

# English 12

## Module 6 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?

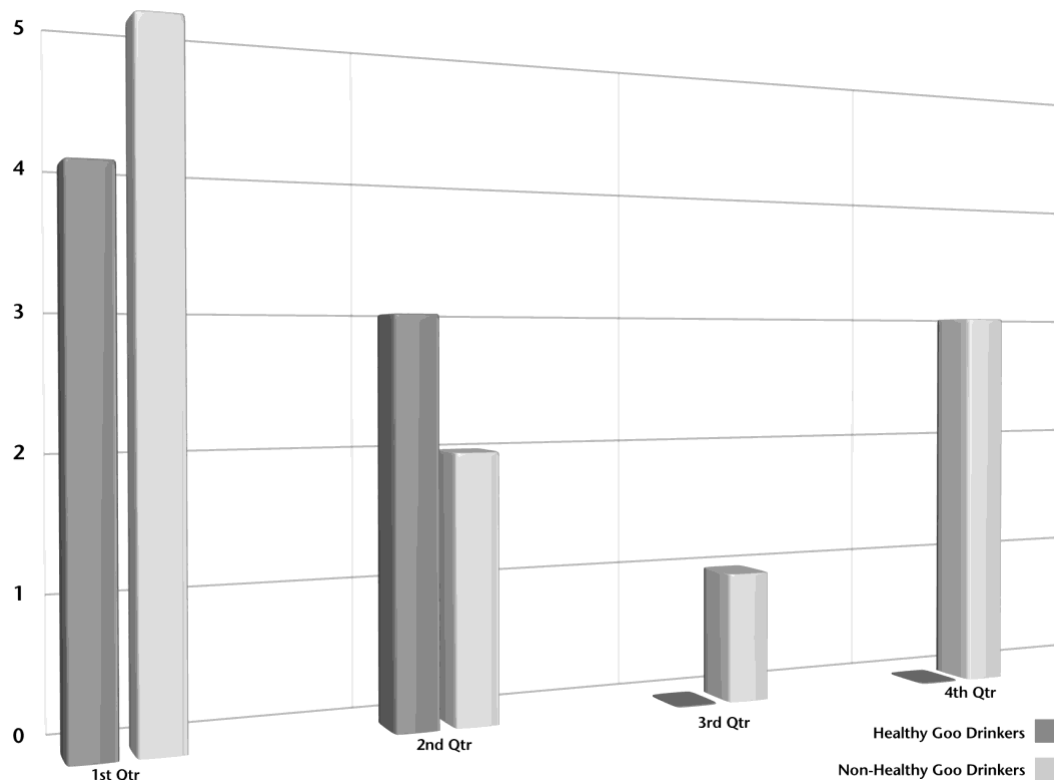
### Summary

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 (46.0%)	874 (49.3%)	905 (47.7%)	1092 (47.1%)	928 (47.0%)
Girls	923 (54.0%)	898 (50.7%)	992 (52.3%)	1228 (52.9%)	1045 (53.0%)
Total	1708	1772	1897	2320	1973

