

English 12

Module 3 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

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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?

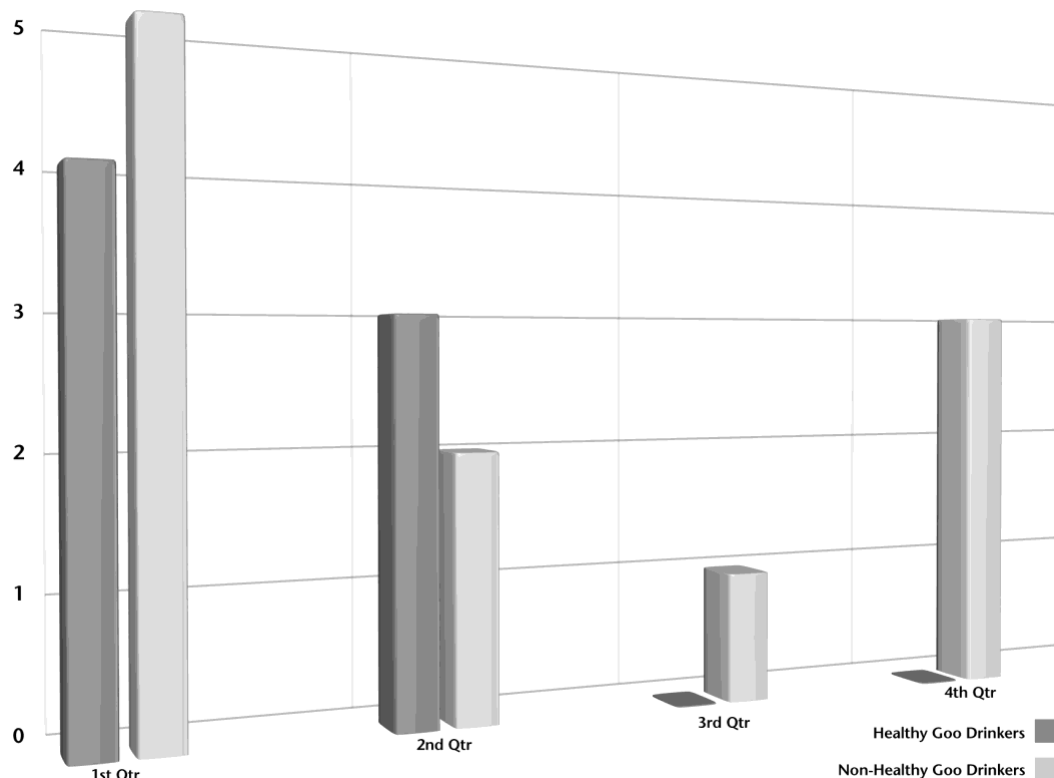
Summary

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>

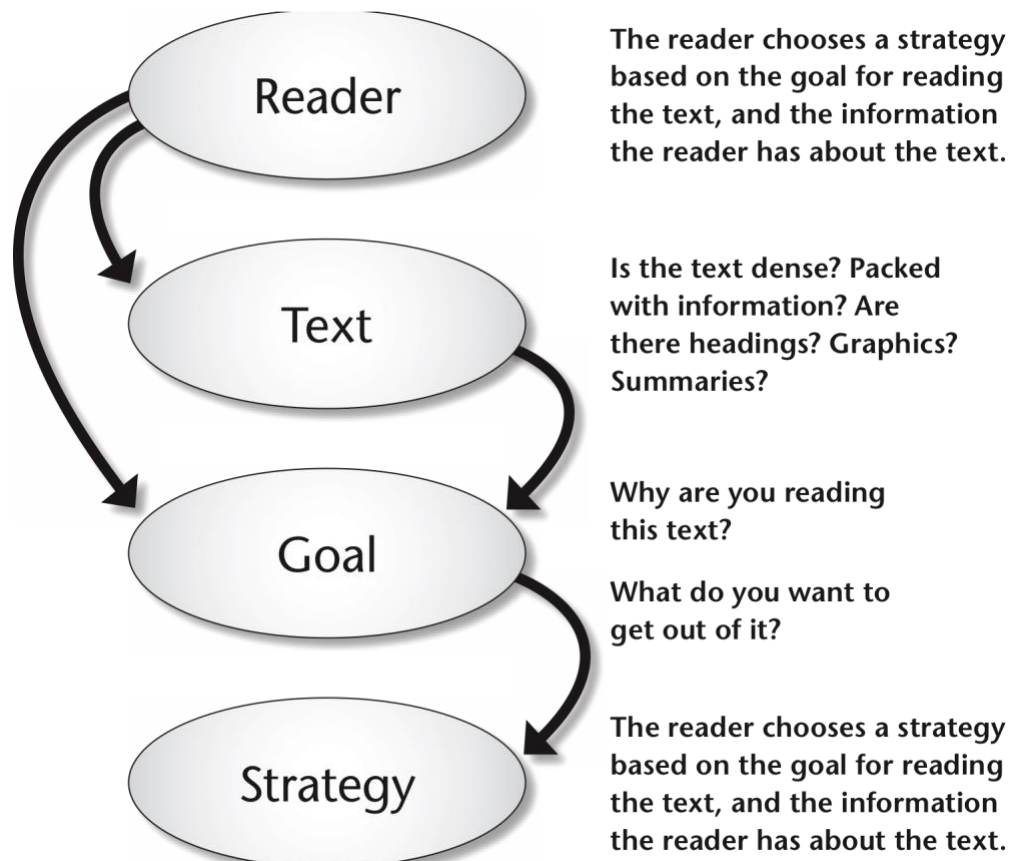
- How many Grade Eight girls reported being physically active for 60 minutes or more at least five days a week
 - 49
 - 120
 - 486
 - 60

