

English 12

Module 4 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:

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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?

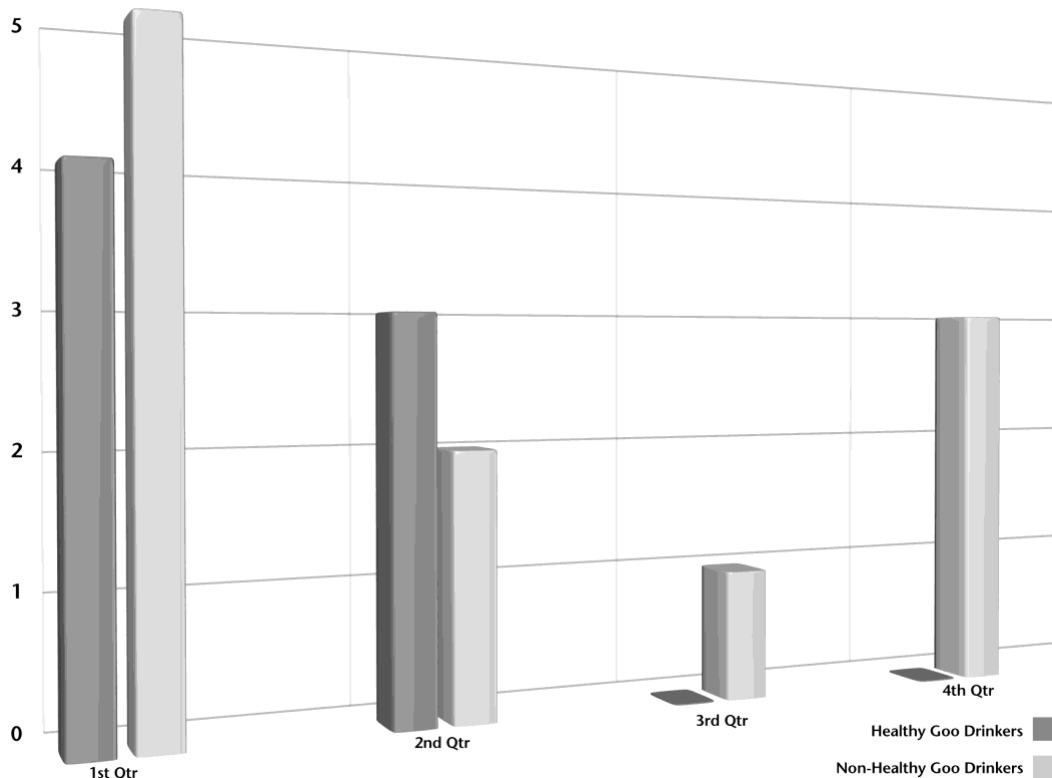
Summary

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>

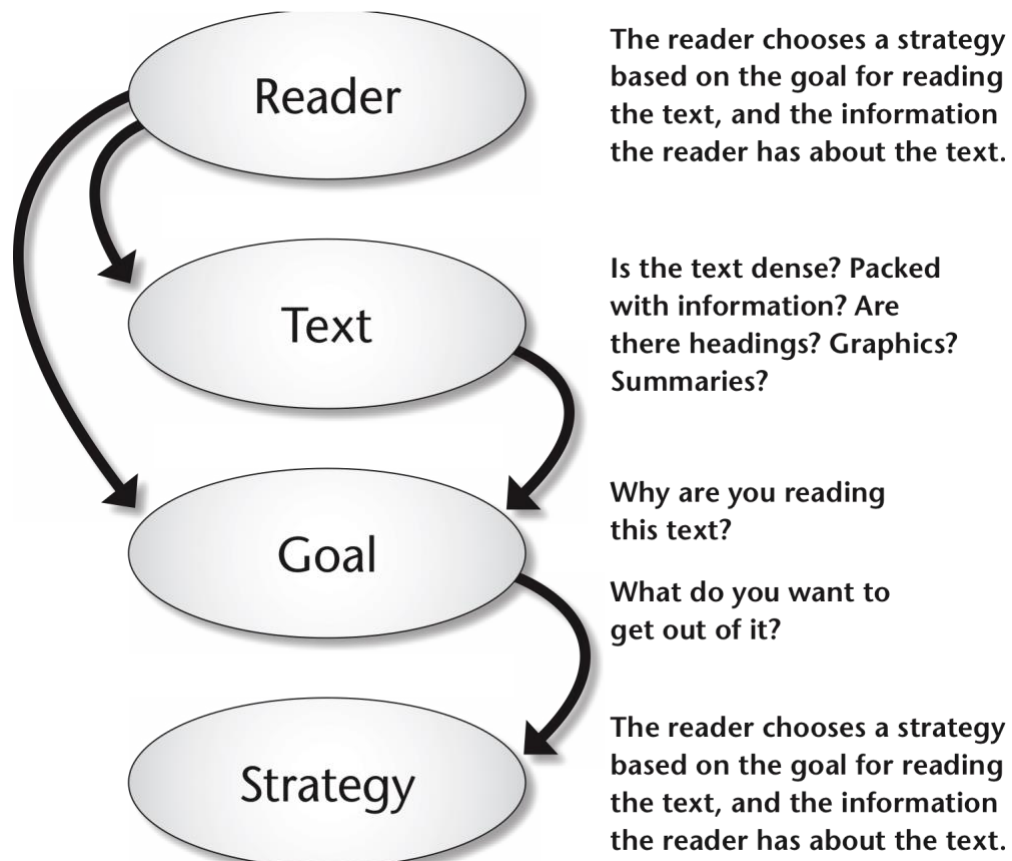
- How many Grade Eight girls reported being physically active for 60 minutes or more at least five days a week
 - 49
 - 120
 - 486
 - 60

- 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:
Terms and Definitions Related to the Oral Tradition

Match the term in Column B to its correct description in Column A.
Write the correct letter in the space provided.

