

# English 12

## Module 5 Blackline Masters

This blackline master package, which includes all section assignments, as well as selected worksheets, activities, and other materials for teachers to make their own overhead transparencies or photocopies, is designed to accompany Open School BC's **English 12** course. BC teachers, instructional designers, graphic artists, and multimedia experts developed the course and blackline masters.

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

### Resources:

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

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Activity 1:  
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?

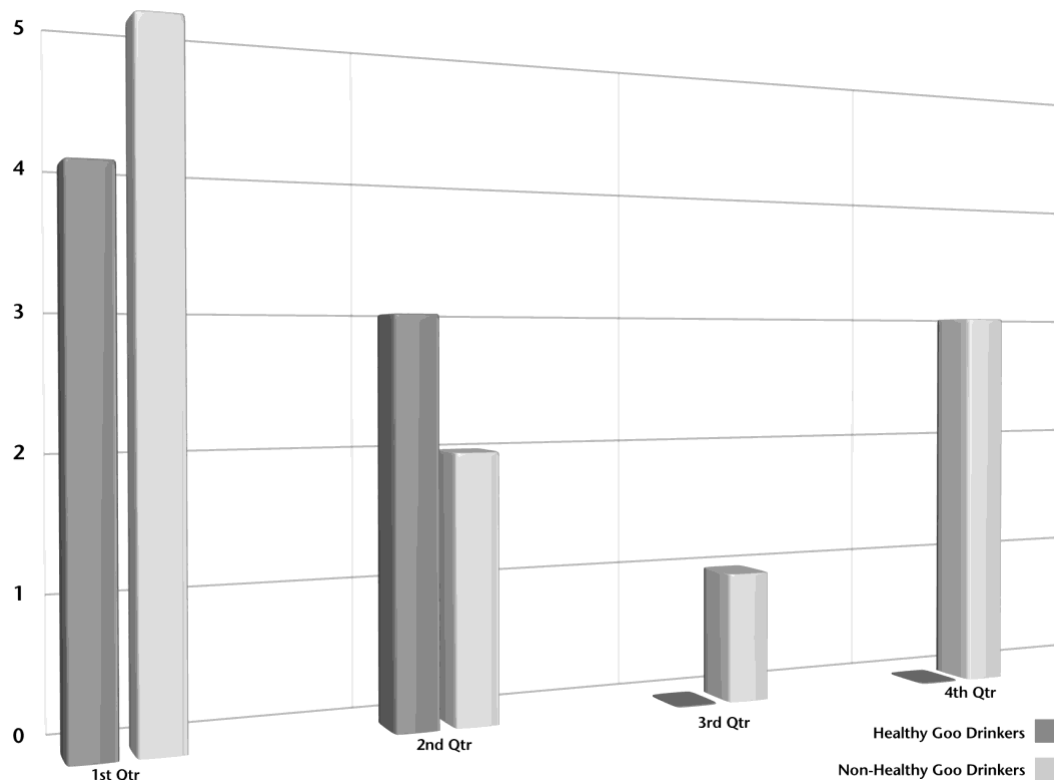
### Summary

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?

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

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3. What's the difference?

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

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

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

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7. What kind of study was this?

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8. What can you conclude from this study?

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#### 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<br>(46.0%) | 874<br>(49.3%) | 905<br>(47.7%) | 1092<br>(47.1%) | 928 (47.0%)     |
| Girls   | 923<br>(54.0%) | 898<br>(50.7%) | 992<br>(52.3%) | 1228<br>(52.9%) | 1045<br>(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

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

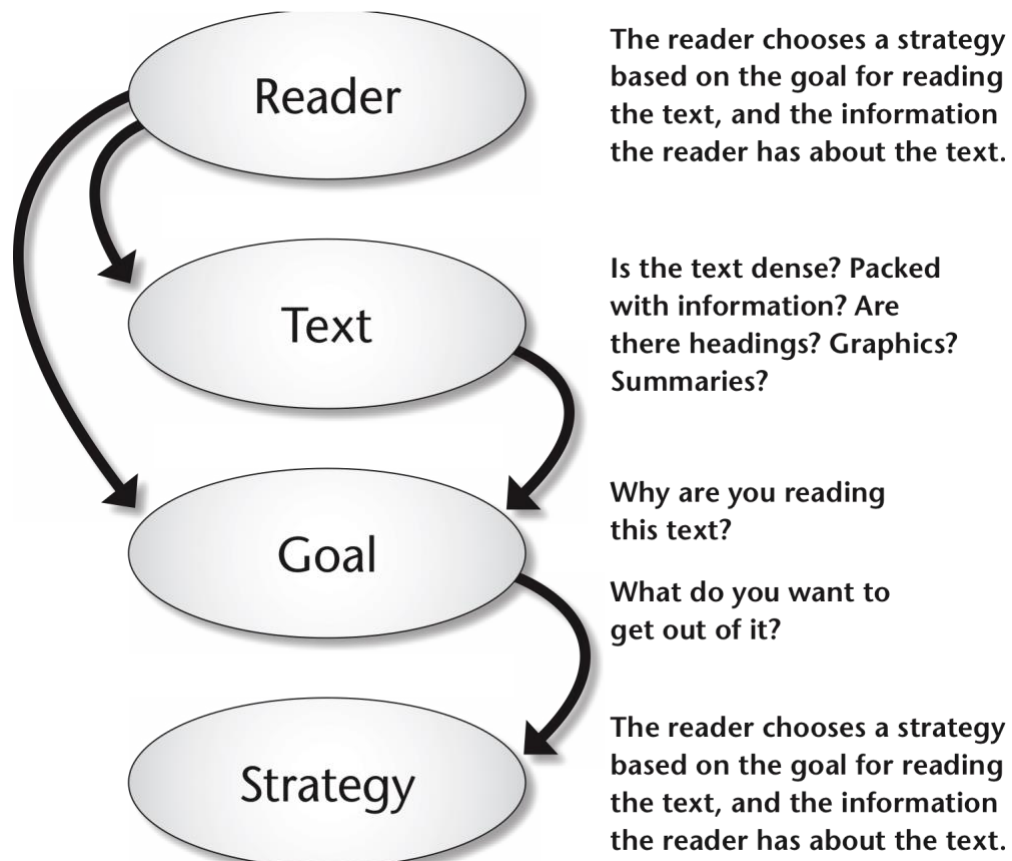
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3. Who uses the computer most in their free time?
- a. Grade Seven boys
  - b. Grade Ten boys
  - c. Grade Eight girls
  - d. Grade Nine girls
- \_\_\_\_\_
4. By how many percentage points did the number of students considered physically active increase 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

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

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

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

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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

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## 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:

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## 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:  
Matching Terms

Match the definitions in Column A to the term in Column B.

|       | Column A  | Column B   |
|-------|---|--|
| _____ | 1. the overall effect the poem has on your ear when you hear it     | A. aural<br>B. couplet<br>C. end-rhyme<br>D. metre<br>E. rhythm<br>F. rhyme scheme |
| _____ | 2. pattern of rhymed words at the end of the lines of poem          |  |
| _____ | 3. sense of movement, or music in a poem                            |  |
| _____ | 4. number of beats in rhymed pairs of lines, which helps unify them |  |
| _____ | 5. a pair of lines self-contained in meaning, often end-rhymed      |  |
| _____ | 6. when the final syllables of lines of verse rhyme                 |  |

Activity 2:  
Questions on S.W.I.M.



Listen to “S.W.I.M.” again. Notice how cacophony contributes to feeling unsettled in this poem.

*English 12 Media CD > Module 5 > S.W.I.M.*

1. Write out a line that you hear in “S.W.I.M.” that sounds like cacophony. Don’t worry about creating line breaks. Just write out the phrase you hear in one line.

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2. What are two reasons a poet might want to include “bad sounds,” or cacophony in a poem?

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Activity 3:  
Listening for Tone in “Ruffy Heating Up”



Listen to “Ruffy Heating Up” on the *English 12 Media CD*, and answer the following questions

*English 12 Media CD > Module 5 > Ruffy Heating Up.*

1. Describe the tone in “Ruffy Heating Up.”

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2. What does the sound of the delivery in the poem suggest to you in terms of tone?

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(continued)

3. What word choices influence and impact the tone of the reading?

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## How to Swallow a Poem

Throughout the course, we'll be introducing you to nine different steps you can take to "swallow" a poem. Swallowing a poem takes a different perspective than *analyzing* a poem. When you analyze a poem, you divide it into parts and look at the parts right away. When you swallow a poem, you take in the whole, and begin with your own experience.

In this lesson, we'll start with the first three steps. Take a look at your handout.

## How to Swallow a Poem

To swallow a poem, try following these steps:

Listen to the poem. Read the poem once, out loud.

1. Write down your first impressions. What thoughts or images come to mind? What words or phrases stand out? Do you make any word associations—do other words come to mind that aren't in the poem? Do you feel connected to the poem? If yes, what is the connection about? If no, where is the disconnect for you?
2. Focus on the mood that you feel in the poem. (Look up words for mood—do any of these seem to fit as you read the poem?) Write down the mood words that fit for you.
3. Look up any words you need to define, and write the definitions here.
4. Read the poem again, out loud.
5. Look at the structure of the poem. What do you notice about its shape? How would you describe its shape, the line breaks, the length of lines, the length of stanzas? Is this a structure you recognize? What do you think the structure says about this poem?
6. What are the images in this poem? Write these down, and note your thoughts about them. Are there any symbols? In other words, are there any objects or animals that the poet seems to be translating the qualities from to something else? Note any objects or images that have conventional significance.

Is there a picture the poet is trying to create?

7. Does the title of the poem add any meaning to it? What is the relationship between the content of the poem and title? Is there anything to "read between the lines"?

(continued)

8. What is the sum of the thoughts, feelings, and substance in this poem?  
What is the poet saying?

9. Read the poem again, and enjoy.

The first step in the handout is to read the poem once, out loud. This is a good first step if you're on your own. But it's nice to be able to focus on listening when you first experience a poem. Try having someone read you the poem.

Activity 1:  
Sensory Tour

Indicate with a check mark which of the senses in the left-hand column is present in the poems listed from *The New Canon*.

|                      | "Red Pepper" by<br>Sue Sinclair<br>(page 293) | "Witness" by<br>Laura Lush<br>(page 93) | "If Clouds Were<br>Bouffant<br>Hairdos" by<br>Carla Hartsfield<br>(page 53) | "Lorne, Nova<br>Scotia" by<br>Geoffrey Cook<br>(page 166) |
|----------------------|---|---|---|---|
| Visual               |   |   |   |   |
| Tactile              |   |   |   |   |
| Aural                |   |   |   |   |
| Olfactory<br>(scent) |   |   |   |   |
| Gustatory<br>(taste) |   |   |   |   |

## Activity 2: Warming Up

Before you speak a poem, try some warm-up activities that work on varying your voice. Jot down possible responses while conducting this activity, or complete Journal Entry 1.8: Reflections on Warming Up immediately afterwards in order to remember your impressions.

Select a poem from your anthology.

1. Take a big breath, and try reading as much of your poem as possible in a single note—using the same vocal pitch for the whole reading. Remain on that same note for the whole breath. When that breath is finished, take another breath and continue reading in a different note—higher or lower—until that breath is finished.

What difference does varying the pitch have on you? Is it an emotional difference? Is it a physical one? Or both?

2. Try reading the poem in a see-saw voice, up and down. Do you feel your voice working against a natural rhythm in the words? Try varying the rhythm by reading two words up and three words down, or some other pattern. You are practicing the range of your voice here, not trying to read the poem with any sort of meaning!

What did you notice when you varied the rhythm? How did it effect the tone, or mood of the poem?

### Activity 3: Which Pitch?

Changes in rate, volume, pitch, and the use of pauses help convey emotions and meaning in poetry.



Listen to the following poetry recitations on the *English 12 Media CD*.  
Then compare the two readings using the table below.

*English 12 Media CD > Module 5 > Spring . . . Come Late*

*English 12 Media CD > Module 5 > Ever After*

|   | "Spring . . . Come Late" by<br>Andreae Prozesky | "Ever After" by El Jones |
|---|---|--------------------------|
| rate:<br><br>Does the speaker<br>speed up the reading<br>at any point? Or<br>does the reading<br>stay mostly at a<br>steady pace? What's<br>the effect? |   |                          |
| pitch:<br><br>Does the reader vary<br>the pitch<br>dramatically, or<br>subtly? What's the<br>effect?  |   |                          |
| volume:<br><br>Moderate or loud?<br>Big changes or little<br>change? What's the<br>effect of volume use<br>in the poem?                                 |   |                          |

|   | "Spring . . . Come Late" by<br>Andreae Prozesky | "Ever After" by El Jones |
|---|---|--------------------------|
| <p>pauses:</p> <p>Used for dramatic effect? Or just natural pauses in speaking?</p> |   |                          |



Activity 1:  
Writing Sound Patterns

Complete each of the following lines of poetry by continuing the sound pattern that is present in the line.