- 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: 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 1:
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 1:
Questions on “Real Men Keep Their Word”

Answer the multiple choice questions based on the short story “Real Men Keep Their Word.” Choose the best answer for each selection.

1. From the passage below (on page 10), determine the point of view of the story.

Sher made his own kite plunge from its heights like a falcon, and sliced Fazlu’s string as if it were butter. Sher said to himself, He got what he deserved.

- a. first-person
 - b. third person limited
 - c. third-person omniscient
 - d. second-person limited
2. Which of the following passages from the story is the best example of foreshadowing?
- a. “It’s good for a man to be proud and honourable, like a mountain.”
 - b. “‘You are going to lose sleep. You will stop eating and become pale’.”
 - c. “After this, Sher was left alone with his sorrow.”
 - d. “From that day onwards, from early morning till the evening prayer, he wandered throughout the city, desperately hoping, asking everyone about Tahera.”
3. At the end of the story, Sher says:
- “Real men keep their word. I won’t turn back on my pledge,”*
and with the tip of his turban, he wiped his eyes.

What is the predominant theme in the story that this passage represents?

- a. Bravery
 - b. Unrequited love
 - c. Loyalty
 - d. Honesty
4. What kind of character do both Fazlu and Mohsin Khan represent?
- a. Protagonist
 - b. Static
 - c. Foil
 - d. Antagonist

(continued)

5. Which passage best describes the setting in this story?
- a. “. . . the cotton-beater in the heavens kept blowing cotton-like flakes so swiftly that in a few minutes the roofs and verandas of the old, straw-mud homes were hidden under a blanket of snow.”
 - b. “In the wee hours of dawn before the sunlight had broken into the darkness, the kite-flyer noticed his large, deluxe kite hanging on the wall.”
 - c. “The sharp smell of the burning week filled the air, and Sher breathed deeply with a contented sigh.”
 - d. “When he woke up in the morning, the wind was also awake, and in a serious sort of way, was playing with the colourful clothes hanging on the clothesline on the roof of the house.”

Section 1 Assignment: Part 1

Symbols and Heroes

Choose to complete either Option 1 OR Option 2.

Option 1: Kite Symbol

Step A:

Create a table with one column for “Real Men Keep Their Word” and one column for *The Kite Runner*. Under each heading, write down the symbols of kites and kite running in each story. Include a minimum of four points in each column.

Example:

<i>The Kite Runner</i>	“Real Men Keep Their Word”
<ul style="list-style-type: none">• kite running symbolizes the relationship between Amir and Baba	<ul style="list-style-type: none">• kite running symbolizes competition with Fazlu

Step B:

In one or two well-constructed paragraphs (100–200 words), compare and contrast the symbol of kites and kite flying in *The Kite Runner* (at this point in the novel) to “Real Men Keep their Word.”

Option 2: Hero Qualities

Step A:

Make two tables each with two columns. Label the left column “Heroic Quality” and the right column “Evidence.” Include a minimum of three points in each column.

In one table list at least four heroic qualities of Sher from “Real Men Keep Their Word” and in the other table list four heroic qualities of Baba from *The Kite Runner*. Supply evidence for each entry by providing a quotation, or an example from the story or novel that supports the heroic quality. Provide the page reference in parentheses.

Here is a list of some of the heroic qualities that are found in Persian literature:

- fairness
- willingness to avenge
- loyalty
- generosity
- bravery
- renown
- strength
- courage

Step B:

In one or two well-constructed paragraphs (200–300 words), argue which character, Sher or Baba, is more like the traditional Persian hero.

Evaluation Guidelines	Marks
Step A # 2: Compare/contrast table 1 mark per point (minimum of four in each column)	8
Step B: Well-constructed paragraph Paragraph Scoring Guide x 2	12
Total Marks	/20

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

First Impressions

In your journal, record your initial impressions of *The Kite Runner*. State your feelings, thoughts, reactions and questions about situations, ideas, actions, characters, setting, symbols, plot, theme, any other elements of the work that interest you or mean something to you.