	Column A	Column B
_____	1. The basis of traditional First Nations education, passed down from one generation to the next. Passes on spiritual beliefs, family history, information regarding property and territory rights, social and political organization, legal tradition, and survival skills.	A. Family narrative B. Oral history C. Oral literature D. Oral narrative E. Oral recorder F. Oral tradition G. Oratory H. Story
_____	2. May often explain the creation of the world; may communicate information regarding the acceptable moral and ethical practices of a people, as well as explaining the origins of the land, the initial relationship that existed between animals and humans, and ways in which that interaction continues to inform how humans conduct themselves in the world.	
_____	3. Practical information that helps explain how to practice certain skills, retell specific events, or record family histories.	
_____	4. A spoken story that has been committed to print. The printed form of the story is considered to have become static, and is no longer exclusively oral in character.	
_____	5. The art of public speaking. In a First Nations context, to speak for a family, clan, house or tribe is considered a great honour.	
_____	6. Oral traditions that are written down for the purposes of historical documentation.	
_____	7. The family historian, responsible for all of the knowledge of the family's history and lineage, including how family members got their names and important family events.	

Some Conventions of Oral Traditions

- The storyteller has fresh, vivid, personal use of language to keep listener attention.
- The storyteller repeats from rote memory of a prescribed text.
- The storyteller chooses which story, or adjusts the story, to meet specific needs and in response to audience feedback. A story may provide life lessons for a listener concerning his or her role in life, or in a particular situation.
- The storyteller recognizes that within the audience, there are many different levels of understanding, and that the story has meanings, often different meanings, for all listeners.
- The storyteller is aware of cultural taboos limiting which stories may be told where and when (usually seasonal).
- In some cultures, the storytellers are aware of and transmit the taboo against writing the story down and thus freezing or reducing it in some ways.
- The storyteller, although expected to entertain, is often also responsible for maintaining the history of the tribe and for keeping alive important information about kinship, identity, and relationship (both blood relatives and spiritual ancestors).
- The storyteller may incorporate the use of other artistic media such as drawing or performing-drumming, singing, imitating, improvising, wearing masks, dancing-to help tell the story.
- The storyteller often cites the authority which gave this teller the story. ("This is a story my grandfather told me and today I tell it to you.")
- The storyteller often claims that he or she is telling the story exactly the way it was told to the teller, even if this statement is an exaggeration or a fabrication.
- The storyteller knows that culture is living and changing.
- In some cultures, the storyteller is the keeper of the story-in other words, certain individuals own the right to tell that story (a kind of oral copyright); only the individual who owns the right to the story can choose whom to tell it to; only the person who owns the story can give permission to someone else to re-tell it.

In *Keeper'n Me*, all of the teachings in the novel are included only in sections where Keeper is narrating. In this way, it may be said that oral teachings are being retained as such, since they are being narrated, in spite of their appearing in a textual form.

Activity 1:
Lost in Translation

In the table below, include a minimum of five points in each column related to the information that you have just read.

Strategies and devices used in First Nations storytelling	Reasons that translations of First Nations stories are unreliable

Activity 2: Comparing Creation Stories

1. Explain two ways in which Christian creation stories are different from Aboriginal creation stories.

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Activity 1: Overcoming Obstacles

1. Explain the obstacles that prevented Aboriginal authors from being published in that past, and how these obstacles are being overcome in the present.

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Section 1 Assignment: Part 1

Creator Transformer Stories

Option 1: Reflecting on Creation Stories

In a multi-paragraph composition (250-350 words), describe the importance and value of First Nations creation stories from an Aboriginal perspective. Explain how people from a non-Aboriginal culture may perceive First Nations creation stories differently, and why.

Option 2: Comparing Two First Nations Creation Stories

Find two First Nations creation stories from different First Nations. In a multi-paragraph composition (250-350 words), outline the similarities and differences with regard to the two stories. Identify the teachings in each story.

If you have access to the Internet, you may wish to select the two stories from the websites listed on the *English 12 Course Companion Website*:

For the Section 1.2 Assignment. If you select stories from the *Land of the Shuswap* or the *U'Mista Cultural Society* websites, ensure that only one story is chosen from each site.

Evaluation Guidelines	Marks
Multi-Paragraph Scoring Guide × 4 to mark your personal or narrative composition	24
Total Marks	/24

Section 1 Assignment: Part 2

Questions on “Coyote Columbus Story”

In 1943, Thomas King was born and subsequently raised in Sacramento, California to a Cherokee father and a German and Greek mother. He received his PhD in English Literature from the University of Utah. In 1980, King lived in Alberta for ten years where he worked as a Professor of Native Studies at the University of Lethbridge.

King has written three novels: *Medicine River* (1990), which was made into a CBC-TV movie; *Green Grass, Running Water* (1992); and *Truth and Bright Water* (1997). *Green Grass, Running Water* was nominated for the Governor General’s award for literature in 1992. “A Coyote Columbus Story” first appeared in a collection of his short stories called *One Good Story, That One* in 1993, and was later adapted into a children’s book. King is described as a bit of a trickster himself, with his trademark wit and humour. His writing is seen as complex and subversive, as he frequently blends Aboriginal mythology with Christian theology and contemporary culture.



Read the Thomas King short story, “A Coyote Columbus Story,” located in the *English 12 Source File* and answer the following questions in complete sentences.

1. What information about Thomas King helps you understand the story?

2. What is the effect of entitling the story, “A Coyote Columbus Story,” of placing the two names side by side with Coyote first? What does this suggest or imply?

3. Thomas King’s writing has been described as subversive, meaning that it undermines the traditional “order of things”. What view or views does King subvert, or overthrow, in this story?

4. An anachronism is misplacement in time of people, events, or objects. Find the anachronisms in King’s story and explain why you think he uses them.

5. Suggest why a writer might use anachronisms.

Evaluation Guidelines	Marks
Short Answer Scoring Guide × 5	30
Total Marks	/30

Section 1 Assignment: Part 3

Aboriginal History and the Novel

Note: With your final assignment, don't forget to hand in your journal entries for this section!

Option 1: Interview an Elder

Step 1: Begin by conducting a brainstorm or mind map on the subject of how life has changed for the community of White Dog since Keeper was a child. For that matter, you may also consider any changes that have occurred in Aboriginal communities across Canada.



