide x 3	12
Total Marks	/12

Activity 1:
Point of View—Lau and Coady

1. How do Lau and Coady approach point of view in their writing?

2. What word do both authors use to describe first-person point of view?

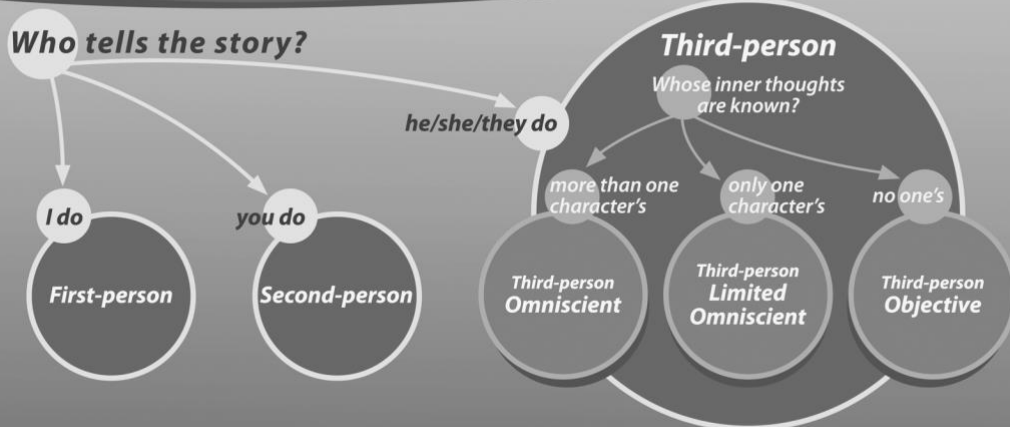
Activity 2:
Point of View Revisited



Go to your *English 12 Media CD* and complete the following activity:

English 12 Media CD > Module 3 > Review of Terms

Point of View



Narrative point of view refers to the perspective from which a story is told—it provides the lens through which the reader sees the story.

Activity 1:
Authors on Plot

1. How does Bill Richardson approach writing plot?

2. How does Lynn Coady approach plot in her writing?

Activity 2: The Plot Diagram

In previous English courses, you will most likely have come across the building blocks that are usually considered the foundation of plot: the *exposition*, *rising action*, *climax*, *denouement*, and *resolution* of a story.

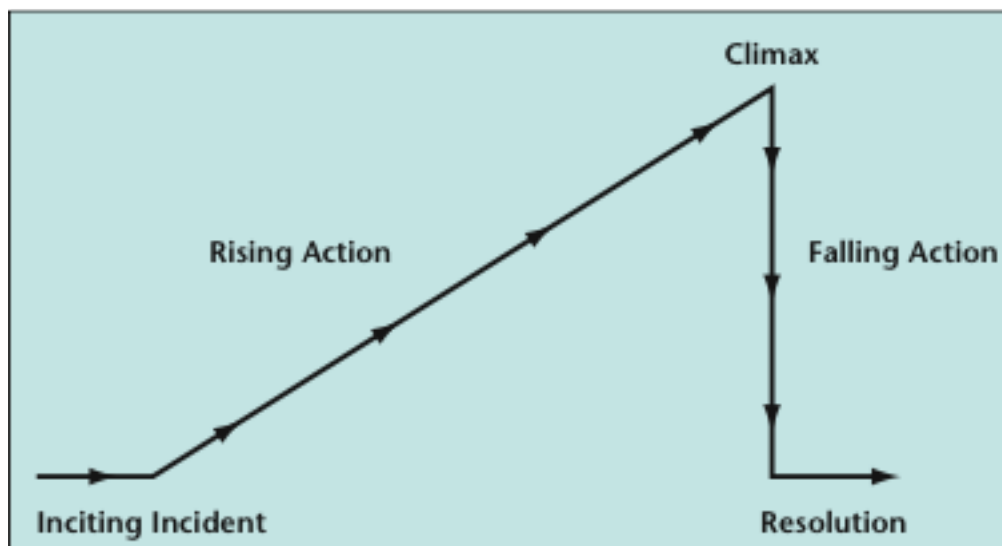
exposition: The exposition introduces the setting, situation and main characters in a story.

rising action: The rising action in a story introduces the story's conflict

climax: Climax is the point of highest interest in terms of conflict in a story, and it is the point in the story with the most action.

denouement (falling action): The denouement of a story encapsulates the events that occur after the climax, as the central conflict begins to unravel.

resolution: Resolution is the point of the story when the conflict is resolved or concludes. The final strings of the story come together or important information about the conflict is revealed.