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

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

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

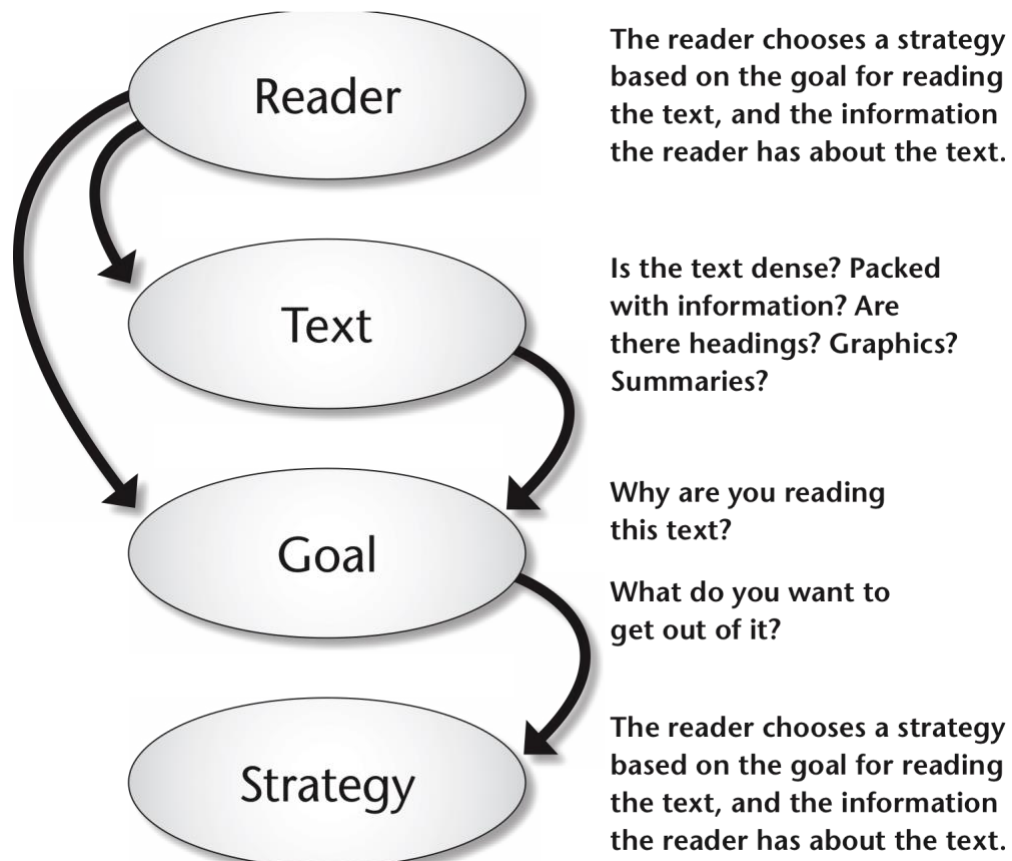
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3. Who uses the computer most in their free time?
- a. Grade Seven boys
  - b. Grade Ten boys
  - c. Grade Eight girls
  - d. Grade Nine girls
- \_\_\_\_\_
4. By how many percentage points did the number of students considered physically active increase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

\_\_\_\_\_
  
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

\_\_\_\_\_
  
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: Analyzing the Appearance of a Ghost

If one of your respected friends tells you that he saw a ghost last night, you probably would want to hear the story, including all the relevant details so you can assess how believable it is. Describe in point form how Shakespeare introduces the ghost as a character in the play when it first appears and what the ‘real’ characters are doing at the time. This is not just a plot summary. You need to state clearly in your own words what each character is saying about the ghost, and how the next character responds. Avoid quoting long phrases for this activity. You should have at least 10 points.

[illegible]

## Young Hamlet and Young Fortinbras

From your limited knowledge of what the play is about so far, describe in point form the similarity between Hamlet's and young Fortinbras' circumstances.

[illegible]



Activity 1:  
Reflecting on Video Interpretations



After viewing *Hamlet*, BBC video, 4: 01:20 to 4: 09:25, respond to these observations based on the video. (This kind of instruction expects you to create your own questions.) Compare your version (as you read the script) with the actors' version.

1. The first scene with the ghost brings the fantasy into the 'real' world of the guards, but it remains an "unidentified moving object" for them.

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2. The actor who plays Hamlet is making frustration and anger more obvious than the written dialogue suggests.

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3. Claudius is emphasizing graciousness and caring toward the other characters.

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4. The formality of the King's audience is emphasized by the behaviour of the characters who have no lines to speak.

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## Activity 2: Paraphrasing a Soliloquy



After reading Act 1, Scene 2, lines 130 to 159 go and listen to your *English 12 Media CD*, “Too Too Sullied Flesh.”

Using the paraphrase of lines 1 to 7 as a model, write your own paraphrase of the first seven lines of Hamlet's soliloquy. Note the definition in the module glossary and do not expect paraphrasing to be easy. Since Hamlet is revealing what he thinks and feels and is both angry and gloomy, we can assume that what he says will not be clear in meaning and will not be uplifting. Use a dictionary to help with unfamiliar words like "sully."

[illegible]

### Activity 3: How to Extract Main Ideas From a Sea of Details



Now review the complete soliloquy (Act 1, Scene 2, lines 129 to 159) and listen again to your *English 12 Media CD*, “Too Too Sullied Flesh.”

From the following list of ideas, select the one that reveals the most about the content and significance of this soliloquy and explain why:

- Hamlet is depressed and would like to end his life.
- The death of his father is making Hamlet gloomy and angry.
- His mother's speedy marriage to his uncle angers him.
- He is upset that his uncle is now the king.

[illegible]

Activity 1:  
Hamlet Making Small Talk



Read *Hamlet* Act 1, Scene 4, lines 1–38.

Read Hamlet's explanation for the racket the guards are hearing in lines 8–38 and answer these questions.

1. Why does Hamlet wish the custom of wassail (“to be healthy” in Old English) were not observed? What does this reveal about him?