Refer to the *Legacy of Government Policy* for ideas.

English 12 Media CD > Module 4 > *The Legacy of Government Policy*

It may be useful to provide page number references to specific examples from *Keeper'n Me*. Save your brainstorm—you will be submitting it with your final product for this assignment.

Step 2: In any community, Aboriginal or otherwise, an elder may be defined as a senior member of the community who is regarded with deep respect. Conduct an interview with an elder in your community. Consider the factors that will contribute to conducting a successful interview with your interview subject, and jot down some notes if you feel that these would serve as a useful reminder.

Be sure to explain your assignment, and ask permission to use information from the interview for school. Ask him or her how life has changed since that person was young, and what elements of life remain the same. Take notes during the interview, whether you record it or not.

In some Aboriginal communities, it may be customary to give an elder a blanket or a small gift. Be certain that you are aware of any local protocols that may exist. Out of respect, ensure that you conduct a follow-up visit with the elder you have interviewed upon the outcome of your assignment.

Step 3: Write a personal essay on the basis of your interview, addressing the role(s) of seniors in your community. Compare the similarities and differences between the answers given to you during your interview, and the notes that you generated in your brainstorm. Where there are clear differences between the two, try to provide reasons for these differences.

More generally speaking, compare and contrast the relationship that your community has with elders to the relationship between the White Dog community, Keeper, and possibly other Aboriginal Elders described in *Keeper'n Me*.

Submit your brainstorm/mind map with your personal essay.

About the Personal Essay

The personal essay is a communication of its author's thoughts, feelings and experiences.

The personal essay is designed to engage and entertain the reader, through sharing a structured personal response to a subject. The tone of the personal essay may vary from serious to humorous, and anywhere in between. The author of the personal essay has usually had some personal experience that relates to the content of the essay.

Because the personal essay is a form of informal writing, it allows for a variety of techniques that may be introduced to engage the reader. For example, the essay may begin with an opening quotation, question, or story. The personal essay is often written in the first person.

Option 2: Research Paper

Objective: To research a pre-determined topic that bears some relationship to *Keeper'n Me*, and to speculate on the reasons for its inclusion in the novel.

Step 1: Select a subject from the following list, or choose an alternative topic and have it approved by your teacher.

- Aboriginal justice, or "restorative justice" and healing circles
- AIM (American Indian Movement)
- the Medicine Wheel
- residential schooling
- the stereotyping of Aboriginal peoples
- topic of your choice, approved in advance by your teacher

Step 2: Take notes on your subject, until you feel that you will be able to write on it effectively by referring to your notes. Make sure that you have a list of references used to include on a "Works Cited" page at the end of your research paper.

Step 3: Conduct a brainstorm or writer's web, linking the main subjects included in your notes with passages from *Keeper'n Me*.

Step 4: On the basis of the connections that you have now made between the novel and the subject of your research, generate an outline for your essay. Formulate a topic sentence, which ties together your subject and its inclusion in *Keeper'n Me*.

Step 5: Now write a formal essay on the basis of your outline. Be sure to compose a rough draft, and a revised version.

1.0 Introductory Paragraph

Describe how your research subject informs the content of *Keeper'n Me*, and how the novel benefits from its inclusion. Include reference to the particular subtopics of your subject that you will address in the paragraphs that follow in the main body of your essay.

2.0 Main Body of Your Essay

2.1 Provide specific background information on your subject.

2.2 Use examples from *Keeper'n Me* that refer to your subject. Explain any similarities or differences in terms of how the subject is treated in your research material, compared with the novel.

2.3 Suggest how changes over time have affected the treatment of your subject. What is different now compared with in the past, if anything?

3.0 Conclusion

Revisit your topic sentence, and on the basis of the examples that you have provided, summarize the relationship between *Keeper'n Me* and your subject. In more general terms, also include a personal opinion based on what you have learned about your subject.

Evaluation Guidelines	Marks
Multi-Paragraph Scoring Guide × 4 to mark your personal or narrative composition	24
Total Marks	/24

Section 1 Assignment: Part 4

Journal Entries

What Is a Journal?

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

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

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

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

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

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

How Will My Journal Entries Be Evaluated?

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

When you submit all the entries from one section, your teacher will mark each journal entry, based on the Journal Scoring Guide. Each journal entry is worth 4 marks, for a total of 12 marks per section. Example:

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

Submit all of the Journal entries for evaluation for this section, once they have been completed, for a maximum total of 8 marks.



Journal Entry 1.1: Becoming a Storyteller

Imagine that you have inherited the role of storyteller in your family or community. If you had one story that you were to tell, what would it be? In your opinion, what makes the story memorable, and why would you tell it to others?

What would others learn or gain from the story?



Journal Entry 1.2: Engaging with History

Write a personal response to the information included in the timeline, incorporating the following questions.

1. What feature(s) of the timeline stand out for you?
2. Explain what you think would have motivated government officials to pass the laws that they did from the latter half of the nineteenth century to the first half of the twentieth century (1849-1951).
3. Why do you think that laws began to change in favour of Aboriginal peoples in the latter half of the twentieth century?
4. How does this information in the timeline tie in with what you have read in the short stories included in this module, and *Keeper'n Me*?
5. How do you expect the future of Aboriginal people in Canada to unfold?

Evaluation Guidelines	Marks
Your journal entries will be marked according to the Journal Scoring Guide × 2 (included in the Scoring Guides and Checklists section of the Appendix or as shown previously).	8
Total Marks	/8

Activity 1: Genre Revisited

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

1. What is 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?

Activity 1:
Family Tree for “The Shawl”

“The Shawl” is the story of a woman who falls in love with a man other than her husband. The story focuses on the experience of the son she leaves behind, and later, his family.



Complete the genealogical chart included to sort out the characters and determine their relationships.