Write about what you like or dislike, what seems confusing or unusual to you. Look for examples of writing you particularly like or dislike and write about them. Make predictions about what might happen later. Relate your personal experiences that connect with the plot, characters or setting of the novel, up to the point that you have read.



Journal Entry 1.2: Responding to “Real Men keep Their Word”

After you’ve read “Real Men Keep Their Word,” respond to the following prompts in your journal, or write an entry on a topic of your own choosing related to the story.

Your Personal Response:

How did you feel at the end of the story? Was it a satisfying ending? Record any unanswered questions you have about the story, or anything you still find confusing.

Making Connections:

From what you’ve learned about Persian storytelling, what story elements in “Real Men Keep Their Word” adhere to the characteristics of traditional Persian stories (hero, other characters, plot, etc.)? What elements are different in this short story?

Evaluation Guidelines	Marks
Journal Scoring Guide × 2	8
Total Marks	/8

Activity 1:
Mapping Afghanistan

Complete the following multiple-choice quiz, based on some of the locations and geographical features of Afghanistan mentioned in *The Kite Runner*.

1. The capital city of Afghanistan where Amir lives is:
 - a. Herat
 - b. Mazar-e-Shartf
 - c. Kabul
 - d. Islamabad
2. The shale and limestone mountain pass in which Farid drives Amir (chapter 19) is:
 - a. Dera Ghazi Pass
 - b. Himalayas
 - c. Kashmir
 - d. Khyber Pass
3. What is the predominant theme in the story that this passage represents?
 - a. Pakistan
 - b. Kandahar
 - c. Meymaneh
 - d. Feyzabad
4. The lake where Baba often took Amir (chapters 3 and 7) is:
 - a. Ghargha Lake
 - b. Lake Puzak
 - c. Lake Zereh
 - d. Zorkul
5. The mountain range in eastern and central Afghanistan mentioned in the novel is:
 - a. Andes
 - b. Hindu Kush
 - c. Sulatman
 - d. Khyber Pass

(continued)

6. The city in Pakistan where Amir flew to meet Rahim (Chapter 15) is:
 - a. Islamabad
 - b. Jalalabdad
 - c. Mazar-e-Shartf
 - d. Peshawar
7. The place where Rahim went to find Hassan in 1986 (chapter 16) is
 - a. Hazarajat
 - b. Jalalabad
 - c. Kandahar
 - d. Kabul
8. What city is between Kabul and Peshawar, Pakistan, where Amir traveled when he and Baba escaped Afghanistan (chapter 10). This is the same city that Amir went back to with Farid when he returned to find Sorhab (chapter 19).
 - a. Islamabad
 - b. Kabul
 - c. Jalalabad
 - d. Kandahar

Activity 1:
The Kite Runner Movie

Note: You will use the notes from this activity as the basis for the reflection you will write for your next journal entry. The reflection will concern identifying some of the main differences between the novel and the movie.



1. Watch *The Kite Runner* movie.
2. As you are viewing the movie, make brief notes on the order of the scenes in the film. Scenes change when the location of the camera changes. There will probably be around 100 scenes in the film.

Scene 1	San Francisco 2000—Amir and Soraya—Kites, park
Scene 2	Amir and Soraya in apartment—opens box of books—Amir's novel
Scene 3	Phone call from Rahim—"There's a way to be good again."

Activity 2:
The Kite Runner In Three Acts

The Kite Runner narrative, in both the novel and the movie has an interesting structure because there are two storylines: one when Amir is an adult, and the other when he is a child in Kabul. However, each storyline has the six story events presented in this lesson.

One way to identify the culminating events in the story is to ask, what is the character's motivation? What does Amir want as a child? (To get his father's love and attention); What does Amir want as an adult? (To make things right again). Who or what is getting in the way of what they want?

In point form, identify each narrative event from *The Kite Runner* corresponding to the story events listed in the left-hand column.

	Amir as a child	Amir as an adult
Inciting Incident		
First Turning Point		
Mid-point		
Second Turning Point		
Climax		
Denouement		

Section 2 Assignment: Part 1

Events in Afghan History

Historical and political events are generally very complex and often take volumes to explain. In Step 1 of this assignment, you are asked to just briefly summarize the highlights of some of the significant events in Afghan history.

Step 1:

Using resources from the library and/or the Internet, research the significant events in Afghan history in 1978 and 1979.

Fill in the following information. Answer each question in complete sentences.

1. State each historical event.
2. Include at least three points describing what happened during each event.
3. Include at least three points describing the aftermath of each event.

Try to use a variety of sources and be sure to cite your references (i.e., name of book, website, etc.)