Identify what you see as the exposition, rising action, climax and denouement in *Obasan*. What is your rationale for identifying each of these events as central turning points in the novel?

1. Exposition:

2. Rising Action:

3. Climax:

4. Denouement:

Activity 1:
Interview with Paul Yee

1. Yee identifies the voice in his writing as being influenced by “the generation that actually lived through the dark ages of anti-Chinese racism.” What are some examples of anti-Chinese racism in “Prairie Widow” that support this statement?

2. In what contexts has Paul Yee experienced ethnocentric attitudes directed towards him, and how does he suggest that these behaviours can be corrected?

3. What are Paul Yee's views on Canada's Multicultural Act?

4. What are Yee's opinions about the use of the terms "melting pot" to describe how multi-ethnicity is perceived in the U.S., compared with the "multicultural mosaic" that is attributed to Canada?

5. Describe Paul Yee's goals as a writer. How does "Prairie Widow" realize aspects of these objectives?

Activity 2:
Questions on Rough Lock Bill

1. How do Rough Lock Bill's beliefs about people differ from most of the non-Japanese people the family has encountered so far?

2. Why is it significant that Rough Lock Bill is the person who saves Naomi from drowning? What could he symbolize?

3. Why is it significant that the one non-Japanese character in the story who speaks directly of believing in the equality of all people, is a character who has rejected society and lives in seclusion? What chance does he have of making a difference?

Activity 3:
Interview with Joy Kogawa

Read the “Interview with Joy Kogawa” in the *English 12 Source File*. Then answer the following questions.

1. Why would Joy Kogawa suggest that her political activity is driven by a sense of “obedience” (page 139)?

2. Explain the meaning of Aunt Emily’s statement in the “new novel” (*Itsuka*) that “. . . a Canadian is a hyphen and that . . . we’re diplomats by birth.”

3. Why do you think that Kogawa would state, “Almost all of my life I would have done anything to be white, I just wanted it so desperately.”

4. In your own words, paraphrase Kogawa's reflections on the Canadian government's policies on multiculturalism (page 142).

Activity 1:
Meaning in "Momotaro"

1. Chapters Nine to Eleven tell about Naomi's life as a child and her relationship with her mother when her mother was still living with the family. These chapters contain several messages about good behaviour. From the story of Momotaro with the giant peach, Naomi learns:
 - a. It is important to behave with honour.
 - b. No food that is distasteful must be eaten.
 - c. Parents must let their children go.
2. Naomi experiences conflict on the basis of the lesson found in Momotaro because:
 - a. Naomi cannot make sense of the lies that she is being told by her mother.
 - b. Naomi does not tell her mother about being sexually abused by Old Man Gower.
 - c. Naomi's dreams suggest that it is acceptable to act dishonourably.
 - d. Naomi knows that Old Man Gower is lying when he tells her that he is going to fix the scratch on her knee.
3. For Naomi, Momotaro's honourable behaviour is also modeled in the actions of:
 - a. Aunt Emily.
 - b. Uncle and Obasan.
 - c. Stephen and Naomi's father.
 - d. Naomi's mother and grandmother.
4. Symbolic associations may be drawn between Naomi and Momotaro because:
 - a. Naomi and Momotaro both grow up in the woods.
 - b. Naomi is Canadian, and Momotaro is a Canadian tale.
 - c. Naomi and Momotaro are both heroic literary personas.
 - d. Neither Naomi nor Momotaro are raised by their biological parents.
5. The heroic quest may be said to:
 - a. epitomize the longing for immortality.
 - b. represent the desire to attain riches and wealth in later life.
 - c. reflect the desire in life for the individual to discover his or her true identity.
 - d. symbolize the adult's wish to return to the magic and innocence of childhood.

Little Peachling

Many hundreds of years ago there lived an honest old woodcutter and his wife. One fine morning the old man went off to the hills with his billhook¹, to gather a bundle of sticks for firewood, while his wife went down to the river to wash the dirty clothes. When she came to the river, she saw a peach floating down the stream; so she picked it up, and carried it home with her, thinking to give it to her husband to eat when he should come in.