English 12 Media CD > Module 4 > Geneological Chart for “The Shawl”

Activity 2:
Questions on "The Shawl"

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

1. Aanakwad's son, daughters, husband, uncle and lover are nameless in "The Shawl" because:
 - a. the characters remaining nameless makes them easier to identify with.
 - b. the phonetic symbols used to spell Chippewa names in English would not be familiar to most readers.
 - c. the characters remaining nameless forces the reader to concentrate on the relationships between characters.
 - d. "The Shawl" is a true story, and the author did not wish to identify the characters.
2. Louise Erdrich's choice of diction in "The Shawl" is best described as
 - a. complex and abstract
 - b. complex and concrete
 - c. simple and abstract
 - d. simple and concrete
3. Which of the following excerpts from "The Shawl" includes an example of metaphor?
 - a. "She became a grey sky, stared monotonously at the walls, sometimes wept into her hands for hours at a time."
 - b. "A power surged up from the center of me, and I danced at him, light and giddy, full of a heady rightness."
 - c. "I saw the boy, the chair leg, the man fold and fall, his hands held up in begging fashion."
 - d. "It was as if he were praying, as if he were having thoughts he wanted to collect in that piece of cloth."
4. Which of the following excerpts from "The Shawl" contains an oxymoron?
 - a. "The passion ate away at her, and her feelings were unbearable."
 - b. "It came on suddenly, with the second blow—a frightful kind of joy."
 - c. "We survived off him as if he were a capricious and dangerous line of work."
 - d. "I had been practicing on a hay-stuffed bag, then on a padded board, toughening my fists, and I'd gotten so quick I flickered like fire."

(continued)

5. The theme best communicated through the ending of "The Shawl" is:
 - a. we are quick to overestimate children's wisdom.
 - b. by looking at a situation from more than one perspective, our impression of it can change significantly.
 - c. letting go of objects from our past can help absolve our guilt for things that have happened in the past.
 - d. we can become trapped by the stories that we tell ourselves and others, unless we find a way for those stories to change.
6. The words *ishkode waaboo* most likely refer to:
 - a. alcohol
 - b. berry juice
 - c. medicinal herbs
 - d. ceremonial tobacco
7. The use of point of view in "The Shawl" is designed primarily to:
 - a. represent the perspectives of more than one protagonist in the story
 - b. strengthen the unexpected ending to the story
 - c. tell more than one story simultaneously
 - d. indicate that events in the story are taking place during two different time periods
8. Which of the following quotations is the best example of foreshadowing?
 - a. "Now it's time to burn it, I said. Send it off to cloak her spirit. And he agreed."
 - b. "Even then, he knew that this broken place inside him would not be mended, except by some terrible means."
 - c. "If she could have thrown off that wronghearted love, she would have, but the thought of the other man, who lived across the lake, was with her always."
 - d. "Yet I'd do some damage, I was sure of it. I'd teach him not to mess with me. What I didn't foresee was how the fight itself would get right into me."
9. The point of view assumed by the narrator at the beginning of "The Shawl" is:
 - a. third person omniscient
 - b. third person limited omniscient
 - c. first person limited omniscient
 - d. first person omniscient

(continued)

10. There is more than one narrator in "The Shawl." The narrator changes in the second part of "The Shawl" to:
- a. third person omniscient
 - b. third person limited omniscient
 - c. first person limited omniscient
 - d. first person omniscient

Section 2 Assignment: Part 1

Focus on Fiction

Option 1: Garnet Raven, Before and After

Step 1:

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

In the “Characteristic” column, list six characteristics or qualities that contribute to an understanding of Garnet Raven’s character in *Keeper’n Me*. You may feel that outstanding physical features directly affect Garnet’s personality. If you can support this with a quotation, then one out of the five characteristics may be a physical characteristic.

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

- frustrated
- confused
- aware
- easygoing
- foolish
- grateful
- self-conscious
- wise

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

Example: Garnet Raven

Characteristic	Evidence
Careful listener	Keeper explains to Garnet how brave he is to return home (73).

Step 2:

Create a visual representation (drawing, computer illustration) of Garnet Raven during his stay with Lonnie’s family in Toronto, and once returning home to his biological family in White Dog.

Accompanying each illustration, write a well-crafted paragraph describing Garnet’s personality (100-200 words for each paragraph).

Step 3:

Now write a character analysis of Garnet Raven, on the basis of information in your table and your paragraph descriptions. Respond to the following questions in your analysis:

What do you believe are the strengths and weaknesses of Garnet’s personality?

What are the changes that Garnet is undergoing, or has undergone since arriving in White Dog? Supply an example from the novel that supports your answer. Consider the possibility of changes to Garnet's personality in terms of his actions, feelings, and motivations.

Are the characters of Garnet and/or Keeper in any way stereotypical? Explain your reasoning.

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

Note:

With your final assignment, don't forget to hand in your journal entries for this section!

Option 1 Evaluation Guidelines	Marks
Step 1 <ul style="list-style-type: none"> 6 Characteristics with supporting evidence 	6
Step 2 <ul style="list-style-type: none"> Visual Design Scoring Guide x 2 Paragraph Scoring Guide 	12 6
Step 3 <ul style="list-style-type: none"> Paragraph Scoring Guide 	12
Total Marks	/36

Option 2: Informal Letter from Garnet to Lonnie and His Family

Write an informal letter from Garnet to Lonnie and his family, or a journal entry intended only to be read by Garnet. The writing should be taking place within the first few months of Garnet's arrival in White Dog.

Include thoughts that reflect Garnet's internal state at the time of his writing: emotions and ideas about his family in White Dog, his new home, his insecurities and his personal realizations.

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

Option 2 Evaluation Guidelines	Marks
Paragraph Scoring Guide x 6	36
Total Marks	/36

Alternative presentation:

Instead of a letter or journal entry, make a video of yourself as Garnet, or make a sound recording, both of which are intended to be sent to Lonnie and his family. If you choose the alternative presentation of this material, include a written draft of what you intend to say to Lonnie and his family, along with your digital recording.

Evaluation Guidelines	Marks
Oral Communication Scoring Guide x 4	24
Paragraph Scoring Guide x 2	12
Total Marks	/36

Section 2 Assignment: Part 2

Journal Entries

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



Journal Entry 2.1:

Responding to Your Novel

First Impressions

Once you have begun reading *Keeper'n Me*, record your initial impressions of the novel in your journal. State your feelings, thoughts, reactions and questions about situations, ideas, actions, characters, setting, symbols, plot, theme, any other elements of the work which interest you or mean something to you.