April 1978

1. What historical event took place? (1 mark)
2. What happened? Include three points. (3 marks)

3. What was the aftermath? Include three points. Make reference to the significance of the mujahadeen. (3 marks)

December 1979

1. What historical event took place? (1 mark)

2. What happened? Include three points. (3 marks)

3. What was the aftermath? Include three points. (3 marks)

Step 1 Evaluation	
Questions	Marks
April 1978 Question 1 Question 2 Question 3	1 3 3
December 1979 Question 1 Question 2 Question 3	1 3 3
Total Marks	/14

Step 2:

Complete either Option A or B.

Option A:

Although Hosseini writes of Afghanistan's "Golden Era" in the first chapters of *The Kite Runner*, he also writes critically of Afghan society during that time. In 200–250 words, describe what Hosseini exposes about discrimination, persecution and racism in Afghan society during this period.

Option A Evaluation	Marks
Multi-paragraph Scoring Guide x 3	6
Total Marks	/18

Option B:

1. Find a photograph of Afghanistan in a magazine, newspaper, or on the Internet that represents or reflects issues in *The Kite Runner* in terms of culture, religion, or history.
2. Cite the source of the image and the date you found it.
3. Provide a 150–250 word description to accompany the photograph, describing what issue(s) discussed in the novel are represented in the photograph.

Option B Evaluation	Marks
Photograph selection	4
Photograph citation	2
Multi-paragraph Scoring Guide x 2	12
Total Marks	/18

Total Marks of Part 1 Assignment	/32
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Section 2 Assignment: Part 2

Human Rights in Afghanistan

In this assignment, you will write a letter to your Member of Parliament and state your position on Canada's role in ensuring that human rights are upheld in Afghanistan.

Step 1:

Option A: Sayed Parvez Kambaksh



If you have access to the Internet, view the CBC news report on “Questioning Afghan Justice.” The link to the report is available on the *English 12 Companion Website* (<http://www.openschool.bc.ca/courses/en12/mod3.html>).

In addition to the CBC news report, you may also wish to read the editorial “Journalism Is Not a Capital Crime” by Khaled Hosseini, printed in the *Wall Street Journal* online. The link to the editorial is also available on the *English 12 Companion Website*.

Option B: The Plight of Afghan Women



Read the *Globe and Mail* article, “Plight of Afghan women prompts fresh debate” in the *English 12 Source File*.

Step 2:

Consider the following prompts:

- Canadian armed forces are in Afghanistan to train the Afghan military, to fight the Taliban insurgency, and to help rebuild the country. As of June 2009, 119 Canadian military personnel have been killed in the conflict. Is Canada's military presence in the area justifiable when this loss of life is taken into account?
- According to the government website “Canada's Engagement in Afghanistan,” the Canadian government will have spent an estimated \$11.3 billion dollars on the Afghan war by the year 2011. Is the cost of the war to Canadian taxpayers justified when human rights continue to be violated in Afghanistan?
- Should Canada pull its armed forces out of Afghanistan if the human rights of Afghan citizens, especially women, continue to be violated?
- What more could Canada do to ensure that the rights of women in Afghanistan are upheld?
- What can Canada do to promote democratic principles in Afghanistan?

Step 3:

Write either a 250-word editorial or a letter your Member of Parliament (find his or her name at: <http://www.parl.gc.ca/Common/index.asp?Language=E>).

If you chose Option 1, present your opinion on what Canada should do in the case of Sayed Parvez Kambaksh to ensure that his, and all Afghan citizens' human rights are upheld.

If you chose Option 2, present your opinion on whether Canada should be doing more, either through military involvement or humanitarian aid, to ensure women's rights are upheld in Afghanistan.

Consider the following guidelines for developing your position:

1. Make a clear statement about the topic, the same way you would if you were writing a persuasive essay.
2. 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.
3. Explain the other side of the issue.
4. Support your point of view with specific examples.
5. Clearly explain the reasons for your point of view.
6. In your final paragraph, restate your thesis statement, and end on a constructive note.

Step 3 Evaluation Guidelines	Marks
Multi-paragraph Scoring Guide x 4	6
Total Marks	/24

Alternative presentation:

You may wish to communicate your position by delivering an oral presentation. Consider using 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.

Even if you choose the oral presentation option, you are still expected to prepare your editorial statement in writing first.

Alternative Presentation Evaluation	Marks
Multi-paragraph Scoring Guide x 2	6
Oral Presentation of Editorial Scoring Guide x 3	4
Total Marks	/24

Section 2 Assignment: Part 3

Film Adaptation

Having watched the film version of *The Kite Runner*, you probably noticed several changes or omissions from what you read in the novel. In this assignment you will write a well-constructed paragraph in 150 words stating your opinion on why changes were made in the screenplay.

Step 1:

Re-read one of the following chapters of *The Kite Runner* novel.

Chapter 11 (pages 132–150)

Chapter 24 (pages 326–361)

Chapter 25 (pages 362–391)

Choose a minimum of two scenes from among the chapters that are not found in the film version.