The old man soon came down from the hills, and the good wife set the peach before him, when, just as she was inviting him to eat it, the fruit split in two, and a little puling² baby was born into the world. So the old couple took the babe, and brought it up as their own; and, because it had been born in a peach, they called it *Momotaro*, or Little Peachling.

By degrees Little Peachling grew up to be strong and brave, and at last one day he said to his old foster parents: "I am going to the ogres' island to carry off the riches that they have stored up there. Pray, then, make me some millet dumplings for my journey."

So the old folks ground the millet, and made the dumplings for him; and Little Peachling, after taking an affectionate leave of them, cheerfully set out on his travels.

As he was journeying on, he fell in with a monkey, who gibbered at him, and said: "Kia! kia! kia! where are you off to, Little Peachling?"

"I'm going to the ogres' island, to carry off their treasure," answered Little Peachling. "What are you carrying at your girdle?"

"I'm carrying the very best millet dumplings in all Japan."

"If you'll give me one, I will go with you," said the monkey.

So Little Peachling gave one of his dumplings to the monkey, who received it and followed him. When he had gone a little further, he heard a pheasant calling: "Ken! ken! where are you off to, Master Peachling?"

Little Peachling answered as before; and the pheasant, having begged and obtained a millet dumpling, entered his service, and followed him.

A little while after this, they met a dog, who cried: "Bow! wow! wow! whither away, Master Peachling?"

"I'm going off to the ogres' island, to carry off their treasure."

"If you will give me one of those nice millet dumplings of yours, I will go with you," said the dog.

"With all my heart," said Little Peachling. So he went on his way, with the monkey, the pheasant, and the dog following after him.

When they got to the ogres' island, the pheasant flew over the castle gate, and the monkey clambered over the castle wall, while Little Peachling, leading the dog, forced in the gate, and got into the castle. Then they did battle with the ogres, and put them to flight, and took their king prisoner. So all the ogres did homage to Little Peachling, and brought out the treasures which they had laid up. There were caps and coats that made their wearers invisible, jewels which governed the ebb and flow of the tide, coral, musk, emeralds, amber, and tortoise shell, besides gold and silver. All these were laid before Little Peachling by the conquered ogres.

So Little Peachling went home laden with riches, and maintained his foster parents in peace and plenty for the remainder of their lives.

—Adapted from A. B. Mitford's, *Tales of Old Japan*, (London: Macmillan, 1871), vol. 1, pp. 267–269.

¹A billhook is a tool with a curved blade, used to lop off branches or vegetation.

²Puling means crying or whining weakly.

Activity 1:
Irony in *Obasan*

Below are examples of irony in *Obasan*. Write an explanation for why each example is ironic.

1. Mr. Barker:

“It was a terrible business what we did to our Japanese,” Mr. Barker says (page 225).’

2. Mackenzie King:

. . . There would have been riots at the polls at the time of the election when any of those Japanese presented themselves for that purpose [to vote] and certainly it was taking the part of wisdom to see that nothing of the kind should take place . . . (page 41).

3. Naomi Nakane:

SILENT MOTHER, YOU DO NOT SPEAK OR WRITE. . . . but remaining wordlessness . . . How shall I attend that speech, Mother, how shall I trace that wave? (page 241)

4. For the sake of the children:

Everywhere I could hear the adults whispering, “Kodomo no tame. For the sake of the children . . .” Calmness was maintained (page 21).

”Kodomo no tame—for the sake of the children—gaman shi masho—let us endure.” The voices pour down like rain but in the middle of the downpour I still feel thirst (page 245).

Section 3 Assignment: Part 1

Point of View

Rewrite a scene included in *Obasan* from a point of view other than that used in the novel. Choose one or more of the following options.

In 250 words, using the first-person point of view, record the thoughts and emotions experienced by:

- Uncle, during his last visit to the coulee with Naomi (Chapter One).
- either Stephen, Emily Kato, or Obasan upon learning of Uncle's death (Chapter Two).
- Naomi and Stephen's mother upon returning to Japan (Chapter Twelve).
- Mark Tadashi (Naomi and Stephen's father) upon learning that he and his family must leave their home in Vancouver (Chapter Twelve).
- Mark Tadashi upon learning that he has tuberculosis (Chapter Twenty-two).
- either Uncle or Obasan during their time living in the chicken coop in Granton (Chapters Twenty-eight and Twenty-nine).
- Another event of your choosing, with permission of your teacher. This may include events that are narrated in the novel by Emily Kato or Grandma Kato in their letters. Some events might only indirectly be referenced in the novel, as with some of the suggestions above.