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



Journal Entry 2.2:

Responding to “The Shawl”

After you’ve read “The Shawl,” respond to one or more of 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? Make a note of it. Record any unanswered questions you have about the story, or anything you still find confusing.

Diction: Diction is about choosing the best words to express what you want to communicate. What can you observe about Erdrich’s use of language and choice of words? What is the effect of her inclusion of actual Chippewa words?

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

Characters: In the second part of the story, after the boy fights his

father, the father asks him, “Did you know I had a sister once?”
What is the connection between the father of part two and the boy of part one?

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

Evaluation Guidelines	Marks
Your journal entries will be marked according to the Journal Entry Scoring Guide x 2 (included in the Scoring Guides and Checklists section of the Appendix.)	8
Total Marks	/8

Activity 1: Point of View Revisited

Each quoted passage is an example of one of the points of view below. Match the passage with the point of view it seems to exemplify. The activity is designed to help familiarize you with the various types of narration.

1. He paused for a long while, looking thoughtfully at the now-cool rocks in the sweat lodge. Everybody noticed that he looked older all of a sudden, and very tired (Jack Forbes, "The Cave").
 - a. First Person Observer
 - b. First Person Point of View
 - c. Limited Omniscient
 - d. Omniscient Point of View
 - e. Third Person Objective
2. Thinking of it now, Lena realized that it was funny how she had always thought of it as her mother's house rather than her father's house, though it had been his idea to paint the door a bright blue (Jeannette Armstrong, "Blue Against White").
 - a. First Person Observer
 - b. First Person Point of View
 - c. Limited Omniscient
 - d. Omniscient Point of View
 - e. Third Person Objective
3. "Spent lotta years out there lost and wanderin' around. Just like the boy. That's why I like him so much. Gotta lotta me in him and me, I got lotsa him too."

Extracted from *Keeper'n Me* by Richard Wagamese. Copyright (c) Richard Wagamese 1994.
Reprinted by permission of Doubleday Canada.

 - a. First Person Observer
 - b. First Person Point of View
 - c. Limited Omniscient
 - d. Omniscient Point of View
 - e. Third Person Objective
4. "The hills across the valley of the Ebro were long and white...The American and the girl with him sat at a table in the shade, outside the building."
 - a. First Person Observer
 - b. First Person Point of View
 - c. Limited Omniscient
 - d. Omniscient Point of View
 - e. Third Person Objective

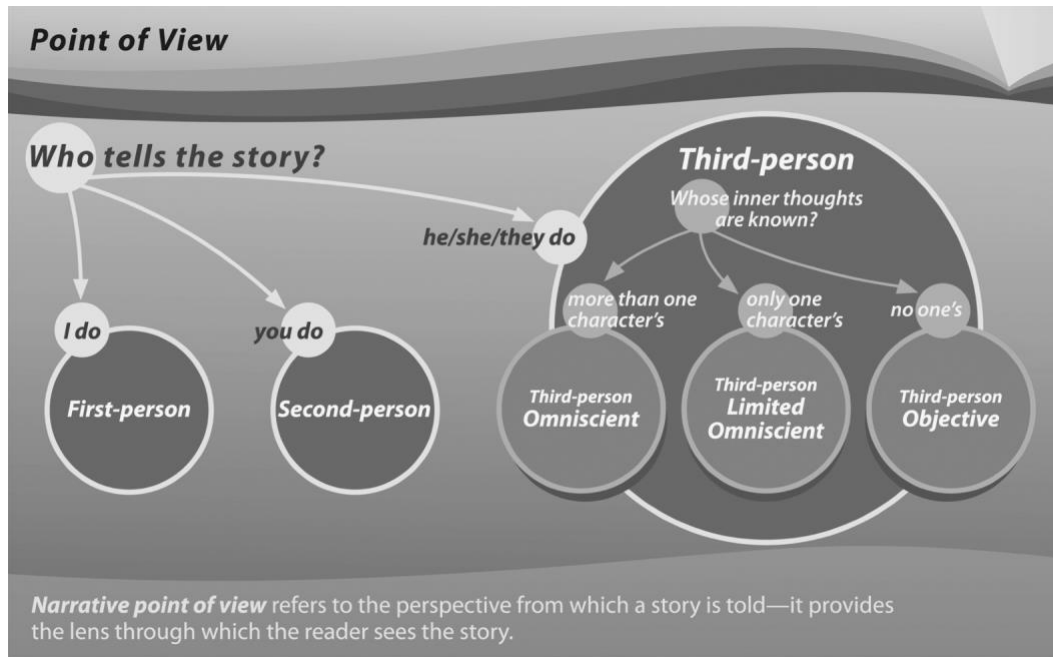
(continued)

5. "I'm used to it now having been back five years but that first day I wondered where the hell I was landing once we approached the reserve."

Extracted from *Keeper'n Me* by Richard Wagamese. Copyright (c) Richard Wagamese 1994.
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- a. First Person Observer
- b. First Person Point of View
- c. Limited Omniscient
- d. Omniscient Point of View
- e. Third Person Objective

Point of View



Activity 1: Setting in *Keeper'n Me*

Answer the following questions on *Keeper'n Me*.

1. How does the change in setting from Toronto to the White Dog Reserve impact changes in Garnet Raven's character?

[illegible]

(continued)

2. Find an example of Garnet's experiencing his surroundings on the White Dog Reserve through the use of one or more of his senses. Describe how Garnet is affected by the setting you have selected

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Activity 1: The Plot Diagram

By now 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, “Plot Diagram for *Keeper’n Me*,” to familiarize yourself once more with these terms as they relate to your novel.

English 12 Media CD > Module 4 > Plot Diagram for Keeper’n Me

Activity 1: Identifying Theme in Keeper'n Me

It is usually easier to identify events in a story and then extrapolate themes from them.