Step 2:

In a paragraph for each scene, describe the events that are taking place. Make reference to the chapter and page number(s) where each scene is found. Explain why you think the screenwriter chose not to include the scenes in the screenplay. Consider the following questions, which may help guide your response:

- Do you feel the scenes were deleted because of the time constraints of the film?
- In those passages that you've described, was there more of a focus on the inner thoughts and feelings of the characters rather than action that moves the story forward?
- Were the scenes not that visually appealing?

Step 3:

In your opinion, do the scene omissions enhance the film version or should have they remained in the film? In a concluding paragraph, explain why.

Step 3 Evaluation Guidelines	Marks
Paragraph Scoring Guide x 3	6
Total Marks	/18

Section 2 Assignment: Part 4

Storyboarding

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 *The Kite Runner*.

Step 1:

Imagine that you will be producing your own film adaptation of *The Kite Runner*. Choose three scenes that were not included in the movie version of *The Kite Runner* that you would like to adapt to the screen. You can use any of the same scenes that you picked from Section 2 Assignment Part 3, or different scenes—either from Chapters 11, 24 or 25, or elsewhere in the novel.

Step 2:

Using the template found below, storyboard the scenes you've chosen in Step 1 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 (3 marks)

Amir, Ali and Hassan inside the house looking through the window. Outside there are periodic flashes of light from the gunfire.

Sound (3 marks)

Sirens, machine guns firing, 'boom' from grenades.

Lines from text that inspired this scene (2 marks)

Something roared like thunder. The earth shook a little and we heard the rat-a-tat-tat of gunfire.

- Chapter 5, page 38 -

Storyboard

Sketch Scene or Find an Image (2 marks)

Describe Image (3 marks)

Sound (3 marks)

Lines from text that inspired this scene (2 marks)

Storyboard

Sketch Scene or Find an Image (2 marks)

Describe Image (3 marks)

Sound (3 marks)

Lines from text that inspired this scene (2 marks)

Part 4 Evaluation	Marks
Image (2 marks for each image)	6
Image description (3 marks each)	9
Sound description (3 marks each)	9
Selected lines, chapter and page references (2 marks each)	6
Total Marks	/30

Section 2 Assignment: Part 5

Journal Entries

Submit all five 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: Fact Meets Fiction

Reflect on how the political changes in Afghanistan affected Amir, Baba, Rahim, and Hassan. Provide specific examples included in *The Kite Runner*.



Journal Entry 2.2: Cultural Diversity

What strengths does cultural diversity bring to a community? What are the potential drawbacks? How might they be overcome? How is your experience of diversity similar to, or different from, that of Amir in *The Kite Runner*?



Journal Entry 2.3: The Future of Afghan Women

Since 2001, when the Taliban was toppled, Afghanistan has been moving toward a democracy. Predict what the future will be for Afghan women. Will women achieve equal rights? Will the conservative traditions prevent them from reaching that goal? What circumstances will have to exist to support the changes in Afghan society?

(continued)



Journal Entry 2.4: Film and Social Action

Comment on the ways in which producing film versions of both *The Kite Runner* and *A Thousand Splendid Suns* may lead to improving conditions within Afghanistan. What things could you do to personally make a difference?



Journal Entry 2.5: Words and Pictures

Having seen the film version of *The Kite Runner*, you probably noticed several changes from the novel. Identify scenes in the novel that were not included in the film. Why do you think these changes were made? Explain why you think the changes either enhance or take away from the story.

Evaluation Guidelines	Marks
Journal Entry Scoring Guide x 3 (included in the Scoring Guides and Checklists section of the Appendix.)	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?

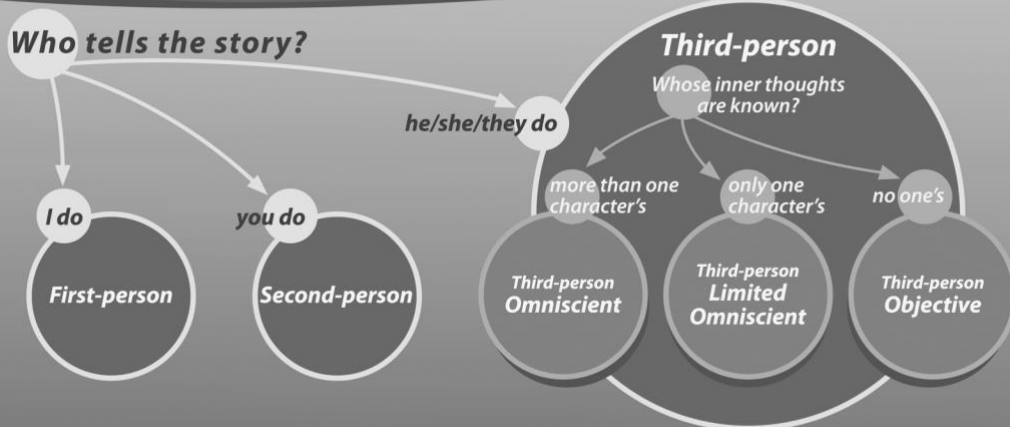
Activity 2:
Point of View Revisited



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.