How would the particular setting in which events are taking place influence the character whose point of view you have chosen to assume? How would the events themselves impact his or her understanding of the world? Where applicable, consider including details that respond to these prompts.

You may rewrite the passage that you select using the second or the third-person point of view, if you'd prefer this over the first-person perspective.

Evaluation Guidelines	Marks
Paragraph Scoring Guide x 2	6
Total Marks	/12

Section 3 Assignment: Part 2

Setting

In this assignment you will write a poem related to setting in *Obasan*.

Step One: Choose either a scene from *Obasan* that describes a setting, or find a passage in a book, magazine or website that describes a setting that pertains to the internment of Japanese Canadians during World War II.

If you are using a scene from the novel, be sure to write down the chapter and page number(s). If you're using a source other than the novel, write down the passage, and cite the source.

You may wish to refer to one of the following passages from the novel to give you ideas:

- Obasan's attic (pages 23–26)
- Naomi's house in Vancouver (pages 50–53)
- Slocan (pages 119–122)
- Shack in Granton, Alberta (pages 191–192, 194–196)
- Two bedroom home in Granton (pages 209–210)

Step Two: Write a poem based on the setting you've chosen. Like Kogawa's description of the Slocan forest in Chapter Twenty of the novel, pay close attention to the senses when using descriptive language. Your poem should be a minimum of six lines and refer to at least three senses.

Step Three: Recite your poem to a friend or family member to practice. Record it, or read it over the telephone, *Skype* or *Elluminate* to your teacher. Use the Oral Communication Scoring Guide to help you plan your recitation.

Step Four: Include a visual representation of your poem. You can draw, paint, use photographs or collage. Use the Visual Design Scoring Guide to direct your work.

Evaluation Guidelines	Marks
Step One: Scene identified and cited	2
Step Two: Reference to three senses in context Six lines of poetry	6 6
Step Three: Oral Communication Scoring Guide	6
Step Four: Visual Design Scoring Guide	6
Total Marks	/26

Section 3 Assignment: Part 3

Biography and Identity

Step A: Interview Questions

1. Research biographical information on Joy Kogawa, the author of *Obasan*.
2. Make up a list of four biographical questions you would like to ask her. Think about the experiences and attitudes of the characters in the novel, compared with what you have learned about Kogawa. Pretend that you would ask the questions in a face-to-face interview. Remember, though, that writers have as much right to privacy as anyone else. They would be under no obligation to answer any of your personal questions.
3. Explain in your own words why you can't assume that what you read in a short story or novel is based on the writer's real life.

Step B: Your Identity

Now answer some questions about your own identity. Respond to a minimum of five out of the ten questions provided below.

Option: instead of answering these questions yourself, pair up with another student and interview one another. Include one another's summaries if you submit the activity to your teacher.

Remember, there are no right or wrong answers.

1. What are your most passionate interests? Where did they start?
2. Where do you live? Where else have you lived? How have these locations influenced your identity?
3. What is the meaning of your first name, middle name, last name, or any combination of the three?
4. Beyond your name, how has your family influenced your identity?
5. Have you adopted or been given a name by others a name that you feel suits you? Explain why.
6. Who are your role models or heroes? What do you like about them?
7. Do you belong to a group or groups? If so, what attracts you to it (them)?
8. Have you rejected any group or individual? If so, what about that person or persons made you feel uncomfortable?
9. What do you want your life to be like later on? Why?
10. What actions are you going to take to get the life you want?

Evaluation Guidelines	Marks
Step A #2: Four questions <ul style="list-style-type: none"> • 1 mark per question 	4
Step A #3: Biography vs. fiction <ul style="list-style-type: none"> • Short Answer Scoring Guide x 1 	6
Step B: Answer five questions <ul style="list-style-type: none"> • 2 marks per question 	10
Total Marks	/20

Section 3 Assignment: Part 4

Dream Interpretation

In this assignment, you will interpret one of the dream sequences from *Obasan*. You will also provide a visual representation of the dream sequence to accompany your written interpretation.