1. Alliteration

Nary a nettle . . .

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2. Consonance

The still-warm bread that you brought . . .

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3. Assonance

Fairies of the air and hares . . .

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## Activity 2: Identifying Sound Patterns

This activity will reinforce your familiarity with sound devices.

Identify sound patterns in the following selections from poems. For each question, select the best answer.

1. "You throw it all in. It heats up. It boils. Things are moving around. Bubbling, spinning, turning to mush." ("Metamorphic" 0:25–0:29.)
  - a. near rhyme
  - b. assonance
  - c. consonance
  - d. rhythm for emphasis
2. "I would press these bones into their palms and say, 'Take these, these are alms.'" ("The Bones," 1:26–1:32.)
  - a. consonance
  - b. assonance
  - c. near rhyme
  - d. perfect rhyme
3. "The newspaper on the pale green couch made a perfect stencil." ("Metamorphic" 2:49–2:53.)
  - a. rhythm
  - b. alliteration
  - c. perfect rhyme
  - d. assonance
4. "Their status is set to too busy looking too hot for Firefox inside the plastic box where Youtube could have stopped dropped dead and rolled over the top by now if only you chose to." (From "S.W.I.M.," 0:14–0:22.)
  - a. rhythm for emphasis
  - b. repetition
  - c. internal rhyme
  - d. all of the above

(continued)

5. "Bent over from the passion of emotion. Bent over from the passion of love. And I would say, "Wait. Wait. This is warmth." ("The Bones," 2:02–2:13.)
- a. internal rhyme
  - b. assonance
  - c. repetition
  - d. rhythm for emphasis

## Hair Scare!

(after Dr. Seuss)

I've **looked over** here,  
And I've **looked over** there—  
There's nothing, I fear,  
That can tie up my hair!

My hair that's grown wild,  
Wilder than Groots!  
And every small child  
Knows that **Groots** in their **suits**

Take hair by the **roots**  
And knot it up tighter!  
You'll never get **loose**  
unless you're a fighter.

Surrounded by Groots,  
Their hands at the ready—  
I stood in the zoots,  
Completely unsteady—

until a small creature  
help up a device,  
that had, as a feature,  
a newbeullervice.

"Take this," said the seller,  
salesman of stranglestrands—  
kindly old dweller  
of the Downyhead lands.

Then quickly I tied up  
a tight ponytail.  
Now those Groots and their pup  
reach to no avail!

The **newbeullervice**  
holds **all** my strands **slick**—  
and the **purchase price**  
does **not** make me **sick**.

I thanked the old seller  
Of Downyhead lands—  
Who left for Zooeller  
Once we shook hands.

**repetition:** A specific word or phrase is repeated for emphasis of an idea or image.

**internal rhyme:** Words using the same sound within a line make an internal rhyme. It's important to note that the *sound* of the word is what must be exact: not the spelling!

**near rhyme:** (by roots/loose) Even though the end consonant sound is not the same, the vowel sound in "roots" and "loose" is. This is called a near rhyme.

**perfect rhyme:** When the end sound is exactly the same, this is a perfect rhyme. Dr. Seuss was a master of the clear, consistent and *persistent* perfect rhyme scheme. Sometimes his imaginary creatures, lands and things were actually inspired by the need for a perfect rhyme!

a  
b  
a  
b

**rhythm:** Most of the lines in this nonsense poem follow a regular pattern of beats: mostly two stressed syllables per line. The pattern of beats in a poem is referred to as metre, which you'll learn more about in Section 2. This sound pattern suggests a quick movement, and inspires the reader to read the poem more quickly. The quick pace helps create a light and cheerful mood. The placement of stressed syllables also serves to emphasize words for meaning: "does **not** make me **sick**," for example.

## Section 1 Assignment: Part 1

### Oral Interpretation

Reading isn't just a passive activity. When we read, we interpret a text with our voice, by where we place emphasis, where we pause, and through other vocal cues.

#### Instruction

Select a poem from the anthology, and read it out loud. Be sure to use strategies for speaking poems that you learned in this lesson.

#### Practice

It will help you to rehearse your reading in front of someone as practice. Incorporate your helper's feedback and practice your reading again. Ask your listener a few questions to get the feedback you need:

- Did I speak clearly? (If no, pay attention to how you articulate the words.)
- Did I speak too quickly, or slowly? (People more often read too quickly. Make sure you are reading slowly enough, and this will help your audience understand and appreciate the poem.)
- Did you understand the feeling(s) or images communicated in the poem? (If no, think about how you might vary your voice or change emphasis as you read to help convey the feeling in the poem. Think also about how emphasis might make critical words related to imagery stand out, to help your audience pay attention to the images.)

*Tips:* Try writing out your poem, including notes to yourself about where to pause, where to increase volume or pitch, etc. Read from this annotated version if it helps you to have reading strategy reminders.

Be sure to check out "Reading Poetry Out Loud" as you prepare your oral interpretation. You will find good suggestions for varying your voice for expression, and other tips.

#### Guidelines

- Your chosen poem should be a minimum of ten lines.
- If you choose not to read the entire selection find an appropriate natural break in the poem.
- You may choose to add music to your presentation, or visuals. If you do, they must reinforce or illuminate the meaning in the poem, and compliment the tone.
- At the end of your presentation, tell why you chose the poem that you did. Briefly explain the choices you made as you prepared your reading. How did you decide to use a certain tone, or vary your pitch, rate, or volume? How do your choices interpret the poem? How do they help communicate the poem?

#### Method

You can choose to film or record your oral interpretation. Submit your recording to your instructor. If you do not have the equipment to record your reading, arrange with your instructor to read your poem, either in person, with an online synchronous communication tool, or over the phone at a pre-determined time.

Note: If you will not be recording your reading in advance, you will need to coordinate a time with your teacher to deliver your oral interpretation.

Remember to relax, breathe, and enjoy!

| Evaluation Guidelines  | Marks      |
|--|------------|
| Oral Communication Scoring Guide for Oral Interpretation X 6 | 36         |
| <b>Total Marks</b>   | <b>/36</b> |

## Section 1 Assignment: Part 2

### Sounds Like Nonsense

Write a simple rhyming poem in the style of Dr. Seuss. Read writing samples from Dr. Seuss books (if available—there are usually lots in public libraries!) If you can't find them, you can look to the sample Seuss-style poem from "Anatomy of a Nonsense Poem" in this lesson.

- Your poem should be a minimum of 10 lines.
- Identify five sound patterns that are present in the poem. Use the terminology you've learned in the lesson.
- At least two of the sound patterns must be different than the ones demonstrated in the "Anatomy of a Nonsense Poem."
- Provide definitions for these terms, and indicate where the terms are used in your poem, just as the example did in your lesson content.

| Evaluation Guidelines  | Marks |
|--|-------|
| Minimum of ten lines   | 5     |
| <ul style="list-style-type: none"><li>• Five sound patterns are present and are identified in the poem (two of the sound patterns are different from lesson examples).</li><li>• Definitions of sound patterns are provided.</li></ul> | 5     |
| Content of nonsense poem meets criteria found in the "Nonsense Poem Scoring Guide." <ul style="list-style-type: none"><li>• Nonsense Poem Scoring Guide X 5</li></ul>  | 20    |
| Total Marks  | /30   |

## Section 1 Assignment: Part 3

### 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 entry 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 entries 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 as you work through the table of contents in each section. If you need to review how to use journals, please see WebCT Tutorials located on the Home Page.

Once they have all been completed, submit all your journal entries for this section for evaluation for a maximum total of 12 marks. Your teacher will select your three best journal entries for grading.

#### **How Will My Journal Entries Be Evaluated?**

You will submit your journal entries 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.

Your teacher will mark your journal entries based on the Journal Scoring Guide. Each journal entry is worth 4 marks.

| Evaluation Guidelines  | Marks      |
|--|------------|
| Your journal entries will be marked according to the Journal Scoring Guide x 3 | 12         |
| <b>Total Marks</b>   | <b>/12</b> |

### A note about journal submissions in Module 5:

- In Section 1, you will submit all nine journal entries in the section. Your three best entries will be evaluated by your teacher.
- In Section 2, you will submit all five journal entries in the section. Your three best entries will be evaluated by your teacher.
- In Section 3, you will submit both journal entries in the section, and both will be evaluated by your teacher.



### Journal Entry 1.1: Expectations

What are your initial impressions of “All Week” and “S.W.I.M.”? Is this what you expected to hear when being told to listen to poetry? Do these poems fit with your ideas about poetry?



### Journal Entry 1.2: Noting What You Hear

On your *English 12 Media CD*, compare the readings of “Heating Up” by Nathaniel Larochette and “The Battleground” by Sandra Dunn.

*English 12 Media CD > Module 5 > Heating Up*

*English 12 Media CD > Module 5 > The Battleground*

Make notes as you listen to each poem for the first time. For both poems:

- Write down or draw the pictures that come to mind as you listen to the poem.
- Jot down any words that stick out for you, or other words that come to mind as you listen, even if they’re not in the poem.
- What feelings does the poem evoke?
- What words or phrases stand out? Is the poet emphasizing these as he or she reads the poem? How? Do the poets pause before or after? Speak louder? More quietly?

Then, decide whether the reading is effective. Consider the following:

- Is the emphasis the speaker makes, or the way he or she uses her voice, suitable to the poem?
- Did you notice any patterns in the sounds?



- Was there repetition in the poem? If so, what effect did it have on you?
- Did the reading bring out the “music” of the poem?
- Was there a rhythmic quality to the words?
- Did the reader use his or her breath in a way that suited the poem?

Make as many notes as you need to address these questions. You will likely have a half to one full page of notes for each poem.



### **Journal Entry 1.3:**

## **Reading Silently, Reading Aloud**

*Part 1:* Choose a poem, or excerpt from a poem, and read it silently to yourself. Now have someone else read it out loud to you. What’s different when someone reads the poem to you? What do you pay attention to when you’re listening to the poem?

*Part 2:* Look at your notes from *Journal Entry 1.2: Noting What You Hear*. What stood out for you most when you were attentively listening to the poems? What did you make notes about the most: specific words, feelings, or the reader’s use of his or her voice? What do you think this says about your focus when you’re listening to poetry?

If you’re the kind of listener who focuses on specific words, you might try listening for the reader’s use of voice to broaden how much you experience when listening to a poem, and vice-versa.



### **Journal Entry 1.4:**

## **Listening for Mood**

Music, like poetry, creates a mood with sound. We can learn about how a poem’s sounds affect the mood of the listener by examining how music does the same. We’re more familiar with talking about the sounds in music, so let that be your guide when you wish to describe the mood in a poem.

#### **Instructions**

Match a poem with a piece of music of your choosing. You may select any poem you like from your anthology, or if you have a favourite poem, you may use that.

In your journal, write about how the same feeling is shared, as you compare the works. Make sure you include the poem title and poet’s name, as well as the title and artist of the music selection.



## Journal Entry 1.5: Sensual Reading



Read the following three poems from the anthology, *The New Canon* out loud.

- “Witness” by Laura Lush (page 93)
- “If Clouds Were Bouffant Hairdos” by Carla Hartsfield (page 53)
- “Lorne, Nova Scotia” by Geoffrey Cook (page 166)

Pay close attention to the sensual experience of the reading. Is there one poem that is more sensually rich and/or enjoyable to read out loud than the others?

Can you identify phrases or sounds in any the poems may have made them more enjoyable to read aloud?

In your journal response, mention what portions of the poems in particular got your vote, and were good to read out loud. What images or sound devices in those parts were effective? Why? Think about the effect on your ear, as well as any other sensory effect in these parts.



## Journal Entry 1.6: Your Own Oral Interpretation

Re-read the poem that was read to you in Journal Entry 1.3, this time aloud, to yourself. Consider responding to the following prompts:

- Does anything change, compared with when you first read this poem to yourself silently?
- Was there a change in tone?
- What do you pay attention to when you are reading out loud?
- Is there anything different in your reading, compared with when a friend or family member read this poem to you?
- Did you make different decisions about how to read?
- Do you emphasize words differently than when you hear them, paying careful attention to word choice?
- Do you read the poem more quickly or slowly than when it was read to you? What affects your decisions for how to read this poem aloud?