Listen to the following audio recording, “Healing Through Storytelling.”

English 12 Media CD > Module 4 > Healing Through Storytelling

One definition of healing is “to restore a person to spiritual wholeness.” “Spiritual” in this context relates to restoring balance within an individual as a whole person, including emotional balance, and by extension, mental equilibrium. On the basis of the commentary included in the media resource above, conduct the following exercises, which concern identifying a theme related to healing in *Keeper’n Me*.

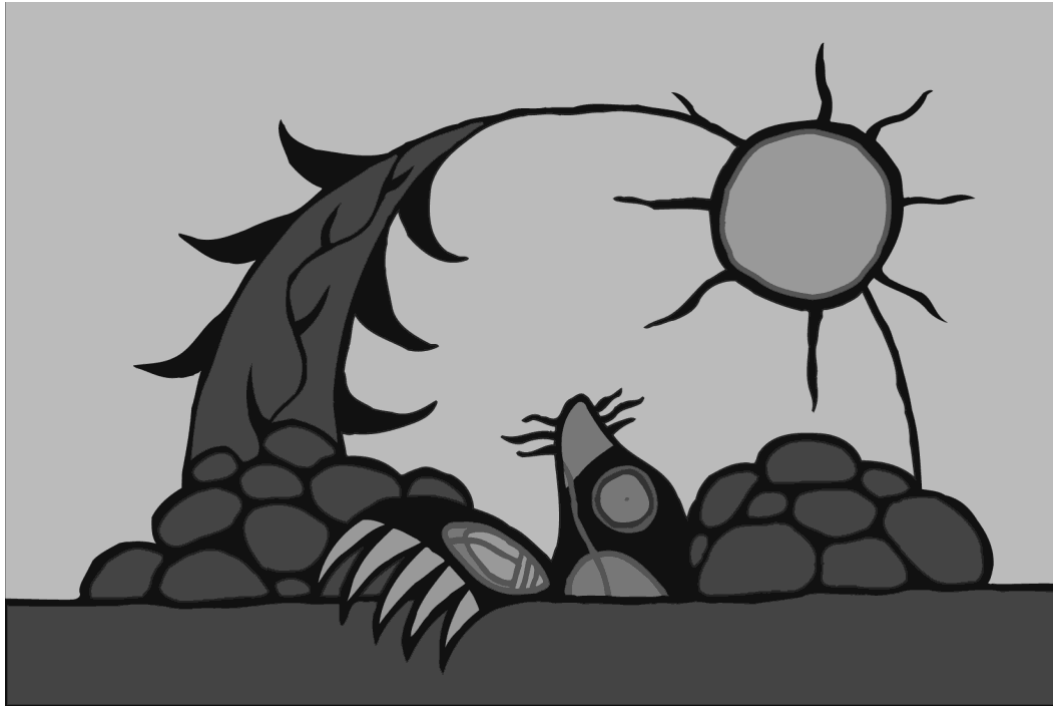
1. List at least three events included in your novel which include a healing element. Describe each event briefly.

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(continued)

- [illegible]

Activity 1:
Questions on “The Mole”



1. How does getting wise occur, on the basis of being in touch with Mother Earth?

(continued)

2. How is it that the mole's being in constant touch with his surroundings contributes to his being the most respected animal in the kingdom?

3. Explain, in terms of the Aboriginal world view, the significance of keeper's having been told the story of the mole as a child.

Activity 2: Symbolism in “The Feathers”

“...There is a terrestrial intelligence that lies beyond our human knowledge and grasping”

—Linda Hogan *Dwellings: A Spiritual History of the Living World*.
New York: W.W. Norton and Company. p.11.

Linda Hogan is a Chickasaw writer who grew up in Oklahoma and now lives in Colorado. She is the author of several books of poetry and her novel *Mean Spirit* was one of three finalists for a Pulitzer Prize. Her most recent works include a book of poetry, *The Book of Medicines*, the novel *Solar Storms*, about the degradation of James Bay, and a collection of non-fiction essays, *Dwellings: A Spiritual History of the Living World*, from which the following essay is taken. One of the main topics in her writing is the traditional indigenous view of, and relationship with, the land, animals, and plants.



In the *English 12 Source File*, read the essay “The Feathers,” by Linda Hogan and answer the following questions.

1. The phrase “less primitive than the rational present” is an example of:
 - a. irony
 - b. allusion
 - c. analogy
 - d. oxymoron
2. The climax of “The Feathers” occurs when:
 - a. the narrator awakens from a dream, speaking the words “Look up” out loud.
 - b. the narrator discovers her eagle feather on the floor, pointing to the umbilical cord.
 - c. the narrator’s daughter discovers that Vivian’s umbilical cord has disappeared.
 - d. the narrator inexplicably finds an eagle’s feather on the road in front of her house, immediately after seeing an eagle.
3. The theme of “The Feathers” is best encapsulated in the phrase:
 - a. “...Many of us have forgotten the mystery of nature and spirit.”
 - b. The “still place, [the] gap between worlds, spoken by the tribal knowings of thousands of years” is impossible to discover.”
 - c. We should abandon rational thinking in favour of “sacred reason, different from ordinary reason, that is linked to the force of nature.”
 - d. Since “the place of spirit, and mystery, we must remember, by its very nature does not wish to be known,” to attempt to interpret the symbols of nature is futile.

4. "The Feathers" is prefaced with a quotation by E.L. Grant Watson: "Our task it to enter the dream of Nature and interpret the symbols." How do feathers in Hogan's story act as a symbol in the "dream of Nature"?
 - a. The narrator's prayers for a feather were answered; a "dream of Nature" come true.
 - b. The power of feathers is "...perhaps in its dream of sky, currents of air, and the silence of its creation."
 - c. The narrator understands that the "dream of Nature" is always present in this life as "another force at work, deeper than physics..."
 - d. The narrator entered the "dream of Nature" while asleep, dreaming of the ceiling of a temple "engraved with gold designs of leaves and branches."
5. Hogan talks about "sacred reason...a way of thought...less primitive than the rational present." How, according to the author, is sacred reason different from ordinary reason?
 - a. Sacred reason is an example of "simple powers, strange and real."
 - b. Sacred reason is different from ordinary reason because it is "deeper than physics..."
 - c. Sacred reason is "different from ordinary reason..." because it "...is linked to the force of nature."
 - d. For the narrator, sacred reason is a part of her traditional Aboriginal world view, and is not part of a non-Aboriginal "world of different knowing."