Go to the following activity, “Plotting The Kite Runner,” to familiarize yourself once more with these terms as they relate to your novel.

English 12 Media CD > Module 3 > The Kite Runner—Plot Diagram

Activity 1:
Symbols in *The Kite Runner*

Kites are an important symbol in the novel. Briefly describe the meaning of the following three symbols in the context of the story.

1. Pomegranate Tree

2. Blood

3. Scars

4. What symbol resonated the most for you in this story? Why?

Activity 2:
Plotting Amir's heroic Journey

Match the plot point in Column B to the story event in the hero's journey in Column A. Write the correct letter in the space provided.

	Column A	Column B
_____	1. Amir, novelist living in San Francisco	A. Approach B. Call to Adventure C. Crossing Threshold D. Meeting with the Mentor E. Ordeal F. Ordinary World G. Refusal of the Call H. Resurrection I. Return with Elixir J. Reward K. The Road Back L. Tests, Allies, Enemies
_____	2. Rahim phones Amir, "There is a way to be good again"	
_____	3. Amir goes to Peshawar, Pakistan and meets with Rahim	
_____	4. When Rahim asks Amir to go to Kabul to find Sorhab, Amir refuses at first	
_____	5. Amir leaves Peshawar and travels to Kabul over the Khyber Pass	
_____	6. Car sickness, roadblocks, and nightmares on the journey from Peshawar to Kabul	
_____	7. Amir goes to the orphanage where Sohrab was supposed to be living, and finds out that he was taken away.	
_____	8. Amir fights with Assef and escape	
_____	9. Amir saves Sorhab	
_____	10. Amir arranges for Sohrab to immigrate to the U.S.	
_____	11. Amir finds that Sohrab has attempted suicide	
_____	12. Amir finally finds redemption and returns to the U.S. with Sohrab	

Activity 3: Symbols and Archetypes



Go to the *English 12 Source File* and read the abridged version of 'Rostam and Sohrab.' You will need to read this story for the section assignment that follows. After you have read the story, answer the following questions.

1. List three explicit references to the *Shahnamah* in *The Kite Runner*

2. What are three characteristics of the 'father' archetype in books you've read or movies you've watched? (Go back and review the lesson if needed.)