## Journal Entry 1.7: Memorizing Poetry

Time yourself to see how long it takes to memorize the first few lines of the poem (try five to ten). Recite them out loud. What strategies did you use to help you memorize the lines? Do you recite them differently when the lines are memorized, compared with when you are reading off the page?

(continued)



## Journal Entry 1.8: Reflections on Warming Up

From your activities in **Lesson B, Activity 2: Warming Up**, answer the following questions:

What difference does varying the pitch have on you? Is it an emotional difference? Is it a physical one? Or both?

What did you notice when you varied the rhythm of your reading? How did it affect the tone or mood of the poem?



## Journal Entry 1.9: Sound Pattern Identification

Look at the poem that you picked to read out loud in the last lesson. What sound patterns can you identify in your selection?

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

Activity 1:  
Poetry Guru's Formal Advice Column



Congratulations! You're now the author of an advice column for poets. Using the information in the lesson topics so far, answer these poets' questions about form.

1. Dear Poetry Guru:

I want to use stanzas of equal length, which have lines of equal length. I don't want to have to stick to a rhyme scheme, though. Can I write a free verse poem?

Sincerely, Rhyme Adverse.

Yes                      No

2. Dear Poetry Guru:

I'm going to write a sonnet, but one of the lines isn't ten beats long. Am I still writing a sonnet? Yours, Sonnot Sure about the Sonnet.

Yes                      No

3. Dear Poetry Guru:

Can I tell whether my poem is formal just by looking at line lengths and rhyme schemes? Signed, Curiously Serious.

Yes                      No

4. Dear Poetry Guru:

I just wrote a poem, and now the anthology wants to know what section to put it in. They say I have to tell them whether it's formal or informal. When I look at the line lengths and stanzas, they're all equal. Every line has eight beats. Also, I've closely followed a rhyme scheme. Do you think this belongs in the chapter on formal poetry? Yours, Formally Confused.

Yes                      No

(continued)

5. Dear Poetry Guru:

I'm hoping to print my poem in *Free Verse Weekly*. I don't follow any set rhyme scheme, but I do use some rhymes. I don't follow a set line length, or metrical pattern. But the poem is in stanzas of equal length. Do you think I can still fool the editor?

Signed, Am I Free?

Yes                      No

6. Dear Poetry Guru:

I'm writing a free verse poem, but I don't want it to just hang out there all sloppy. Can I use something like a metrical pattern without getting my poem kicked out of *Free Verse Weekly*?

Sincerely, Tidy Poet.

Yes                      No

7. Dear Poetry Guru:

I'm going to write a poem about cleaning the cat litter box. Do you think a sonnet's too formal for the subject matter?

Signed, Scat Poet

Yes                      No

8. Dear Poetry Guru:

I'm going to write a poem about this long trip I took along a hiking trail over seven mountain peaks. I'm kind of lazy. Can I get away with writing this as a haiku? A lyric?

Signed, Sore Feet.

Yes                      No

## Activity 2: Write Your Own (Bad) Haiku

Try writing your own North American haiku. Remember the example from the lesson? Does this follow the format?

Through towers' shadows,  
the piercing screech of a train—  
getting me to work.

It's seventeen syllables, and follows the 5, 7, 5 format. It doesn't elucidate anything profound, and doesn't seem to be a cause for meditation. The language ("getting me") seems a bit inelegant. For these reasons, it might be judged a bad haiku. But, who cares? The important thing in this activity is just to write down a spontaneous image, work with your "first thought," and then shape it to seventeen syllables. Any subject matter goes.

Try to include an *aha!* moment at the end.

(5) \_\_\_\_\_

(7) \_\_\_\_\_

(5) \_\_\_\_\_

Self-evaluation:

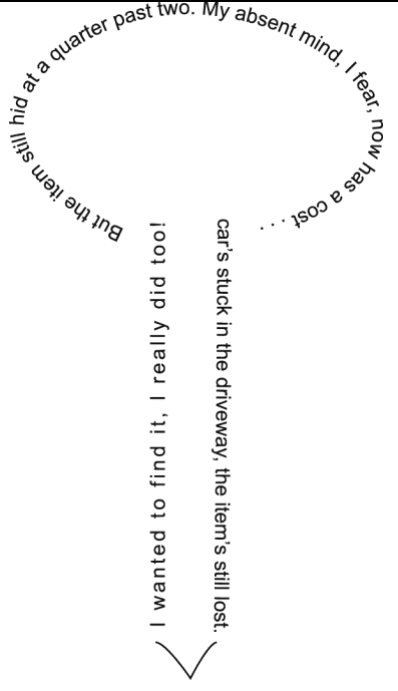
Does your first line have five syllables?    Yes    No

Does your poem place one image next to another dissimilar image?

Activity 3:  
Recognizing Forms

Match the examples in the left column with the terms in the right column.

|       | Column A  | Column B   |
|-------|---|--|
| _____ | <p>1. First winter rain—<br/>even the monkey<br/>seems to want a raincoat.</p> <p>—“First winter rain” by Basho<br/>trans. by Robert Haas</p>   | <p>A. concrete poem</p> <p>B. couplet</p> <p>C. formal poem</p>  |
| _____ | <p>2. Let me not to the marriage of true minds<br/>Admit impediments. Love is not love<br/>Which alters when it alteration finds,<br/>Or bends with the remover to remove:<br/>O, no! it is an ever-fixèd mark,<br/>That looks on tempests and is never<br/>shaken;<br/>It is the star to every wandering bark,<br/>Whose worth's unknown, although his<br/>height be taken.<br/>Love's not Time's fool, though rosy lips<br/>and cheeks<br/>Within his bending sickle's compass<br/>come;<br/>Love alters not with his brief hours and<br/>weeks,<br/>But bears it out even to the edge of<br/>doom.<br/>If this be error and upon me proved,<br/>I never writ, nor no man ever loved.</p> <p>—“Sonnet 116” by William Shakespeare</p> | <p>D. free verse poem</p> <p>E. prose poem</p> <p>F. lyrical poem</p> <p>G. narrative poem</p> <p>H. nonsense poem</p> <p>I. soliloquy</p> |
| _____ | <p>3. Forming in globular<br/>convolutions, as though growth<br/>were a disease, a patient<br/>evolution toward even greater<br/>deformity. It emerges<br/>from under the leaves thick<br/>and warped as melted plastic,<br/>its whole body apologetic<br/><i>the sun is hot.</i></p> <p>—From “Red Pepper” by Sue Sinclair</p>   |  |

|              |  |  |
|--------------|--|--|
| <p>_____</p> | <p>4. There was an Old Person whose habits<br/>Induced him to feed upon rabbits<br/>When he'd eaten eighteen<br/>He turned perfectly green<br/>Upon which he relinquished those habits.</p> <p>—A limerick by Edward Lear</p>  |  |
| <p>_____</p> | <p>5 Last we were here, you were a fish in<br/>mybelly: fluttering fanning feet and hands as<br/>Isomersaulted underwater under a clear sky<br/>encircled with lush green. Now the trees are<br/>watercolour smudges occluded. I stand on<br/>the stone shore, throw a pebble in, mark this<br/>week wherein you cross from newborn to<br/>babe. Already, a milestone.</p>   |  |
| <p>_____</p> | <p>6.</p>  <p>The diagram consists of a circle with text written along its circumference. The text on the left side of the circle reads "But the item still hid at a quarter past two." and the text on the right side reads "My absent mind, I fear, now has a cost...". A vertical line extends from the bottom center of the circle, with the text "I wanted to find it, I really did too!" written along it. At the bottom of this line is a small downward-pointing arrow. To the right of the vertical line, the text "car's stuck in the driveway, the item's still lost." is written vertically.</p> |  |
| <p>_____</p> | <p>7. The trip was supposed to be simple<br/>enough:<br/>drive Hank Williams from Knoxville TN<br/>to Canton OH,<br/>give him time to dry out, straighten up<br/>for a New Year's Eve concert the next<br/>night.<br/>But I had to bring the car from<br/>Montgomery AL,<br/>the first capital of that confederacy, 1861,<br/>where Jim Crow ruled supreme as<br/>cotton, 1954,<br/>&amp; where blood was spilled not thirty<br/>years ago</p>   |  |



|       |   |  |
|-------|---|--|
|       | <p>for daring to cast a vote, sit anywhere on<br/>a bus.</p> <p>I had to take the first cadillac cowboy's<br/>cadillac<br/>all the way through the Smoky<br/>Mountains<br/>&amp; through a heavy wet snow<br/>that grounded all the planes.</p> <p>—From "The Trip" by David McGimpsey</p>  |  |
| _____ | <p>8. It's never a good idea<br/>to overuse onomatopoeia</p>  |  |
| _____ | <p>9. Stayed on until the place opened in<br/>October<br/>and the night before I shipped out<br/>they sat me in the chair beneath<br/>a telescope the size of a humpback—<br/>for the first time I saw constellations<br/>the way a saint perceives the divine<br/>almost clear of darkness.</p> <p>When I carted my tools down the hill<br/>those stars came with me, a branch of<br/>ripe fruit almost close enough to touch.</p> <p>—From "Observatory on Mount Pleasant (1890)"<br/>by Michael Crummy</p> |  |

## POETIC FORMS

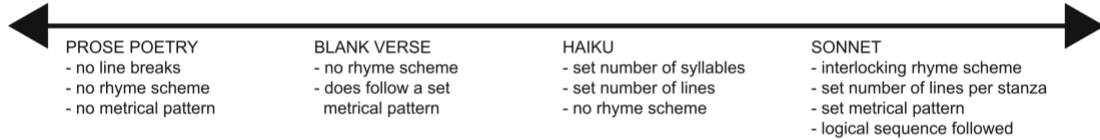
Form refers to characteristics of the lines and stanzas of a poem. These characteristics include metre, rhyme, and logical structure.

### FREE VERSE

- no rhyme scheme
- no formal metrical pattern
- may be rhythmical or follow a loose pattern of metre
- may purposely defy symmetry for effect

### FORMAL POETRY

- uses the pleasure of symmetry
- set metrical patterns
- set numbers of lines
- tight rhyme schemes
- logical structures



### OTHER FORMAL EXAMPLES

villanelle (uses only 2 rhyme sounds)  
quatrain (stanza of 4 lines with set rhyme scheme)  
cinquain (5 lines with specific syllable counts in each)

### CHARACTERISTICS

- no rhyme scheme
- no formal metrical pattern
- lines are determined by poet's sense of wholeness

### CHARACTERISTICS

- rhyme schemes
- line lengths determined by metre
- formal metrical patterns

## The Sonnet

Here are rules that govern the sonnet:

| The Sonnet  |   |   |
|---|---|---|
| The poem must have a set rhyme scheme.<br>The poem must have exactly fourteen lines.<br>The poem must have a set metrical pattern of ten beats per line.<br>The logical structure turns at a certain place in the poem, following the rhyme scheme. |   |   |
| Structural<br>Characteristic  | <i>English/Shakespearean</i><br>Sonnet  | <i>Italian/Petrarchan</i><br>Sonnet   |
| Line structure  | Contains three quatrains and a couplet.   | Includes an octave (group of eight lines) followed by a sestet (group of six lines).  |
| Rhyme scheme  | Rhyme scheme is ABAB CDCD EFEF GG.  | Rhyme scheme is ABBA ABBA CDE CDE or ABBA ABBA CDC DCD.   |
| Logical structure   | The first three stanzas catalogue examples, and the couplet draws a conclusion. | Often the first eight lines set up a problem, which the last six attempt to imagine a resolution for. Or, the octave generalizes, and the sestet presents a specific example. |

## Activity 1: Ballad Stanza

Most strict formal structures are determined by their metrical pattern. Now that you are armed with the language to talk about mechanical forms, you can look at a single ballad stanza and name the metrical pattern.

### The Cremation of Sam McGee

by Robert W. Service

There are strange things done in the midnight sun  
By the men who moil for gold;  
The Arctic trails have their secret tales  
That would make your blood run cold;

Ballad stanzas are also called quatrains, which are four line stanzas.