Activity 1: Style in “A Mountain Legend”



Read the Jordan Wheeler short story “A Mountain Legend,” located in the *English 12 Source File*. Then answer the following questions.

1. How and when does the point of view in the story change?

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2. What is significant about the change in point of view?

[illegible]

(continued)

3. What is McNabb's role or function in the story?

4. Cite an example of figurative language used in the story. What added dimension does the figurative language contribute to the story?

(continued)

5. Identify and explain the added meaning of one symbol or symbolic action in the story.

6. Explain how the plot of "A Mountain Legend" contributes to its stylistic complexity.

7. Describe Muskawashee's relationship to Jason.

(continued)

8. Identify a theme in “A Mountain Legend”.

Section 3 Assignment: Part 1

Biography and Identity

Step A: Interview Questions

1. Research biographical information on Richard Wagamese, the author of *Keeper'n Me*.
2. Make up a list of four biographical questions you would like to ask him. Think about the experiences and attitudes of the characters in the novel, compared with what you have learned about Wagamese. Pretend that you would ask the questions in a face-to-face interview. Remember, though, that writers have as much right to privacy as anyone else. They would be under no obligation to answer any of your personal questions. (8 marks)
3. In paragraph format, describe what you think are the factors that contribute to conducting a successful interview with a well recognized public figure. How is interviewing someone in person different from writing about them in the third person? (6 marks)
4. In paragraph format, explain in your own words why you can't assume that what you read in a short story or novel is based on the writer's real life. (6 marks)

Step B: Your Identity

Now answer some questions about your own identity. Respond to a minimum of five out of the ten questions provided below. (10 marks)

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

Remember, there are no right or wrong answers.

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

Evaluation Guidelines	Marks
Step A #2: Four questions <ul style="list-style-type: none"> • 6 Characteristics with supporting evidence 	8
Step A #3: What makes a successful interview? <ul style="list-style-type: none"> • Short Answer Scoring Guide x 1 	6
Step A #4: Biography vs. fiction <ul style="list-style-type: none"> • Short Answer Scoring Guide x 1 	6
Step B #4: Biography vs. fiction <ul style="list-style-type: none"> • 2 marks per question 	10
Total Marks	/30

Section 3 Assignment: Part 2

Stating Your Opinion

You have now read through all but two of the short stories for this module, included in the *English 12 Source File*. For each story that you've read, you have been asked questions related to the elements of fiction that have been introduced in each lesson.

For this section assignment, you will present a book review or editorial review for "Blue Against White" by Jeannette Armstrong (or for another one of the stories that you've read) or you will write an essay on "South by Southwest" by Sherman Alexie.

Instructions: Complete one of the three options for this assignment:

- Option 1: Story Review
- Option 2: Editorial
- Option 3: Sherman Alexie's "South by Southwest"

Option 1: Story Review

Jeannette Armstrong was born in 1948 on Penticton Indian Reserve in British Columbia and was educated first in the traditional way by her elders. She is a fluent speaker of the Okanagan language. She holds a Bachelor of Fine Arts degree from the University of Victoria and is the Director of the En'owkin International School of Writing in Penticton, Canada's only creative writing program designed for Aboriginal students.

She is an artist and activist and her publications include the novel *Slash*, written to give the Native perspective on the North American Indian protest movement of the sixties to the eighties, two children's books, and a collection of poems, *Breath Tracks*.



About the Review

A review is a written evaluation of printed material, a movie, music, a public presentation, etc. Two examples of book reviews are included in your *English 12 Source File*: "Complex family mystery has its roots deep in Africa," and "Substance triumphs over style in mystery-writing."

Alternative Presentation:

You may also wish to record your review as a video segment, or as a radio clip.

If you choose the alternative presentation of this material, include a written draft of your story review with your digital recording.

Option 1 Evaluation Guidelines	Marks
Multi-Paragraph Scoring Guide x 4 to mark your personal or narrative composition	24
Total Marks	/24

Option 2: Editorial

Write a two to three hundred word editorial on one of the subjects listed below. Refer to *Keeper'n Me* for examples of how whatever subject chosen has impacted the people of White Dog over time, and generalize these experiences to other Aboriginal communities as well. Possible topics include:

- Aboriginal land claims issues. You may wish to explore how successful resolutions have compared with negotiations that have included significant conflict, and suggest a plan to resolve unnecessary confrontation.
- Residential schooling. Comment on the impact of residential schooling on Aboriginal peoples, the acknowledgement of past abuses by the Anglican Church of Canada and the United Church of Canada, and the agreements reached between the churches and the federal government for compensation. You may also wish to comment on initiatives to introduce Aboriginal content into “mainstream” instruction, and/or the creation of Aboriginal schools.
- The way of the Midewewin (guardians) taught by Keeper, compared with the more militant approach used by members of AIM (American Indian Movement), as a form of political activism and resistance.
- The use of colloquial language in *Keeper'n Me* and other fictional writing.
- Another topic of your choice, approved by your teacher.

Alternative Presentation:

You may wish to present your editorial as a radio or video clip.

About the Editorial

Editorials are a form of commentary in which the author presents an opinion on a contemporary issue.

Editorials are generally modified to fit the format in which they are to be published, and are therefore frequently edited themselves into a compact, maximum two or three paragraph statement of issue-related ideas. The concluding format includes the author's name, and the city of the author. The audience of the editorial is the readership of the newspaper, journal, or online resource in which it is found. The language and voice of the editorial writer may include criticism, humour, insight, compliments, or anger and frustration, depending on the author's personal views on the subject. The editorial is written to gain sympathy and agreement on a subject, and to point out where others may have been misled. If you choose the alternative presentation of this material, include a draft of what you intend to say, along with your digital recording.