3. In what ways do the following characters embody the father archetype?

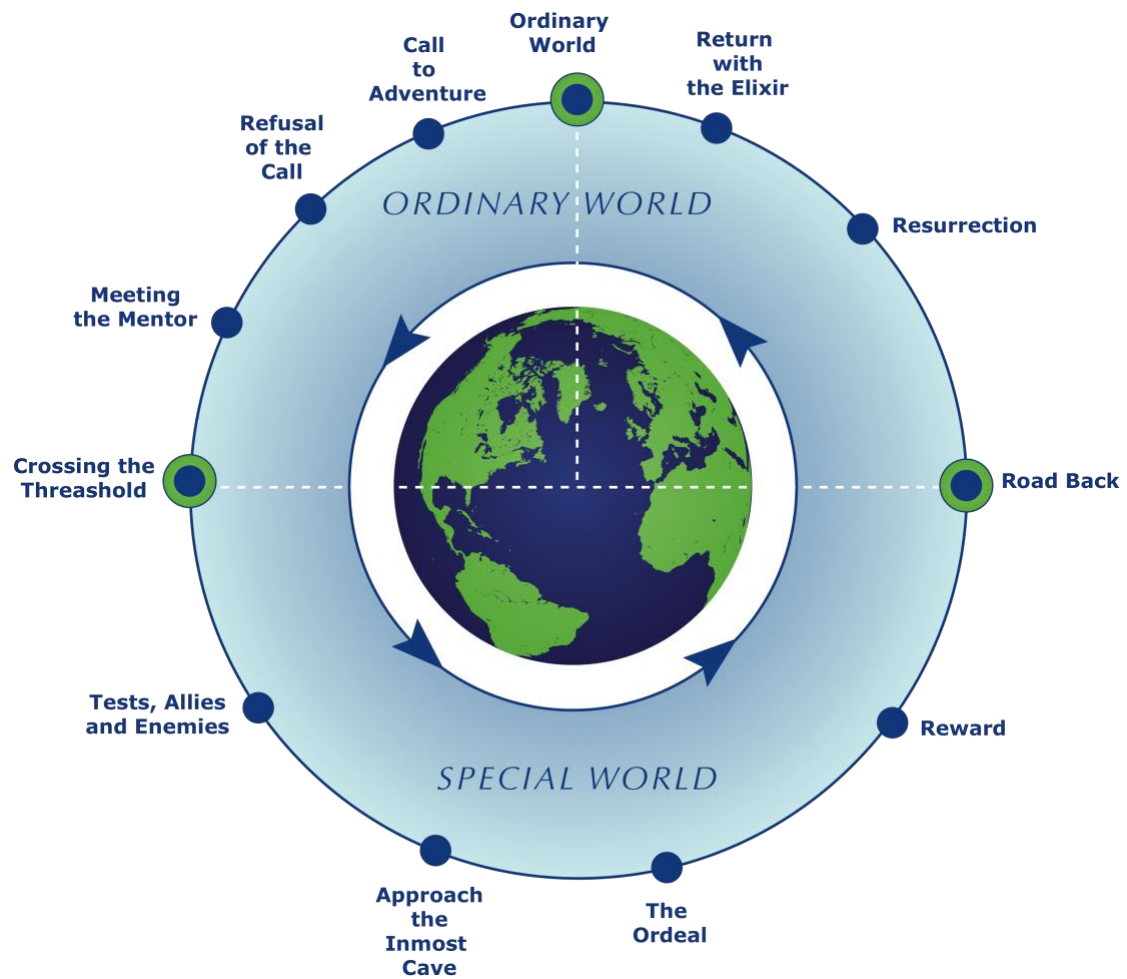
a. Baba

b. Rostam

c. Rahim

d. Ali

4. Hassan names his son Sohrab after the hero of his favourite childhood story. On a symbolic level, how does the tragedy of Rostam and Sohrab mirror Hassan's own life? How did Baba 'sacrifice' Hassan?



The Hero's Journey	
Ordinary World	The ordinary world depicts the hero's world before the story begins.
Call to Adventure	The hero is presented with a problem, challenge or adventure.
Refusal of the Call	The hero refuses the challenge or journey, usually because he or she is afraid.
Meeting with the Mentor	The hero meets a mentor to gain advice or training for the adventure.
Crossing Threshold	The hero leaves his or her ordinary world and goes into the special world.
Tests, Allies, Enemies	The hero faces tests, meets allies, confronts enemies and learns the rules of the Special World.
Approach	The hero hits obstacles during tests and may need to try a new idea.

Ordeal	The ordeal is the biggest life or death crisis in the story.
Reward	The hero has survived death, overcomes his fear and now earns the reward.
The Road Back	The hero must return to the Ordinary World.
Resurrection	Another test presents itself, where the hero faces death.
Return with Elixir	The hero returns from the journey with the “elixir” and uses it to help others.

Section 3 Assignment: Part 1

Point of View

The kite running competition, told from Amir's point of view, is in chapter seven of the novel (page 63). In 250 words, rewrite a section of this passage from a different point of view. You may choose to rewrite this passage in first person from Hassan, Baba or Rahim's point of view. Or, you may rewrite the passage in second or third person point of view.

Evaluation Guidelines	Marks
Paragraph Scoring Guide x 3 (included in the Scoring Guides and Checklists section of the Appendix.)	6
Total Marks	/18

Section 3 Assignment: Part 2

A Closer Look at Characters

Step 1 (10 Marks)

The Kite Runner is a story of moral contrasts and ethical dilemmas. Fill in the chart below to identify the core moral values of each of the characters.

Characters	Amir	Baba	Hassan
Describe his moral character. What does he believe about right and wrong? What does he stand for?	Protect yourself first.		
What events or actions suggest this? (Include page numbers.)			Hassan lied about stealing the watch to protect Amir. (page 111)
What are the consequences and/or results of his actions?			

Characters	Amir	Baba	Hassan
Who else was affected by his actions? How?		He protected the woman the Russian soldier wanted to assault.	

Step 2 (18 marks)

1. Did Amir's moral character change from the beginning of *The Kite Runner* to the end? If so how? If not, why
2. Do you feel that Amir redeemed himself by the end of the novel? If so, how?
3. What does redemption mean to you personally?

Evaluation Guidelines	Marks
Step One: One mark for each box	10
Step Two: Six marks for each question (Short Answer Scoring Guide)	18
Total Marks	/28

Section 3 Assignment: Part 3

Setting

In this assignment you will write a poem related to setting in *The Kite Runner*.

Step One: Choose either a scene from *The Kite Runner* that describes a setting, or find a passage in a book, magazine or website that describes a setting in Afghanistan. If you are using a scene from the novel, be sure to write down the chapter and page number. If you're using a source other than the novel, write down the passage, and cite the source.

Step Two: Write a poem based on the setting you've chosen. Like Hosseini's description of the bustling market in Peshawar, 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	6
Six lines of poetry	6
Step Three: Oral Communication Scoring Guide	6
Step Four: Visual Design Scoring Guide	6
Total Marks	/26

Section 3 Assignment: Part 4

“Rostam and Sohrab” Story Teller

When you go to the movie theatre or rent a DVD, more often than not you see trailers for upcoming movies. In this assignment you will create a story ‘trailer’ for “Rostam and Sohrab.”