1. What would you call the metrical pattern of this ballad stanza?
  - a. A combination of anapest and iambic feet with lines alternating between four beats and three beats per line.
  - b. A combination of anapest and iambic feet with lines of four beats each.
  - c. Strict iambic verse with lines alternating between four beats and three beats per line (iambic tetrameter alternating with iambic trimeter).
  - d. Strict adherence to anapestic tetrameter alternating with anapestic trimeter.
2. What is the rhyme scheme of the ballad stanza?
  - a. abcb
  - b. aabb
  - c. abab
  - d. abcc

### Summary:

Ballad stanzas traditionally alternated between lines of iambic (an unstressed followed by a stressed syllable) tetrameter (eight syllables) and iambic trimeter (six syllables). This pattern is known as the ballad metre.

## Activity 2: Using Parallelism

Try writing the second line for the following lines, using parallelism. The first two are done for you.

1. I wanted to explore the earth's path  
I wanted to slumber in her soil
2. Over the hill beyond, I heard crows calling me  
In the forest, I heard ravens mocking me
3. Tears welled up like the pooling creek

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4. I swore I'd find out what stood between me and nature

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5. It has never rained this much in August

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## The Metre

Rhetorical devices are the devices that appeal to the ear. In the first section, you listened to rhyme, and how it creates melody in poetry. You also listened for the rhythm of poetry, or the sense of movement created by the stressed and unstressed syllables. We call this **metre**.

A foot is one metrical unit. It consists of one stressed syllable, and one or more unstressed syllables.

This is one unstressed syllable followed by a stressed syllable:

u /  
a | foot

The unstressed syllable is indicated with a “u,” and the stressed syllable with a forward slash ( / ).

There are names for each type of metrical foot. Here are four of the most common ones:

|         |       |
|---------|-------|
| iamb    | u /   |
| trochee | / u   |
| dactyl  | u u / |
| anapest | // u  |

For example, the unstressed followed by stressed syllable (u /) is called an iamb, or iambic foot. If your syllable starts with a stressed syllable, and ended in an unstressed syllable, it's called a trochee, or trochaic foot.

Metre is measured by the line. You can name the type of metre by counting out how many feet are in the line.

|            |            |
|------------|------------|
| one foot   | monometer  |
| two feet   | dimeter    |
| three feet | trimeter   |
| four feet  | tetrameter |
| five feet  | pentameter |

. . . and so on.

To scan a line is to divide it into its feet, and say what kind of feet they are, and how many.

/ u / u / u / u  
Teacher, teacher, can you see her?

/ u / u / u / u  
She's so proud she's counting metre!

The above couplet is made up of feet that have one stressed syllable, followed by an unstressed syllable. That foot is called “trochaic.” And if you count the number of feet per line, you’ll see there are four. Four feet per line is called tetrameter. So, this couplet is written in trochaic tetrameter.

You may start scanning a poem and find the rhythm to be somewhat irregular, even if it has a regular feel. For example:

u u / u u / u / u u /

An |old |cou|ple |lived |here |be|fore |you |and |I

/ u u / u / u u /

Brother and sister, raised in this house.

/ / u u / u /

forced home after years away

u u / u / u u / u u /

by a stingy pension, the death of a spouse

The regularity comes with the number of stressed syllables per line in this poem. The order of stressed and unstressed varies, but in each line, you’ll see there are four stressed syllables. So even though the feet are not regular from line to line, or even within the individual lines, there is a unification with the number of stressed syllables.

While some of the poems in *The New Canon* use metrical patterns such as iambic tetrameter, most of the poetry uses the more complicated rhythms of speech. With these poems, you can mark out the metre, but you will find it to be very irregular. This is the hallmark of free verse poetry.

Remember, you don’t need to memorize names for metrical patterns. However, being able to recognize repetition of stressed and unstressed syllables means you will be able to identify forms based on metrical patterns.

## Activity 1: Symbolism in “Crow”

In this activity, you’ll read the poem, “Crow” by John Degan (page 203) in *The New Canon*. As you read, ask yourself, “What do I think the crow stands for?”

Sometimes poets use symbolism that can be easily interpreted, or they draw on common knowledge, something we all know. This technique provides a *grounding device* for the reader.

In this activity, you’ll look at how responding to “How to Swallow a Poem” Step 7 helps to discover the symbolic meaning of the crow:

7. *What are the images in this poem? Write these down, and note your thoughts about them. Note any objects or images that have conventional significance. Are there any symbols? In other words, are there any objects or animals that the poet seems to be translating the qualities from to something else? Is there a picture the poet is trying to create?*



Read the poem, “Crow” by John Degan (page 203) in *The New Canon*. Then answer each question. How close were you to the answers provided?

1. What are the images in this poem?

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2. Note your thoughts about them.

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(continued)



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3. Note any objects or images that have conventional significance.

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4. Is there a picture the poet is trying to create?

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## Activity 2: Dream Poem

A powerful image can stand for a lot of words.

Our subconscious often thinks in images, so dreams are a rich source of images for poetry. In this activity, you'll draw on imagery from your own subconscious.

### Instructions

In poetic form, describe a dream that you've had, paying special attention to imagery in the dream. You may use any written form of poetry you like, and any devices that you find useful. The important thing is to describe the imagery—those pictures you see in your mind's eye—as well as you can. Revisit the information on imagery in this lesson in to remind yourself of the ways it is conveyed in poetry.

The following is a list of just some of the poems from *The New Canon* that contain strong visual imagery. Read these over if you are looking for some inspiration for painting specific pictures with poetry.

“A Wooden Alphabet” by Mark Abley (page 39)

“The Slough” by Bruce Taylor (page 112)

“September in Uplands Park” by Eric Miller (page 151)

“Brickwork” by David O'Meara (page 233)

“Red Pepper” and “Green Pepper” by Sue Sinclair (pages 293 and 294)

This activity will serve as the basis for, and a draft version of, the poem that will be included in Section 2 Assignment Part 2.

Activity 3:  
Questions on “Ever After”



Listen to El Jones read her poem “Ever After.”

*English 12 Media CD > Module 5 > Ever After*

1. What is she alluding to in this poem?

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2. How is she making the allusion?

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3. What’s the effect of listening to a poem written this way?

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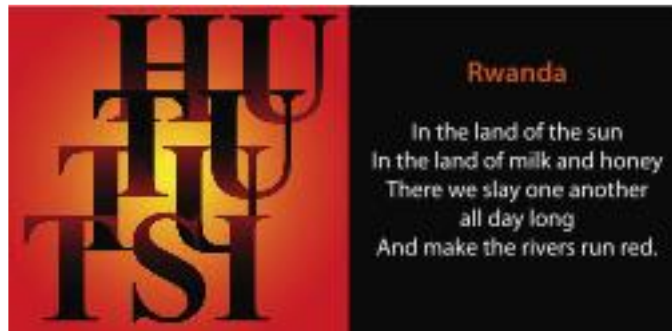
"The Nightmare" by Henry Fuseli

Activity 1:  
Questions on “Rwanda”

For each question, choose the best answer.

1. In the verse, which of the following rhetorical devices appears?
  - a. onomatopoeia
  - b. perfect rhyme
  - c. parallelism
  - d. assonance
2. What might it mean for the two names to be linked up together in the visual poem?
  - a. The letters are nearly all the same, so the similarity between the two groups of people is stressed.
  - b. The letters of the end of one name are the same as the letters that begin the next name, which could suggest one group is part of the other.
  - c. All of the above
  - d. None of the above
3. How does the verse on the side interact with the visual poem?
  - a. It contradicts the meaning of the visual poem.
  - b. It reinforces the colours of the poem.
  - c. It reinforces the meaning of the letter placement in the poem.
  - d. It contradicts the colours used in the visual poem.
4. Considering the verse addition, why do you think the poets decided to place the letters on a diagonal down the square?
  - a. to mimic fluid running
  - b. to mimic a river running
  - c. to mimic
5. What is the effect of the yellow in the centre of the visual poem?
  - a. It focuses on the eye on a critical letter.
  - b. It looks like the sun.
  - c. It makes the viewer think of butter.
  - d. It provides contrast for all the letters.

## Rwanda



## Section 2 Assignment: Part 1

### Poetic Forms

The subject matter, for some poems, will determine the form. Poets use generic structures to create certain effects in their verse. But take a look at the following two poems, both about fish:



“Sturgeon” by Karen Solie (p. 210, *The New Canon*)

“Fisherman’s Song” by Geoffrey Cook (p. 168, *The New Canon*)

The two poems both have fishing as their subjects, but their forms are quite different. “Fisherman’s Song” includes end rhymes, a set metrical pattern, and repetition to unify the poem. The poem’s form reads like a spell, bidding the trout to come out of the stream. “Sturgeon” uses a more open, free verse form, with no set line lengths or metrical pattern. But the poem does use some rhyme and alliteration.

#### Instruction

Choose two different modes of poetic expression, each of which demonstrates very different uses of poetic form.

The following is a list of different poetic formats from which you may possibly choose.

- concrete poetry
- free verse
- sonnet
- blank verse
- prose poem
- lyrical poem
- ballad
- haiku
- ode
- soliloquy

In a comparison chart, explain the similarities and differences between each of your selected modes.

Then, in paragraph form (150–200 words), describe which you feel is the more effective of the two, and why. Your paragraph composition will be evaluated using the Paragraph Scoring Guide.

(continued)

| Evaluation Guidelines   | Marks      |
|---|------------|
| <p>Your comparison chart accurately addresses all four of the following in comparing both poem formats:</p> <ol style="list-style-type: none"> <li>1. rhyme or lack of rhyme,</li> <li>2. metrical pattern or lack thereof,</li> <li>3. line lengths and grouping (stanzas)</li> <li>4. whole poem-shape (short, long, indentations, set number of lines for poem, appearance on page)</li> </ol> | 8          |
| Paragraph composition (Paragraph Scoring Guide X 2)   | 12         |
| <b>Total Marks</b>  | <b>/20</b> |



## Section 2 Assignment: Part 2

### Visual Poem

Why should painters and movie makers have all the fun? In this assignment, you'll try your hand at creating a visual poem, which will challenge your usual relationship to text. In your visual poem, your words need not group together the way they normally do in phrases . . . and they don't need to do all the work of making meaning.

#### **Instruction**

Using the Dream Poem activity from Lesson D, create a visual representation of your poem, either using a traditional means of visual presentation (painting, crayon/coloured pencil collage, etc.), or a digital format.

#### **text**

Remember that text is a visual element in this kind of poetry. Words can add something to your picture, and the picture should add meaning to the words. But they don't need to tell a story or even convey meaning on their own. But do put some thought into the placement of words on a page. It will help to look at a selection of visual poetry to get ideas about how text functions in a visual poem.

#### **design**

Whatever method you choose, you'll find it helpful to sketch out your design before you begin. Even if you can clearly see the picture in your mind's eye, the translation of that to a page or screen presents some decisions about placement.

Before you decide to place an image or text element, ask yourself what its effect will be if you place it there. In the lesson, the visual poem with the x-rayed hands shows the crossword text laid over top of the x-ray. This obscures the x-ray a little, which might delay the shock of noticing the fingers are broken. The realization has more impact if we make it after we've read some of the words in the crossword. We place the broken fingers in a context created by those words.

Ask yourself if an element is best placed there, or over something else, or beneath something else, or beside . . . thoughtful placement will let you get the most out of your design.

#### **movement**

If you wish to create a kinetic poem, you could use slideshow presentation software, or movie editing software, to create a short moving picture for your visual poem.

It might help to create a storyboard, if you wish to make a moving visual poem. A template for sketching out storyboard panels is provided.

**colour**

You may choose to present your poem in black and white, or you may choose to add colour. Like a regular poem, the canvas for a visual poem is small. Every element should be chosen to contribute to the whole impression of the poem. Nothing is haphazard! If you choose colours, you'll choose them because of the feelings they evoke and their relationship to the images in your dream.

**Submit a final draft of your dream poem from the Lesson D activity, along with the visual representation.**

| <b>Evaluation Guidelines</b>      | <b>Marks</b> |
|-----------------------------------|--------------|
| Scoring Guide for Visual Poem X 4 | 24           |
| <b>Total Marks</b>                | <b>/24</b>   |

## Section 2 Assignment: Part 3

### Journal Entries

## Journal Entries

Once they have all been completed, submit all five journal entries for this section for evaluation for a maximum total of 12 marks. Your teacher will select your three best journal entries for grading.



### **Journal Entry 2.1: Dates in the New Canon**

Open up your copy of *The New Canon* to the table of contents. When were your parents born? Compare the birth dates of your parents with the birth dates of the authors.