Step 1:

Provide an interpretation of one of the dream sequences from *Obasan* included in the table below. Each dream includes multiple symbols; consider writing a paragraph for each. You may wish to re-read the dream interpretation provided at the beginning of **Lesson E: Symbolism**, to get a sense of what your own might look like.

Chapter Eleven	<ul style="list-style-type: none">• “Two weeks ago, the day of our first staff meeting at Cecil Consolidated, there was that dream again . . .”(page 61)
Chapter Eleven	<ul style="list-style-type: none">• “In my childhood dreams . . .”: end of (page 65)
Chapter Twenty	<ul style="list-style-type: none">• “In the night, I dream of a red red bird . . .” (page 142).
Chapter Twenty-two	<ul style="list-style-type: none">• “I am in a hospital. Father is in a hospital. A chicken is in a hospital . . .” page 150)• “. . . It all becomes part of my hospital dream . . .”(page 158)
Chapter Twenty-four	<ul style="list-style-type: none">• “She is here. She is not here . . .” (page 167)
Chapter Thirty-three	<ul style="list-style-type: none">• ”He said when he came back he’d had a nightmare. Something about a metallic insect . . .” (page 220)
Chapter Thirty-fi ve	<ul style="list-style-type: none">• dream sequence (pages 227–229)
Chapter Thirty-eight	<ul style="list-style-type: none">• “In my dreams . . .” (page 243)

Step 2:

Provide a visual representation of the dream you've chosen to interpret. You may use any number of different formats to create your representation, including:

- Paper collage
- An original digital work
- A drawing or painting
- Video dramatization

The intent behind the visual representation is to supplement and enrich your written interpretation. You may combine the written and visual representations, if you wish.

Design

Whatever method you choose, you'll find it helpful to sketch out your design before you begin. Even if you can clearly see a picture in your mind's eye, the translation of that to a page or screen will require some decisions about placement. Consider how the tone of the dream might be reflected through the format that you choose for your work. Before you decide where an image will be located, ask yourself what its effect will be if you place it there. Thoughtful placement will let you get the most out of your design.

Colour

You may choose to present your visual representation in black and white, or you may choose to add colour. Every element should be chosen to contribute to the whole visual representation of the dream sequence. Nothing is haphazard! If you choose colours, choose them because of the feelings they evoke and the relationship to the images in the dream.

Evaluation Guidelines	Marks
Step 1: Dream Interpretation <ul style="list-style-type: none">• An interpretation has been provided for a minimum of two symbols in each dream• Interpretations provided lend plausibility to the reason that the symbols were included in the novel. (Paragraph Scoring Guide X 2)	6
Step 2: Visual Representation Scoring Guide for Visual Representation of Dream Sequence X 2	6
Total Marks	/12

Section 3 Assignment: Part 5

Oral Presentation

Step 1:

Select a passage that you will read out loud, either from either *Obasan* or one of the short stories that you have read in the *English 12 Source File*. The passage should be between a half a page and a page long.

Determine how your teacher will listen to your reading, either via a digital recording, or using a means of communication such as the telephone, *Skype*, *Illuminate*, etc.

You will be graded on your ability to “bring the story to life” by reading it out loud. For some excerpts, it may be easier to do this than others. Make sure that you select a passage that you feel comfortable reading.

Step 2:

In a well written paragraph, explain why you chose the passage that you did, and why you believe that the qualities of tone and voice in the excerpt you have chosen lends itself to being read out loud. If you realized anything about the story you’ve selected by reading it out loud, explain what you learned.

Evaluation Guidelines	Marks
Step 1: Reading <ul style="list-style-type: none">Oral Presentation Scoring Guide X 2	8
Step 2: Rationale <ul style="list-style-type: none">Paragraph Scoring Guide X 1	6
Total Marks	/14

Section 3 Assignment: Part 6

Journal Entries



Journal Entry 3.1:

Characterization in "Prairie Widow"

Reflect on the strategies used by Paul Yee to characterize Gummay in "Prairie Widow." In your opinion, is Gum-may a static or a dynamic character? Why would Gum-may decide to stay in Wilding, ". . . even though she had never felt at home" there (126)? How is it that Gum-may can feel at peace with this decision?



Journal Entry 3.2:

Engaging with Character

Write a personal response about one or more characters whom you have encountered at this point in *Obasan*.