1. Your trailer can be created using *Powerpoint*, *iPhoto*, *iMovie*, *Keynote*, *xtranormal* (<http://www.xtranormal.com/> choose free access option), or another method that you have discussed with your teacher.
2. Your story trailer should show a creative re-enactment of the story and include:
 - reference to the central themes
 - relevant symbolism
 - evidence of mood and atmosphere
 - conflict
 - reference to the plot or central events in “Rostam and Sohrab”
3. The story trailer can be created with some combination of copyright free stills, text, video, music, sound and visual effects, and/or your voice. See the list of copyright free resources on the next page.
4. Length: one to two minutes maximum



For an example of a book trailer, go to the *English 12 Media CD* and view the book trailer for *Silent Girl*.

English 12 Media CD > Module 3 > Silent Girl

For additional examples, go to www.youtube.com and conduct a keyword search for “book trailer.”

Evaluation Guidelines	Marks
Visual Design Scoring Guide x 3	6
Total Marks	/18

Copyright Free Pictures (Be sure to read and adhere to posted restrictions.
Contact your teacher for more information.)

- Flickr - Creative Commons: <http://www.flickr.com/creativecommons>
- Pics4Learning: <http://www.pics4learning.com/>
- FreeFoto: <http://www.freefoto.com/>
- FreeStockPhotos: <http://freestockphotos.com/>
- BigFoto: <http://www.bigfoto.com/>
- US Government Photos and Graphics:
<http://www.usa.gov/Topics/Graphics.shtml>
- OpenPhoto: <http://openphoto.net/>
- Clipart ETC: <http://etc.usf.edu/clipart/index.htm>
- WorldImages Kiosk: <http://worldimages.sjsu.edu/>

Copyright Free Video (be sure to read and adhere to posted restrictions.
Contact your teacher for more information.)

- Moving Image Archive: <http://www.archive.org/details/movies>
- The Open Video Project: <http://www.open-video.org/>
- WGBH Sandbox: <http://lab.wgbh.org/sandbox>

Copyright Free Audio (be sure to read and adhere to posted restrictions.)

- Opsound: <http://opsound.org/>
- The Freesound Project: <http://www.freesound.org/>
- Soundsnap: <http://www.soundsnap.com/>
- PartnersInRhyme:
http://www.partnersinrhyme.com/pir/free_music_loops.shtml
- Freeplay Music: <http://www.freeplaymusic.com/>
- Soundzabound: <http://www.soundzabound.com/>
- Flying Hands: http://www.flyinghands.com/cat-free_music_clips.html

Section 3 Assignment: Part 5

Writing in Nasruddin's Style

The following is a list of statements that may be attributed to Mullah Nasruddin's stories, and which address both moral and thematic elements.

- Speak only the truth you know.
- Only intelligence can win over power.
- Even heretics can be hypocrites.
- Life is not equally fair to everyone: nor are humans equal to each other.
- Religion is the first refuge of the scoundrel.
- It's not whether you win or lose, it's how you place the blame.

Choose one of the statements listed above, or create your own with permission from your teacher. Use it as a springboard with which to write your own story in the style of Mullah Nasruddin. Make your story contemporary, of at least 150–250 words and choose a theme that is meaningful to you.



If you would like to read more Nasruddin stories for inspiration, go to the *English 12 Companion Website* and follow the links provided.

Evaluation Guidelines	Marks
Paragraph Scoring Guide x 3	6
Total Marks	/18

Section 3 Assignment: Part 6

Journal Entries



Journal Entry 3.1:

Engaging with Character

Write a personal response about one or more characters whom you have encountered at this point in the module; they may be from “Real Men Keep Their Word” or *The Kite Runner*.

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 3.2:

Themes in *The Kite Runner*

In this journal entry, you will reflect on one of the themes in *The Kite Runner*.

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 *The Kite Runner*. 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:

Redemption—One must confront his or her inner demons and sacrifice self in order to find redemption.

Here are some other possible subjects:








- fathers and sons
- ethnic discrimination
- friendship

- homeland and nationality
- betrayal








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

Evaluation Guidelines	Marks
Journal Entry Scoring Guide x 2	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  Your editorial presentation is too brief to evaluate or not attempted 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  Your prose poem is seriously flawed or incomplete.	<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  Your free verse poem is seriously flawed or incomplete.	<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:	
<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>	<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
<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>	<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
<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>	<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
<p>3 – A PASS</p> <p>Your composition is passable and basic; deeper exploration of the ideas and more effective expression are required.</p>	<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
<p>2 – ALMOST</p> <p>Your composition is weak and under-developed. More attention to developing ideas and structuring the composition are required.</p>	<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
<p>1 – NOT YET</p> <p>Your composition is inaccurate or incomplete.</p>	<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
<p>0 – NOT AT ALL</p>	<p>The composition is too brief to evaluate or not present at all.</p>

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

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

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