How do you think studying a new canon of poetry might help you better understand poetry?



### **Journal Entry 2.2: The Shape of a Poem**

Is there one shape that appeals to you? Perhaps you are drawn to poems with shorter line length, or poems with a variety of different stanza lengths. If you have one, explain the reason for your preference. If not, explain why not.



### **Journal Entry 2.3: Favourite Form**

Is there a specific poetic form that you think would help you express yourself most effectively? Why?

Is there a specific poetic form that you enjoy reading more than any other? Why? Provide an example from *The New Canon*, or refer to a favourite poet or poem if you have one. Quote specific lines to support your statements about the form.

(continued)



## Journal Entry 2.4: Poetry Prohibition

Canadian Aboriginal poet Daniel David Moses once said in an interview, “Maybe the high school aged should not be allowed poetry. Most university students only begin to be able to get it. Restrict access. Prohibit it like drugs. That might get them reading and eventually writing it.”

What do you think? Should poetry be removed from the English curriculum? Do you disagree with Daniel David Moses? Agree? Why?



## Journal Entry 2.5: Poem From My Culture

Choose a poem based on your culture. What do you notice about the style of this poem? Do these characteristics of the poem represent truths about the culture/the culture’s perspective on the subject of the poem? When selecting a poem, you also have the option to choose music, looking at song lyrics as a type of poetry.

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

## Activity 1: Magnetic Poetry

In order to avoid language getting in the way of your writing, try warm-up activities that let you play with words without worrying about form. Found poetry is a great way to get your mind in the mood for poetry. In found poetry, you take words, phrases, or whole passages from something else—everything from a nautical instruction manual to words on signs in the mall—and arrange them together to form a poem. The meaning created is partly from the original source(s) of the poet's words, and partly created through the combinations the poet places them in. This develops a sensitivity to words, and a sense of fun and experimentation, which is important in first drafts.

### Instructions

Using the Magnetic Poetry tool, create a free verse poem. The instructions ask you to create a six line poem of rhyming couplets, which you are welcome to try—but you can also use the fridge space, as opposed to the freezer, to create a poem of any length, with any choice of line breaks, or no line breaks—your only limitation is the words the screen presents to you!

This activity isn't for marks—but you can use the magnetic poetry tool as a warm-up when you start writing your own poetry.



Go to the *English 12 Media CD* to create your fridge magnet poems.

*English 12 Media CD > Module 5 > Crazy for Couplets*

## Activity 2: Addressing Your Muse

Blocked?

Don't want to write about anything?

Don't worry! *You* don't have to be a genius. In this activity, you will try to write so fast that your mind doesn't have time to make judgments about what you're putting on the page.

Writer and teacher Natalie Goldberg designed some guidelines for timed writing activities. They boil down to:

- (1) don't worry about your spelling, grammar, etc. as you write, and
- (2) keep your hand moving.

The really important part is keeping your hand moving—even when you stall, when you can't think of what comes next. Just write whatever is in your head, even if that's "Aaah! I can't think of what to write!" Eventually, something else *will* enter your mind, and you can write that down. If you keep your hand moving, you'll end up writing faster than you can edit yourself, and you'll find you might be surprised at what comes out on the page, before your mind has had a chance to grab your thought.

In this activity, you will try writing a letter to your muse using the above guidelines for timed writing.

### **Instructions**

At the top of the page, write "Dear Muse, I want to write about . . ." Set a timer for ten minutes.

What if the first thing that comes to mind is "I want to write about . . . nothing!"? That's fine. Write that down! And don't stop. Keep your hand moving. Complete your sentences, writing as fast as you can, and keep your hand moving (or *hands* moving, if you're typing!) Another teacher of writing once said to get your guts out on the page. So if something feels like it comes from too far inside you, and maybe it's a little scary to write about—try going for exactly that. It's when you get your "guts" out on the page that fresh, original ideas come up.

Keep your work. You'll need it to complete the activity "Trick Your Editing Mind."

### Activity 3: Trick Your Editing Mind

Take the letter you wrote to your muse in the activity “Trick You Editing Mind.” Cross out the phrase, “Dear Muse, I want to write about.” Now, look at the rest of your writing. Where could you put line breaks? Where could you shape this into a poem? You already have in front of you what you wanted to write.

Of course, if you like “Dear Muse . . .” as an opening line, feel free to keep it!

Hold onto the result of this activity. You will use it as the basis of one of your poems in Part 1 of your Section Assignment.

Activity 4:  
Identifying Devices: Part 1

Match the definitions in the Column A to the terms in Column B.

|       | Column A  | Column B                |
|-------|---|-------------------------|
| _____ | 1. three lines often focused on nature                            | A. alliteration         |
| _____ | 2. words that represent sounds                                    | B. allusion             |
| _____ | 3. used for emphasis  | C. ballad               |
| _____ | 4. a comparison using “like” or “as”                              | D. blank verse          |
| _____ | 5. a stanza consisting of four lines                              | E. couplet              |
| _____ | 6. poem that lacks regular line length and rhythm                 | F. Shakespearean sonnet |
| _____ | 7. arrangement of lines in a unit of verse                        | G. free verse           |
| _____ | 8. poem that tells a story  | H. haiku                |
| _____ | 9. two successive lines that rhyme                                | I. imagery              |
| _____ | 10. letters of the alphabet are used to indicate this             | J. irony                |
| _____ | 11. a comparison of two unlike things                             | K. lyric                |
| _____ | 12. abab cdcd efef gg   | L. metaphor             |
| _____ | 13. poem designed to be sung, often tells of a tragic conflict    | M. narrative poem       |
| _____ | 14. inanimate objects or abstract ideas are given human qualities | N. onomatopoeia         |
| _____ | 15. meaning the opposite of what one says                         | O. personification      |
| _____ | 16. divided into an octave and a sestet                           | P. Petrarchan sonnet    |
|       |   | Q. quatrain             |
|       |   | R. repetition           |
|       |   | S. rhyme scheme         |
|       |   | T. simile               |
|       |   | U. stanza               |
|       |   | (continued)             |



|       |   |  |
|-------|---|--|
| _____ | 17. lines of ten syllables that do not rhyme  |  |
| _____ | 18. creates a mental picture  |  |
| _____ | 19. short poem which leaves a single emotional impression                             |  |
| _____ | 20. the repetition of the first sound of words positioned closely in a line of poetry |  |
| _____ | 21. reference to another text, mythology, or a historical figure or event             |  |

Activity 5:  
Identifying Devices: Part 2

Select the correct poetic device for each phrase.

1. She's like an arrow, always on target.
  - a. simile
  - b. allusion
  - c. repetition
  - d. metaphor
2. The branch waved us on as we drove through the wind.
  - a. metaphor
  - b. alliteration
  - c. onomatopoeia
  - d. personification
3. The eye of heaven shines hot and bright.
  - a. allusion
  - b. repetition
  - c. metaphor
  - d. alliteration
4. The bitter cold gnawed at my bones.
  - a. metaphor
  - b. alliteration
  - c. onomatopoeia
  - d. personification
5. The two sixties were seemingly stuck on the scoreboard.
  - a. metaphor
  - b. alliteration
  - c. onomatopoeia
  - d. personification
6. The summer of your youth will not fade.
  - a. allusion
  - b. repetition
  - c. metaphor
  - d. alliteration

(continued)

7. You are my Venus, I love you so.
- a. simile
  - b. allusion
  - c. repetition
  - d. metaphor
8. The elf had sharp blue eyes, each like a pin.
- a. simile
  - b. allusion
  - c. repetition
  - d. metaphor
9. Oh for a trap, a trap, a trap to keep thee within my grasp!
- a. simile
  - b. allusion
  - c. repetition
  - d. metaphor
10. It makes my heart go pit-a-pat.
- a. metaphor
  - b. alliteration
  - c. onomatopoeia
  - d. personification
11. And gathering swallows twitter in the skies.
- a. repetition
  - b. oxymoron
  - c. alliteration
  - d. onomatopoeia
12. Heard melodies are sweet, but those unheard  
Are sweeter,
- a. satire
  - b. paradox
  - c. oxymoron
  - d. metaphor

(continued)

13. A hook shot kisses the rim and hangs there, helplessly.

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

14. Look, he says laughing, a Pinnochio nose.

- a. paradox
- b. allusion
- c. apostrophe
- d. synecdoche

15. East 116th

and a long red car  
stalled with the hood up  
roaring salsa  
like a prize shark  
mouth yanked open

- a. irony
- b. simile
- c. allusion
- d. paradox

Activity 1:  
Nouns and Adjectives on the Fault Line

In this activity, you will experiment with one strategy to shake up overused language.

**Instructions**

Generate a chart of nouns. List a cliché adjective to accompany each noun. Then, list an adjective that is diametrically opposed to that adjective in order to introduce fresh, new language. Five examples are given below. Try filling in the empty spaces with some of your own.

| Noun  | Adjective | “Opposite” adjective |
|-------|-----------|----------------------|
| river | raging    | neutral              |
| mind  | monkey    | stone                |
| story | cliché    | awakened             |
| kiss  | sensual   | flat                 |
| stars | twinkling | deadened             |
|       |           |                      |
|       |           |                      |
|       |           |                      |
|       |           |                      |
|       |           |                      |

Alternatively, shift adjectives from either list up or down one row, e.g., “deadened kiss,” “sensual stars.”

## Activity 2: Five Senses Poem

Now it's time to write some poetry! This poem will become one of the poems you submit for the Section 3 Assignment. You will be expected to submit this first draft along with your revisions, so be sure to do this activity now. Then you'll have your rough draft for editing when the time comes.

### Instructions

1. Write a poem with concentration on the senses. Include at least one reference to four out of the five senses. (so at least one sight image, sound image, taste image and touch image, for example.)

Remember, you do not need to state "I smelled, I saw, I heard" in your poem to include sensory imagery! In fact, you should avoid such direct language at all costs. It's more effective to let the reader/listener *experience* the sensory images. Consider the tuna sandwich in "Timing Your Run." The poem doesn't say "You smelled a tuna sandwich," but you, the reader, recall the scent as you read or listen.

- Length requirement: Your poem should be 1/2–3/4 of a page long.
- Use at least three poetic devices (try a mixture of figurative devices and sound devices—some metaphor and simile, as well as internal rhymes and onomatopoeia, for example).

TIP: Avoid passive and general language! Use concrete, descriptive language throughout. One good way to do this is to try writing your poem without using the verb "to be." For example, if your poem was about a swimming hole, instead of writing "There was a smell of pond," you might write "the cool, deep green pool reached my nose."

2. Keep your work! You will submit the following as Part 1 of your Section 3 Assignment:
  - the first draft of the poem written for this activity
  - an edited version of the poem conducted for Lesson D Activity 1
  - a final draft of your poem

Note: Don't call it "Five Senses Poem." You need to give your poem its own title, suitable to the subject and theme of your writing.

Activity 1:  
Warming Up Part 2: "I Am" Activity

Write "I am" twenty times down the side of the page. Give yourself two minutes. Set a timer that will alert you when those two minutes are up. (It helps if you can see the timer clicking away.)

Now, start the timer, and race to fill in as many of those blanks as you can. Don't think hard about this. Don't think about it at all! If you're stuck for what to write, just describe something in the room. Try to beat the clock. Don't be afraid of writing things that might sound like nonsense! Let this be fun.

When you're done, look through your list. Did you write anything odd? Here's a sample:

*I am waiting for this to be over*  
*I am a clear glass vase with irises*  
*I am itchy around the lips*  
*I am listening to my stomach growl*

In those quick lines, there's a sensory image related to hearing, one to feeling, a metaphor (*I am a clear glass vase with irises . . .*). Not bad for two minutes' work. Save any lines you like for use in future poems.

## Activity 2: Editing Your Five Senses Poem

Here is where you really get started on making your poem the best it can be!

### Instructions

Write a revised version of your five senses poem.