When you are reflecting on your character(s), you may wish to consider including the following information:

- How the character(s) may remind you of someone you know in life, or from another fictional work, a TV show, a movie, or a short story or novel
- The qualities that you like or dislike about that character
- What you would have done as a particular character, at a specific point in the story
- Any details that you have noticed regarding the relationship(s) between characters
- You may also choose to include any other information that relates back to the character that you have chosen



Journal Entry 3.3:

Symbolism in *Obasan*

Discuss the presence of symbolism and imagery in *Obasan*, *not including* the dream sequences found in the novel. Recurring figurative devices in *Obasan* include reference to silence, death, bones, and roots. You may also wish to comment on another symbol or image of your own choosing, with permission of your teacher.



Journal Entry 3.4:

Themes in *Obasan*

In this journal entry, you will reflect on one of the themes in *Obasan*. Respond to either Option One or Option Two.

Option One:

Step One: From the following list, choose a one-word subject or idea and write it into a full thematic sentence as it relates to *Obasan*. What is the story saying about the idea? If you would like to write about a theme that is not listed, first check with your teacher.

Example:

Healing—One must confront his or her inner demons in order to heal.

Here are some other possible subjects:

- **Mothers and daughters**
- **Fathers and sons**
- **Abandonment**
- **Prejudice and racism**
- **Identity**
- **Silence**
- **Brokenness**

Step Two: Describe how this theme is illuminated through story elements such as characterization (what does Naomi learn in this story?), setting, point of view, plot, tone, imagery, etc. What does Joy Kogawa say about the human condition through this theme?

Option Two:

After she learns of her mother's death, Naomi returns to the coulee where she was at the beginning of the story with her uncle. Through her thoughts there she shows us that now she understands the link between herself and her ancestors, and her mother.

Consider the previous dreams Naomi had of her mother, where she was at the end of a long ribbon or string yet Naomi could not reach her (pages 66–67). Naomi's understanding of the connectedness is different from the idea in her dream. Now she can reach her mother, in the sense that the stream connects them.

Instructions:








Naomi's growth, her desire to know, and finally her understanding of what happened to her mother and her family, are the main conflicts resolved in the novel. In the end, Naomi decides she will not grieve forever.

The main conflict in *Obasan*, and its resolution, point to the guiding theme for the novel.






Express Naomi's struggles and new understanding as a theme for the novel. How does her experience relate to the greater experience of the victims of the Japanese internment? How can knowledge and understanding help the survivors?

Evaluation Guidelines	Marks
Journal Entry Scoring Guide x 3	4
Total Marks	/12








SCORING GUIDE FOR VISUAL REPRESENTATION OF DREAM SEQUENCE

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






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"/> 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.	

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.	








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 PRESENTATION SCORING GUIDE

	Content	Organization	Delivery
4 – GOOD! Presentation is outstanding and engages the audience.	<input type="checkbox"/> Selection is well chosen and effective	<input type="checkbox"/> Substantial preparation is evident	<input type="checkbox"/> Voice is used consciously and successfully to enhance the message <input type="checkbox"/> Engages or entertains audience
3 – A PASS! Presentation achieves its purpose and maintains audience interest.	<input type="checkbox"/> Selection is adequate	<input type="checkbox"/> Some preparation is evident	<input type="checkbox"/> Voice is appropriate and correct but may not enhance the message <input type="checkbox"/> Maintains audience interest
2 – ALMOST Presentation is minimally accomplished and does not engage the audience.	<input type="checkbox"/> Selection is weak or poorly suited to the task	<input type="checkbox"/> Little preparation is evident	<input type="checkbox"/> Voice problems interfere with message delivery in places <input type="checkbox"/> Audience may struggle to understand or follow the presentation
1 – NOT YET Presentation is inadequate and does not maintain audience interest.	<input type="checkbox"/> Selection has not been made in advance	<input type="checkbox"/> Preparation is not evident	<input type="checkbox"/> Voice problems interfere with message delivery <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.		

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	

Visual Design Scoring Guide

6	Wow!	Your superior product is thoughtful, creative, and well designed: <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
5	Strong!	Your effective product is clear, organized, and well designed: <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
4	Good!	Your competent product is acceptable: <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
3	A Pass!	Your adequate product is minimally acceptable: <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
2	Almost	Your inadequate product is incomplete and unclear: <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
1	Not Yet	Your product is unacceptable : <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
0		The product is off topic or difficult to understand