Option 2 Evaluation Guidelines	Marks
Editorial Scoring Guide x 4	24
Total Marks	/24

Option 3: Sherman Alexie's "South by Southwest"

Instructions: Read through all of the steps that follow before you begin to work on them.

Step 1: Read through Sherman Alexie's "South by Southwest," noting any outstanding details that you would like to revisit later on a second reading, on the basis of the essay topics listed in the next step.

Step 2: Select one of the two topics for your essay:

Topic 1: What lesson is communicated in "South by Southwest"? Include reference to specific events in the story that provide evidence for the lesson you have identified.

Topic 2: What are the key elements in "South by Southwest" that make it a unique example of Aboriginal fiction?

Step 3: Generate notes, or provide a writer's web, making associations between your selected essay topic and "South by Southwest."

Step 4: Re-read "South by Southwest," and find passages that you can use to support the topic statement that you have chosen to write on.

Step 5: You will be composing a multi-paragraph essay based on the previously chosen essay topic. Consult the outline structure included below to help generate ideas, and use it as the basis for your essay.

1.0 Introductory Paragraph:

Topic 1: State the lesson that is communicated in "South by Southwest." In general terms, describe the evidence found in the story that supports your claim.

Topic 2: In general terms, describe the key elements in “South by Southwest” that you have identified which make it a unique example of Aboriginal fiction.

2.0 Main Body of Your Essay:

Topic 1: Use examples from “South by Southwest” to demonstrate the lesson in the story that you have identified. Write a paragraph for each example.

Topic 2: Use examples from “South by Southwest” to demonstrate how it relates to Aboriginal fiction as it has been identified in the module. Write a paragraph for each example.

3.0 Conclusion:

Revisit your topic sentence, and on the basis of the examples that you have provided, summarize what has been demonstrated in your essay. In more general terms, also include a statement of what you perceive to be the strengths and weaknesses of “South by Southwest” as a work of fiction.

Evaluation Guidelines	Marks
Multi-Paragraph Scoring Guide x 4 to mark your personal or narrative composition	24
Total Marks	/24

Section 3 Assignment: Part 3

Oral Presentation

Step 1: Reading

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

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

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

Before conducting your reading for your teacher, practice it in front of a mirror, with a friend or a family member. Ask for constructive feedback, and revise your delivery accordingly.

Step 2: Rationale

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

Evaluation Guidelines	Marks
Step 1: Reading <ul style="list-style-type: none">Oral Presentation Scoring Guide x 3	12
Step 2: Rationale <ul style="list-style-type: none">Paragraph Scoring Guide x 2	12
Total Marks	/24

Section 3 Assignment: Part 4

Journal Entries

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



Read the story, “The Cave” by Jack D. Forbes in the *English 12 Source File*. Jack Forbes has been a leading writer and scholar in the field of Native American studies for over forty years. He is chair of the Native American Studies Department at the University of California, Davis. With Powhatan-Renape, Delaware-Lenape, and other tribes represented in his ancestry, he is working to preserve the Lenape language, in which he writes poetry. Forbes’ published writings include twelve books, more than twenty short books and monographs, hundreds of scholarly and popular articles, and numerous short stories and poems. His first book, *Apache, Navaho and Spaniard*, remains in print after thirty-two years.



Journal Entry 3.1: Setting in “The Cave”

In your journal entry, consider making reference to one or more of the following elements of setting in “The Cave”:

- the connection between the runner and the wind. How do the two interact? How does the wind help the runner?
- the runner’s connection to the earth. How is this connection shown? What does the runner do instinctively?
- the role of water in the story. Notice how the protagonist is led to it and what he does when he finds it. How is this meaningful or significant?
- the change in narrative point of view in the story. What is the effect of this shift?
- the symbolism of the cave.

Note:

Nezahualcoyotl, known as the poet/architect King, ruled Texcoco, in the Valley of Mexico, between 1413-1473. The library of Texcoco was said to contain thousands of books of religious, poetic/artistic, medical, and historic information as well as accounts of yearly, monthly, and daily events in the lives of the Aztec people and surrounding cultures.



Journal Entry 3.2: Engaging with Character








Write a personal response on one or more characters whom you have encountered at this point in the module; they may be from the short stories or *Keeper'n Me*, and if you have read ahead and would like to comment on characters from the remaining short stories, you may do so as well.

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.

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






PARAGRAPH SCORING GUIDE

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

MULTI-PARAGRAPH SCORING GUIDE

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






JOURNAL SCORING GUIDE

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








NONSENSE POEM SCORING GUIDE

	General	Sound Patterns
4 – GOOD! <p>Your nonsense poem is entertaining! Your assignment also makes excellent use of a variety of sound devices, and correctly identifies them in your poem.</p>	<ul style="list-style-type: none"> <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 	<ul style="list-style-type: none"> <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! <p>Your nonsense poem is solid. Your assignment also makes use of some sound devices, and correctly identifies them in your poem.</p>	<ul style="list-style-type: none"> <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 	<ul style="list-style-type: none"> <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 <p>Your nonsense poem is minimally developed, and does not adequately demonstrate enough sound patterns.</p>	<ul style="list-style-type: none"> <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 	<ul style="list-style-type: none"> <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 <p>Your nonsense poem assignment is inaccurate and incomplete.</p>	<ul style="list-style-type: none"> <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 	<ul style="list-style-type: none"> <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	<ul style="list-style-type: none"> <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  Participation is weak.	<input type="checkbox"/> Has not participated enough to evaluate	

RESEARCH WRITING RUBRIC — FORM






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

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RESEARCH WRITING RUBRIC — CONTENT

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






PROSE POEM SCORING GUIDE

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

LYRIC POEM SCORING GUIDE

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

FREE VERSE POEM SCORING GUIDE

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

MULTI-PARAGRAPH SCORING GUIDE FOR POETRY COMPARISON: CONTENT

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

MULTI-PARAGRAPH SCORING GUIDE FOR POETRY COMPARISON: WRITTEN EXPRESSION

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

Business Letter Scoring Guide

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

Visual Design Scoring Guide

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