- Decide on a form. In your first draft, you were just getting everything you could out on your page. Now, decide what shape would best suit this poem. Your final draft must be in one of the three forms outlined in the Section Assignment: prose poem, lyric, or free verse poem. If you wish to create your senses poem as a more formal poem, consult with your teacher.
- Follow the guidelines . . . With your draft poem, go through the “Editing Your Poem” guidelines earlier in Lesson C. What can you change, along these guidelines, to improve your draft?
- Have some fun! Try some poetic devices that you haven’t before. Note that in the Section Assignment, each of your poems must demonstrate at least three poetic devices. Choose from the following figurative devices:

metaphor  
simile  
enjambment  
synecdoche  
hyperbole  
personification

and from the following rhetorical devices:

rhyme (internal, near rhyme, end rhymes, perfect rhyme)  
assonance  
consonance  
metre  
repetition  
alliteration  
onomatopoeia  
parallelism

Don’t overuse any device. Enjambment is fun, for example, but the reader will tire of it if it’s used in nearly every line. Zoe Landale writes “When properly used, it disconcerts the reader in a good way. Think of a ride . . . that’s fun but not too scary.”

- Does your poem start with an image? Clue your reader in to where you’re going with a clear image. Readers like to be anchored at the beginning, not muddled by a half drawn picture, or one that doesn’t make sense.



### Activity 3: Specific Language

Perhaps you're seeing that you could use some more specific descriptions of your sensory images. This exercise gets you to make use of lists, a wonderful activity to get your mind moving.

#### Instructions

Try making a list of all the words that have to do with your subject. For example, say you're writing a poem about driving. You would list words and phrases like:

clutch,  
gearshift,  
steering column,  
lanes,  
rearview mirror,  
emergency brake,  
ignition,  
key,  
changing lanes,  
coming to a stop,  
traffic light  
acceleration  
braking,

and so on. Now you can scan over your list and choose words to work into your poem. The specific language will enliven your images, and make your descriptions more concrete, less general.

## Section 3 Assignment: Part 1

### Poetry

At this point, you have several good starts for poems to submit for this assignment. You have a two-to-three sentence “poetry” moment from your journal assignment. You have your address to your muse, which may form the basis for a prose poem a free verse, or even a lyric. What you must do now is revise, and make sure you are meeting the criteria for each type of poem.

#### Instructions

Write three poems, one in each of the following formats, and submit them for evaluation.

**Be sure to pay attention to the assignment’s criteria for each kind of poem. For full marks, you need to make sure you follow specified length requirements and all other directions for each type. One of your poems will be the five senses poem you have already written and revised once.**

#### 1. Prose Poem:

Remember that although prose poems do not have line breaks, they still use all the poetic devices available. You can include metaphor and simile, and sound devices such as metre, repetition, alliteration, rhyme of any kind (internal, near rhyme, etc.). A prose poem shouldn’t be “prosaic” (having the style or diction of prose).

- Length requirement: Your prose poem should be between 125–175 words.
- Use concrete, descriptive language. Use sensory images.
- Use a minimum of three poetic devices (at least one should be a figurative device, and one should be a sound device).

#### 2. Lyric:

A lyric is a short poem that conveys an emotion. The key with lyrics is to keep your poem focused on one emotion, one experience. Sound devices are key in these poems. Your lyric may also be a song.

- Length requirement: Your lyric should be 1/2–3/4 of a page long (at least ten lines).
- Use concrete, descriptive language. Use sensory images.
- Use at least three poetic devices (at least one should be a figurative device, and at least two should be sound devices. Lyrics use many sound devices).

#### 3. Free Verse:

You may write on whatever topic or experience you wish. Your guidelines for writing a free verse poem are:

- Length requirement: Your prose poem should be between 175–200 words, but longer is acceptable. Don’t go over two pages.
- Use concrete, descriptive language. Use sensory images.
- Use at least three poetic devices (at least one should be a figurative device, at least one should be a sound device).

**While each poem must demonstrate at least three poetic devices, they can’t each use the same three! You must demonstrate at least six different poetic devices overall.**

If you wish to write a formal poem (for example, a sonnet) for this assignment, consult your teacher.

**Tip 1: In every poem, make sure your central idea is clear.** We always hope to have gained some knowledge by the end of the poem, to learn something we didn't know before we started reading. A good test for this is to read your title at the beginning, and then again at the end: do you feel or know something different about the title after you've read the poem through? If not, examine your poem for opportunities to make the idea more clear.

**Tip 2: If you've kept an inspiration book, you might want to share any image(s) that inspired you to write your poem.**

#### **4. Drafts:**

You will have written your sense poem (*Lesson B, A Sensory Tour*) in one of the three forms here, or another form with criteria provided by your teacher. Submit your rough draft, your revised draft, and your final draft of this poem (that's *three* drafts) for this assignment. For your other two poems, submit your final drafts only.

**TIP: Swallow your own poem.** Try going through and filling out your "How to Swallow a Poem" steps from *Section 1, Lesson A: Listening* with your own draft poem. This can alert you to what's working or not in your draft.

| <b>Evaluation Guidelines</b>   | <b>Marks</b> |
|--|--------------|
| Prose Poem, Lyric Poem, and Free Verse Poem Scoring Guides X 2 for each poem (8 marks X 3) | 24           |
| A total of six different poetic devices are used in all poems                              | 6            |
| A first draft of a sensory poem is present   | 2            |
| A revised draft of the sensory poem has been provided, showing substantial changes.        | 2            |
| A final draft of the sensory poem has been provided demonstrating a polished product.      | 2            |
| <b>Total Marks</b>   | <b>/36</b>   |

## Section 3 Assignment: Part 2

### Written Analysis of Poetry

In this section assignment, you will conduct a close analysis of two poems, and write a multi-paragraph composition based on your analysis.

#### Instructions

##### Step 1. Select Two Poems

Poems on the *English 12 Media CD*, with the exception of “All Week,” address the topic of “heating up.” Select **two** of these poems to write about.

You will be comparing and contrasting the ways the two poems comment on “heating up.” Choose the poems you feel you would have the most to say about.

##### Step 2. How to Swallow a Poem Response (14 Marks)

Following the example provided in Lesson D, “From First Swallow to Written Analysis,” complete the steps in “How to Swallow a Poem” for each of the poems you have selected. “How to Swallow a Poem” is provided.

| Evaluation Guidelines   | Marks      |
|---|------------|
| <ul style="list-style-type: none"><li>1 mark for each “How to Swallow a Poem” response (maximum 7 marks)</li><li>2 poems X a maximum of 7 marks</li></ul> | 14         |
| <b>Total Marks</b>  | <b>/14</b> |

##### Step 3. Three Impressions (12 Marks)

**Using your notes, ask yourself what created each of the impressions you’ve noted.**

For example, if you wrote down certain words that stand out, ask yourself, Why? Did they bring up an association for you? Do they rhyme with each other? Do they use another sound device like alliteration or assonance within the poem? Do they have a sound that suits the subject matter? For example, if the word sounds like a ringing, is the poem about a bell?

Write down at least three of your impressions, then write what in the poem’s language creates those for you, and how.

(continued)

| <b>Evaluation Guidelines</b>   | <b>Marks</b> |
|--|--------------|
| Student describes 3 impressions for each poem <ul style="list-style-type: none"> <li>1 mark for each impression (maximum 3 marks for each poem)</li> <li>2 poems in total (maximum 3 marks X 2)</li> </ul>                           | 6            |
| Student accurately identifies device in the poem that creates each impression (diction, imagery, sound devices, figurative devices). <ul style="list-style-type: none"> <li>3 devices for each poem (maximum 3 marks X 2)</li> </ul> | 6            |
| <b>Total Marks</b>   | <b>/12</b>   |

#### **Step 4. Comparing the Poems (24 Marks)**

**In a multi-paragraph essay, compare and contrast the ways the two poems comment on the theme of “heating up.”**

Use your preparation regarding impressions from the poems, and how they are created, to support what you write about the poems. Be as specific as possible! You will need to transcribe lines of the poems, so that you can quote them for support.

**Be sure to write about:**

- **the tone.**
- **the central idea: what you know at the end of the poem that you didn’t at the beginning.**
- **how the *sounds* contribute to the effect of the poem.**
- **When you write your conclusion, be sure to 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, you can comment on your overall impression of the poems and how you enjoyed them, or felt distanced from them.**

**Your written response should be three paragraphs long, and each paragraph should be between 5–7 sentences. Word count should be between 250–350.**

(continued)

| <b>Evaluation Guidelines</b>  | <b>Marks</b> |
|---|--------------|
| Multi-paragraph Composition Scoring Guide for Poetry Comparison X 4 | 24           |
| <b>Total Marks</b>  | <b>/24</b>   |

| <b>Total Evaluation Guidelines for Section 3 Assignment:<br/>Part 2: Written Analysis of Poetry</b>         | <b>Marks</b> |
|---|--------------|
| Step 2 How to Swallow a Poem  | 14           |
| Step 3 Three Impressions (from each poem)   | 12           |
| Step 4 The Effect of the Poem <ul style="list-style-type: none"> <li>Paragraph Scoring Guide X 4</li> </ul> | 24           |
| <b>Total Marks</b>  | <b>/50</b>   |

## Section 3 Assignment: Part 3

### Journal Entries

Once they have all been completed, submit all your journal entries for this section for evaluation for a maximum total of 8 marks.



#### Journal Entry 3.1:

### Subjects in Poetry

Many formal poems were written about certain subjects. Poetry was often reserved for love, devotion, reflections on nature and the role of humankind, spiritual concerns, and the celebration of heroic people.

Instructions:

What subjects do you think are suitable for poetry? Jot these down in your journal. Then, in two or three sentences, describe an experience that you feel has a poetic quality.



#### Journal Entry 3.2:








### Line Breaks

Take a piece of prose writing that you feel has a poetic quality. It could be a novel you're reading, a short story, or even non-fiction. Take a passage of one or two good-sized paragraphs, and try breaking them into lines—as if the passage were a free verse poem.

What do you notice about the poem you've created when you're done? Read both versions out loud. How do you read each differently? What does this activity tell you about the difference between poetry and prose?








| Evaluation Guidelines  | Marks     |
|--|-----------|
| Your journal entries will be marked according to the Journal Scoring Guide x 2 | 8         |
| <b>Total Marks</b>   | <b>/8</b> |

## PARAGRAPH SCORING GUIDE






|  | Content – what is said:  | Written Expression – how it's said:   |
|--|--|---|
| <b>6 – WOW!</b> <br>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<br><input type="checkbox"/> Focused topic sentence<br><input type="checkbox"/> Body is developed with interesting and convincing support<br><input type="checkbox"/> Concluding sentence makes a strong final statement of the main idea                         | <input type="checkbox"/> Tightly focused, on topic, and fully developed<br><input type="checkbox"/> Sophisticated vocabulary, word choice, and transitions<br><input type="checkbox"/> Sentence structure is varied and controlled<br><input type="checkbox"/> Few mechanical or spelling errors  |
| <b>5 – STRONG!</b> <br>Your paragraph effectively accomplishes the requirements of the task.                            | <input type="checkbox"/> Analyses or presents the topic in a well-organized manner<br><input type="checkbox"/> Focused topic sentence uses active language<br><input type="checkbox"/> Body is developed with appropriate support<br><input type="checkbox"/> Concluding sentence affirms the main idea of the paragraph                                   | <input type="checkbox"/> Focused, on topic, and developed<br><input type="checkbox"/> Appropriate vocabulary, word choice, and transitions<br><input type="checkbox"/> Sentence structure is varied and competent but uneven in places<br><input type="checkbox"/> Minor mechanical or spelling errors  |
| <b>4 – GOOD</b> <br>Your paragraph adequately fulfils the requirements of the task.                                     | <input type="checkbox"/> Analyses or presents the topic in a predictable manner<br><input type="checkbox"/> Topic sentence is clearly stated<br><input type="checkbox"/> Body is developed with some effective support<br><input type="checkbox"/> Concluding sentence completes the paragraph   | <input type="checkbox"/> Generally focused; may stray off topic; adequate development<br><input type="checkbox"/> Vocabulary, word choice and transitions are simple but correct<br><input type="checkbox"/> Sentence structure is correct, but simple sentences predominate<br><input type="checkbox"/> Some mechanical or spelling errors are present but do not affect understanding |
| <b>3 – A PASS</b> <br>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<br><input type="checkbox"/> A topic sentence is present, though not clearly stated<br><input type="checkbox"/> Body is developed with thin or repetitive support<br><input type="checkbox"/> Concluding sentence attempts to complete the paragraph       | <input type="checkbox"/> Loose focus; may stray off topic; limited development<br><input type="checkbox"/> Vocabulary is basic and repetitive; transitions may be ineffective<br><input type="checkbox"/> Sentence structure is awkward or simplistic<br><input type="checkbox"/> Mechanical or spelling errors are present but do not impact meaning                                   |
| <b>2 – ALMOST</b> <br>Your paragraph does not accomplish the basic task.  | <input type="checkbox"/> Analyses or presents the topic in a manner which is illogical or insufficient<br><input type="checkbox"/> Paragraph structure and development is weak<br><input type="checkbox"/> Topic sentence is vague or not present<br><input type="checkbox"/> Concluding sentence may not be present or may add new, unrelated information | <input type="checkbox"/> Simple sentence forms predominate<br><input type="checkbox"/> Numerous mechanical or spelling errors disrupt the flow of the writing<br><input type="checkbox"/> Lacks focus, purpose, and development<br><input type="checkbox"/> Vocabulary is informal and often colloquial; transitions are not present  |
| <b>1 – NOT YET</b> <br>Your paragraph is incomplete   | <input type="checkbox"/> Paragraph may be limited to one to two sentences<br><input type="checkbox"/> A topic sentence is not present or does not introduce the topic<br><input type="checkbox"/> Structure and development are not present<br><input type="checkbox"/> Paragraph lacks a concluding sentence  | <input type="checkbox"/> Lacks focus, purpose, or does not have a single, clear topic<br><input type="checkbox"/> Vocabulary is immature or vague; word choice is not appropriate<br><input type="checkbox"/> Sentence structure is incoherent<br><input type="checkbox"/> Frequent grammar or spelling errors affect understanding   |
| <b>0 – NOT AT ALL</b>   | <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:   |
|---|---|---|
| <b>6 – WOW!</b> <br>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<br><input type="checkbox"/> Thesis is clearly articulated, engaging, and developed throughout the composition<br><input type="checkbox"/> Paragraphs are well-developed with insightful support and organized for an intentional effective<br><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<br><input type="checkbox"/> Vocabulary and word choice are effective and sophisticated<br><input type="checkbox"/> Sentence structure is varied and controlled; transitional and topic sentences are well executed<br><input type="checkbox"/> Few mechanical or spelling errors               |
| <b>5 – STRONG!</b> <br>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<br><input type="checkbox"/> Thesis argues a clear point, and is developed through composition<br><input type="checkbox"/> Paragraphs are well-developed with appropriate support and logically organized<br><input type="checkbox"/> Concluding paragraph engages the reader; it presents a final statement   | <input type="checkbox"/> Writing is focused and on topic<br><input type="checkbox"/> Vocabulary and word choice are appropriate<br><input type="checkbox"/> Sentence structure is varied and competent; transitional and topic sentences are used carefully<br><input type="checkbox"/> Mechanical or spelling errors are minor and do not interfere                                      |
| <b>4 – GOOD</b> <br>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<br><input type="checkbox"/> Thesis is simply expressed and developed through the composition<br><input type="checkbox"/> Paragraphs exist with adequate support and are organized logically<br><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<br><input type="checkbox"/> Vocabulary and word choice are simple but correct<br><input type="checkbox"/> Sentence structure is correct, but simple; transitional and topic sentences are predictable<br><input type="checkbox"/> Some mechanical or spelling errors are present but do not affect understanding |
| <b>3 – A PASS</b> <br>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<br><input type="checkbox"/> Thesis is apparent but weak or not directly supported by the composition<br><input type="checkbox"/> Paragraphs may be brief, unimaginative, or off topic; organization is difficult to follow<br><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<br><input type="checkbox"/> Vocabulary is basic and repetitive<br><input type="checkbox"/> Sentence structure is awkward or simplistic; transitional and topic sentences may not be effective<br><input type="checkbox"/> Mechanical or spelling errors are present but do not impact meaning             |
| <b>2 – ALMOST</b> <br>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<br><input type="checkbox"/> Thesis is suggested but not clearly stated or developed<br><input type="checkbox"/> Paragraphs may be too poorly developed or organized to communicate meaning<br><input type="checkbox"/> Concluding paragraph is not present or mixed into a body paragraph  | <input type="checkbox"/> Writing is unfocused and often unclear<br><input type="checkbox"/> Vocabulary is informal and often colloquial<br><input type="checkbox"/> Simple sentence forms predominate; transitional sentences are not present<br><input type="checkbox"/> Numerous mechanical or spelling errors disrupt the flow of the writing  |
| <b>1 – NOT YET</b> <br>Your composition is inaccurate or incomplete.   | <input type="checkbox"/> No attempt to include an introduction and conclusion to frame the composition<br><input type="checkbox"/> Structure is very weak – very brief or single paragraph<br><input type="checkbox"/> Ideas are poorly developed with little sequence or logic   | <input type="checkbox"/> Controlling idea and purpose are not clear<br><input type="checkbox"/> Vocabulary is immature or vague; word choice is not appropriate<br><input type="checkbox"/> Frequent grammar or spelling errors impede understanding  |
| <b>0 – NOT AT ALL</b>    | <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:   |
|---|--|---|
| <b>4 – GOOD!</b> <br>Your journal response is reflective, detailed, and lively.              | <input type="checkbox"/> Actively helps to organize and facilitate the group<br><input type="checkbox"/> Obvious purpose for writing<br><input type="checkbox"/> Interesting and engaging to the reader<br><input type="checkbox"/> Intentional organizational structure | <input type="checkbox"/> Specific, accurate information<br><input type="checkbox"/> Well-chosen examples and details<br><input type="checkbox"/> Insightful reflections and connections to broader issues     |
| <b>3 – A PASS</b> <br>Your journal response is reflective, effective, and solid.             | <input type="checkbox"/> Sense of purpose is apparent<br><input type="checkbox"/> Good development but unoriginal<br><input type="checkbox"/> Clear organizational structure   | <input type="checkbox"/> Accurate but general information<br><input type="checkbox"/> Appropriate examples and details<br><input type="checkbox"/> Basic reflections and connections to broader issues        |
| <b>2 – ALMOST</b> <br>Your journal response is minimally developed and weak.                 | <input type="checkbox"/> Purpose is hard to determine<br><input type="checkbox"/> Minimal development and unoriginal ideas<br><input type="checkbox"/> Loose organizational structure; difficult to follow   | <input type="checkbox"/> Brief and generalized information<br><input type="checkbox"/> Obvious or unrelated examples and details<br><input type="checkbox"/> Few reflections and connections to broader issue |
| <b>1 – NOT YET</b> <br>Your journal response is inaccurate and incomplete.                   | <input type="checkbox"/> Sense of purpose is not evident<br><input type="checkbox"/> Response is too brief to evaluate<br><input type="checkbox"/> Disorganized structure makes the response difficult to understand   | <input type="checkbox"/> Presents brief and possibly inaccurate information<br><input type="checkbox"/> Response is a summary or a single idea rather than a reflection                                       |
| <b>0 – NOT AT ALL</b> <br>Your journal response is barely answered or not answered at all. | <input type="checkbox"/> Your journal response is barely answered or not answered at all.  |   |








## NONSENSE POEM SCORING GUIDE

|  | General  | Sound Patterns   |
|--|--|--|
| <b>4 – GOOD!</b><br><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"> <li><input type="checkbox"/> poem employs perfect rhyme in the style of Dr. Seuss</li> <li><input type="checkbox"/> language use is vivid and sophisticated; makes use of nonsense freedoms to create new words to work into rhyme scheme</li> <li><input type="checkbox"/> highly effective use of nonsense imagery</li> <li><input type="checkbox"/> poem is ten lines or longer</li> </ul> | <ul style="list-style-type: none"> <li><input type="checkbox"/> successfully demonstrates four to five sound patterns</li> <li><input type="checkbox"/> successfully identifies and defines four to five of the sound patterns in the poem</li> <li><input type="checkbox"/> two of the sound patterns demonstrated and identified are unique from the lesson demonstration</li> </ul>             |
| <b>3 – A PASS!</b><br><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"> <li><input type="checkbox"/> poem employs perfect rhyme mostly consistent with the style of Dr. Seuss</li> <li><input type="checkbox"/> use of nonsense imagery is included throughout</li> <li><input type="checkbox"/> language is appropriate, but not varied</li> <li><input type="checkbox"/> poem is at least ten lines</li> </ul>  | <ul style="list-style-type: none"> <li><input type="checkbox"/> successfully demonstrates at least three sound patterns</li> <li><input type="checkbox"/> successfully identifies and defines at least three of the sound patterns in the poem</li> <li><input type="checkbox"/> at least one of the sound patterns demonstrated and identified is unique from the lesson demonstration</li> </ul> |
| <b>2 – ALMOST</b><br><p>Your nonsense poem is minimally developed, and does not adequately demonstrate enough sound patterns.</p>  | <ul style="list-style-type: none"> <li><input type="checkbox"/> poem attempts perfect rhyme, but does not sustain the scheme throughout the poem</li> <li><input type="checkbox"/> language is correct, but not varied</li> <li><input type="checkbox"/> nonsense imagery attempted, but poem lacks clarity in places</li> <li><input type="checkbox"/> poem is not quite ten lines long</li> </ul>                              | <ul style="list-style-type: none"> <li><input type="checkbox"/> successfully demonstrates two sound patterns</li> <li><input type="checkbox"/> successfully identifies and defines at least two of the sound patterns in the poem</li> <li><input type="checkbox"/> the sound patterns demonstrated and identified are not unique from the lesson demonstration</li> </ul>                         |
| <b>1 – NOT YET</b><br><p>Your nonsense poem assignment is inaccurate and incomplete.</p>   | <ul style="list-style-type: none"> <li><input type="checkbox"/> poem does not attempt a consistent rhyme scheme</li> <li><input type="checkbox"/> incorrect word usage; little variety in word choice</li> <li><input type="checkbox"/> no nonsense imagery present, poem is unclear</li> <li><input type="checkbox"/> poem is too short</li> </ul>  | <ul style="list-style-type: none"> <li><input type="checkbox"/> may successfully demonstrate one sound poem, but does not identify in poem, or other definition</li> <li><input type="checkbox"/> the sound patterns is not unique from the lesson demonstration</li> </ul>  |
| <b>0 – NOT AT ALL</b>  | <ul style="list-style-type: none"> <li><input type="checkbox"/> Presentation is too brief to evaluate or not attempted at all.</li> </ul>  |  |






## ORAL COMMUNICATION SCORING GUIDE

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

# ORAL COMMUNICATION SCORING GUIDE FOR ORAL INTERPRETATION

|  | Preparation   | Delivery   |
|--|---|--|
| <b>6 – EXCELLENT!</b> <br>Your oral interpretation is thoughtfully considered, engaging, expressive, and illuminating..   | <input type="checkbox"/> substantial preparation is evident<br><input type="checkbox"/> poem chosen is very well suited to oral delivery, containing many sound devices, perhaps humour, or other elements<br><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<br><input type="checkbox"/> any music/visuals are carefully chosen to enhance the presentation<br><input type="checkbox"/> engages and entertains audience<br><input type="checkbox"/> reading is delivered seamlessly            |
| <b>5 – GOOD!</b> <br>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<br><input type="checkbox"/> poem chosen is one well suited to oral delivery, containing many sound devices<br><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<br><input type="checkbox"/> any music/visuals are carefully chosen to enhance the presentation<br><input type="checkbox"/> engages or entertains audience<br><input type="checkbox"/> reading is mostly seamless, with few errors |
| <b>4 – SATISFACTORY!</b> <br>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<br><input type="checkbox"/> poem chosen is satisfactorily suited to oral delivery<br><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<br><input type="checkbox"/> any music/visuals chosen mostly enhance the presentation<br><input type="checkbox"/> engages or entertains audience<br><input type="checkbox"/> reading is mostly seamless, with some errors                   |
| <b>3 – A PASS</b> <br>Your composition is passable and basic; deeper exploration of the ideas and more effective expression are required.   | <input type="checkbox"/> some preparation is evident<br><input type="checkbox"/> poem chosen is minimally suitable for oral delivery<br><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<br><input type="checkbox"/> any music/visuals chosen have little effect on the presentation<br><input type="checkbox"/> reading maintains audience interest   |
| <b>2 – ALMOST</b> <br>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<br><input type="checkbox"/> poem chosen is too short, or is not the best choice for oral delivery<br><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<br><input type="checkbox"/> any music/visuals chosen are used ineffectively<br><input type="checkbox"/> audience may struggle to understand or follow the presentation   |
| <b>1 – NOT YET</b> <br>Your composition is inaccurate or incomplete.  | <input type="checkbox"/> preparation is not evident<br><input type="checkbox"/> poem appears to be chosen without consideration for how it would be read aloud, or the audience to receive it<br><input type="checkbox"/> using emphasis, pauses, changes in pitch and volume are not considered                                  | <input type="checkbox"/> voice problems interfere with message delivery<br><input type="checkbox"/> any music/visuals chosen are totally ineffective<br><input type="checkbox"/> audience is unable to understand or follow the presentation   |
| <b>0 – NOT AT ALL</b>   | <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  |
|--|--|--|---|
| <b>4 – GOOD!</b> <br>Your editorial presentation is reflective, detailed, and lively.                     | <input type="checkbox"/> Local issue and opinion are stated clearly<br><input type="checkbox"/> Support is well chosen<br><input type="checkbox"/> Language use is vivid and sophisticated<br><input type="checkbox"/> Personal experience is included | <input type="checkbox"/> Substantial preparation is evident<br><input type="checkbox"/> Topic is logically developed to suit purpose<br><input type="checkbox"/> Effective use of transitions            | <input type="checkbox"/> Voice is used consciously and successfully to enhance the message<br><input type="checkbox"/> Audio/visuals are carefully chosen to enhance the presentation<br><input type="checkbox"/> Engages or entertains audience  |
| <b>3 – A PASS</b> <br>Your editorial presentation response is reflective, effective, and solid.           | <input type="checkbox"/> Local issue and opinion are stated<br><input type="checkbox"/> Support is adequate<br><input type="checkbox"/> Language is appropriate but not varied   | <input type="checkbox"/> Some preparation is evident<br><input type="checkbox"/> Topic is clearly developed to suit purpose<br><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<br><input type="checkbox"/> Audio/visuals are used with some effect to enhance the presentation<br><input type="checkbox"/> Maintains audience interest |
| <b>2 – ALMOST</b> <br>Your editorial presentation is minimally developed and weak.                        | <input type="checkbox"/> Opinion is present but not clearly stated<br><input type="checkbox"/> Support is weak or illogical<br><input type="checkbox"/> Language is correct not varied   | <input type="checkbox"/> Little preparation is evident<br><input type="checkbox"/> Loose structure is present but difficult to follow<br><input type="checkbox"/> Transitions are not used appropriately | <input type="checkbox"/> Voice problems interfere with message delivery in places<br><input type="checkbox"/> Audio/visuals are used ineffectively<br><input type="checkbox"/> Audience may struggle to understand or follow the presentation     |
| <b>1 – NOT YET</b> <br>Your editorial presentation is confused and incomplete.                            | <input type="checkbox"/> Main idea is not stated<br><input type="checkbox"/> Support is under-developed or not evident<br><input type="checkbox"/> Incorrect word usage; little variety in word choice   | <input type="checkbox"/> Preparation is not evident<br><input type="checkbox"/> May be repetitive or off topic<br><input type="checkbox"/> Transitions are not used                                      | <input type="checkbox"/> Voice problems interfere with message delivery<br><input type="checkbox"/> Audio/visuals are not used<br><input type="checkbox"/> Audience is unable to understand or follow the presentation                            |
| <b>0 – NOT AT ALL</b> <br>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   |
|---|---|--|
| <b>6 – EXCELLENT!</b> <br>Your visual poem is thoughtfully considered, engaging, expressive, and illuminating. | <input type="checkbox"/> images create a tone that reflects the dream poem<br><input type="checkbox"/> images communicate any symbolism in the dream poem<br><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<br><input type="checkbox"/> the poem may experiment with movement or sound as well as graphic elements |
| <b>5 – GOOD!</b> <br>Your visual poem is well considered, expressive, and illuminating.                        | <input type="checkbox"/> images create a tone that reflects a part of the dream poem<br><input type="checkbox"/> images may communicate any symbolism in the dream poem<br><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   |
| <b>4 – SATISFACTORY</b> <br>Your visual poem exceeds minimum expectations.                                     | <input type="checkbox"/> images convey the tone of the poem satisfactorily<br><input type="checkbox"/> image choice is logical, based on the poem   | <input type="checkbox"/> the visual poem includes all the required elements  |
| <b>3 – A PASS</b> <br>Your visual poem minimally meets expectations.   | <input type="checkbox"/> minimal attempt was made to create a cohesive picture with the images<br><input type="checkbox"/> images minimally relate to the poem<br><input type="checkbox"/> images minimally communicate the tone of the poem                                    | <input type="checkbox"/> the visual poem is missing some of the required elements  |
| <b>2 – ALMOST</b> <br>Your visual poem is not well developed and is weak.                                      | <input type="checkbox"/> attempt to create a cohesive picture with images is unsatisfactory<br><input type="checkbox"/> images do not relate to the poem<br><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  |
| <b>1 – NOT YET</b> <br>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   |
| <b>0 – NOT AT ALL</b>    | <input type="checkbox"/> No attempt was made to create a cohesive picture with the images   |  |



## GROUP WORK SCORING GUIDE

|  | Leadership:  | Teamwork:   |
|--|--|---|
| <b>4 – GOOD!</b> <br>Contributes positively and effectively to the group. | <input type="checkbox"/> Actively helps to organize and facilitate the group<br><input type="checkbox"/> Consistently maintains a positive attitude<br><input type="checkbox"/> Seeks and incorporates the ideas of others<br><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<br><input type="checkbox"/> Identifies missing perspectives and offers meaningful feedback<br><input type="checkbox"/> Delivers thoughts in an articulate, convincing manner<br><input type="checkbox"/> Asks valuable questions, offers insightful examples, or accurately paraphrases main ideas |
| <b>3 – A PASS</b> <br>Contributes appropriately to the group.             | <input type="checkbox"/> Helps to organize and facilitate the group when prompted<br><input type="checkbox"/> Often maintains a positive attitude<br><input type="checkbox"/> Listens to and incorporates the ideas of others<br><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<br><input type="checkbox"/> Attempts to identify missing perspectives, but may do so unevenly<br><input type="checkbox"/> Delivers thoughts in clear and logical manner<br><input type="checkbox"/> Asks relevant questions, offers related examples, or paraphrases general ideas                             |
| <b>2 – ALMOST</b> <br>Contributes minimally to the group.                 | <input type="checkbox"/> Occasionally helps to organize and facilitate the group when prompted<br><input type="checkbox"/> Does not consistently maintain a good attitude<br><input type="checkbox"/> Occasionally listens to and incorporates the ideas of others<br><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<br><input type="checkbox"/> Delivers thoughts in a manner which is difficult to understand<br><input type="checkbox"/> Asks questions, offers examples, or paraphrases ideas, but these may be minimal or unrelated  |
| <b>1 – NOT YET</b> <br>Participation is weak.                             | <input type="checkbox"/> Does not help to organize and facilitate group<br><input type="checkbox"/> May not bring a positive attitude to the group<br><input type="checkbox"/> Is a passive participant in the group<br><input type="checkbox"/> Individual contributions are incomplete or not satisfactory   | <input type="checkbox"/> May work in opposition to the group's purpose<br><input type="checkbox"/> Does not attempt to identify missing perspectives<br><input type="checkbox"/> Delivers thoughts in a manner which is difficult to understand or is non-participatory<br><input type="checkbox"/> Does not ask relevant questions, offer examples, or paraphrase main ideas                               |
| <b>0 – NOT AT ALL</b>   | <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   |
|-----------------------|---|---|--|---|
| <b>STYLE</b> →        | <input type="checkbox"/> Uses precise vocabulary unique to the content area or topic<br><input type="checkbox"/> Relates to a specific audience with a clearly identified purpose<br><input type="checkbox"/> Tone/voice/point of view appropriate to content and grade level<br><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<br><input type="checkbox"/> Relates to a specific audience with an identified purpose<br><input type="checkbox"/> Tone/voice/point of view adequate for content and grade level<br><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<br><input type="checkbox"/> Does not relate to an audience and/or has no clear purpose<br><input type="checkbox"/> Tone/voice/point of view not appropriate or sustained<br><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<br><input type="checkbox"/> No awareness of audience or purpose<br><input type="checkbox"/> Little or no control of tone/voice/point of view<br><input type="checkbox"/> Sentence variety, length, and complexity inappropriate to content and grade level |
| <b>STRUCTURE</b> →    | <input type="checkbox"/> Writes in complete sentences, using standard word order and subordination<br><input type="checkbox"/> Uses capitalization, punctuation, spelling, and format (paragraph indentation, division of words by syllables) correctly<br><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<br><input type="checkbox"/> Makes occasional mechanical errors, but not sufficient to distract from the meaning of the document<br><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<br><input type="checkbox"/> Makes frequent mechanical errors, which distract from the meaning of the document<br><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<br><input type="checkbox"/> Displays little or no understanding of appropriate punctuation or conventional spelling<br><input type="checkbox"/> Displays little or no understanding of grammar usage   |
| <b>PRESENTATION</b> → | <input type="checkbox"/> Paper legible and neat<br><input type="checkbox"/> Correct mla documentation, page formatting, and numbering without error   | <input type="checkbox"/> Paper legible and generally neat<br><input type="checkbox"/> Correct mla documentation, page formatting, and numbering with few errors   | <input type="checkbox"/> Paper difficult to read<br><input type="checkbox"/> Inconsistent mla documentation, page formatting, and numbering; many errors   | <input type="checkbox"/> Paper very difficult to read<br><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  |
|---------------------------|--|---|--|--|
| <b>THESIS</b> →           | <input type="checkbox"/> One central idea/concept/hypothesis/premise fully and precisely stated<br><input type="checkbox"/> Developed consistently throughout the document   | <input type="checkbox"/> One central idea/concept/hypothesis/premise stated but not perfectly clear<br><input type="checkbox"/> Developed somewhat throughout the document  | <input type="checkbox"/> Idea/concept/hypothesis/premise<br><input type="checkbox"/> Suggested, but not stated<br><input type="checkbox"/> Inconsistent development<br><input type="checkbox"/> Throughout the document  | <input type="checkbox"/> No apparent idea/concept/hypothesis/premise   |
| <b>EVIDENCE/SUPPORT</b> → | <input type="checkbox"/> Strong support for thesis by drawing information from multiple sources<br><input type="checkbox"/> All information relevant, reliable and up-to-date<br><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<br><input type="checkbox"/> Most information relevant, reliable and up-to-date<br><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<br><input type="checkbox"/> Some information irrelevant, unreliable, or out-of-date<br><input type="checkbox"/> Some information accurately stated; information mostly paraphrased or quoted | <input type="checkbox"/> Support for thesis inadequate<br><input type="checkbox"/> Most information irrelevant, unreliable, or out-of-date<br><input type="checkbox"/> Much information inaccurately stated                                      |
| <b>UNITY</b> →            | <input type="checkbox"/> No distracting information<br><input type="checkbox"/> All differences among sources handled effectively<br><input type="checkbox"/> Appropriate balance between narrative/descriptive material and critical analysis   | <input type="checkbox"/> Little distracting information<br><input type="checkbox"/> Most differences among sources handled effectively<br><input type="checkbox"/> Adequate balance between narrative/descriptive material and critical analysis  | <input type="checkbox"/> Some distracting information<br><input type="checkbox"/> Differences among sources inadequately handled<br><input type="checkbox"/> Some balance between narrative/descriptive materials and critical analysis                                | <input type="checkbox"/> Much distracting information<br><input type="checkbox"/> Differences among sources not handled<br><input type="checkbox"/> Inadequate balance between narrative/descriptive material and critical analysis              |
| <b>ORGANIZATION</b> →     | <input type="checkbox"/> Uses logical progression of evidence or support for ideas/concepts/hypotheses/premises according to the content area<br><input type="checkbox"/> Transitions facilitate flow of ideas/concepts/hypotheses/premises<br><input type="checkbox"/> Conclusion contains no distracting information which digresses from the thesis<br><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<br><input type="checkbox"/> Transitions used between many ideas<br><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<br><input type="checkbox"/> Few transitions between ideas<br><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<br><input type="checkbox"/> No transitions between ideas<br><input type="checkbox"/> No conclusion |






## PROSE POEM SCORING GUIDE

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

## LYRIC POEM SCORING GUIDE

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

## FREE VERSE POEM SCORING GUIDE

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

## MULTI-PARAGRAPH SCORING GUIDE FOR POETRY COMPARISON: CONTENT

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

## MULTI-PARAGRAPH SCORING GUIDE FOR POETRY COMPARISON: WRITTEN EXPRESSION

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



## Business Letter Scoring Guide

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

## Visual Design Scoring Guide

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