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2. How does Hamlet judge those who have some “vicious mole” or defect, such as drunkenness? What does this reveal about his character?

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3. Compare Hamlet's idea of character defect to the definition of tragic flaw in the glossary. Don't forget that “compare” means to look for similarities and differences.

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Activity 2:  
Hamlet's Ghostly Transformation



Answer the following questions based on your rereading of *Hamlet* Act 1, Scenes 4 and 5.

1. Hamlet speaks immediately upon “seeing” the ghost. Describe the main point of his address, lines 39–57.

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2. When Hamlet follows the ghost into the darkness, Horatio, even though he has seen the ghost, says “He waxes desperate with imagination,” and Marcellus states that “something is rotten in the state of Denmark.” What are these two characters feeling at this point in the play?

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3. When the ghost reveals that Claudius murdered him, Hamlet discloses that he had suspected exactly this when he says, “O my prophetic soul!” What evidence is there to suggest the ghost is a projection of Hamlet’s feelings about his mother’s marriage to her brother-in-law?

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4. Speculate on how Hamlet might have determined if the ghost is telling the truth about the cause of the death of his father. What is the significance of the fact that Hamlet seems to accept the statements as true?

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## Section 1 Assignment: Part 1

### Two-paragraph Character Profile or Threads of Act 1 Commentary

For your first assignment on Act 1 of *Hamlet*, you have two choices. Read through each carefully before you decide which one to complete.

#### Option A: Character Profile

Write a two-paragraph profile of **either Claudius or Hamlet**. Strive for clarity, unity, and provide the necessary specific details from the play to make your answer complete. You may choose to imagine that you are an actor in the play developing a character that you will be performing.

#### Option B: Threads of Act 1 Commentary

Having completed the lessons for Act 1 you will be well prepared for the rest of the play if you review all the different threads of action. The following are threads that help to make us wonder what will happen and what is motivating the characters:

- Horatio and the Guards
- Claudius's handling of courtly issues (Fortinbras, Laertes, Hamlet)
- Hamlet's soliloquy
- Polonius's dealings with his son and daughter
- Hamlet and the Ghost
- Hamlet's relationship with his mother, Gertrude

Each of these narrative threads is taken up later in the play, and we need to keep more and more in mind as we read on.

If you select this option, your assignment is to choose one of the threads that most interests you and to develop a two-paragraph commentary on the issues and ideas that you have developed. Describe the central issue and link it to the most important event that it develops into later in the play. Notice also, that you should be able to use the content of your journal.

You will need to have a precise point to argue in your commentary—start developing a carefully crafted **thesis statement**. The thesis statement at the beginning of the essay states an idea that is worth discussing and contributes to a reader's understanding and insight into the topic. In addition, the paragraphs need to be linked by some meaningful transition.

Now all that is missing is the “passion” of the writer. This ingredient is added if the writer is excited about the topic and genuinely wants to communicate ideas to the reader. So do pick a topic of interest. Further, the list of topics here is not exhaustive. If you think there is another thread of the play that you are more interested in, contact your teacher to develop another topic together.

Each paragraph should be no longer than 200 words. As you develop them, consider how to use **transition** words to link the paragraphs. Also consider how you will express a conclusion in your last paragraph.



Evaluation Guidelines	Marks
<p>Multi-Paragraph Scoring Guide x 3 to mark your profile or commentary</p> <p>Option A: Character Profile  Main points to consider for content: <b>(12 marks)</b>  Have you identified your character precisely?  Have you included several precise points about his/her character?  Have you included specific details from the play to complete your profile?  Have you considered how an actor would evaluate this character inside and out?</p> <p>Main points to consider for form: <b>(6 marks)</b>  Are sentences complete?  Are spelling and punctuation correct?  Did you edit your paper?  Have you organized your paper?</p> <p>Option B: Threads of Act 1 Commentary  Main points to consider for content: <b>(12 marks)</b>  Have you developed a clear thesis statement?  Have you provided sufficient details to round out your commentary?  Are your examples appropriate and do they reveal that you understand the topic?</p> <p>Main points to consider for form: <b>(6 marks)</b>  Are sentences complete?  Have you used transition words and phrases between points?  Are spelling and punctuation correct?  Did you edit your paper?  Have you organized your paper?</p>	18
<b>Total Marks</b>	<b>/18</b>

## Section 1 Assignment: Part 2

### Creative Assignment

For your creative assignment, you will have two options. Read through each carefully before you decide which *one* to complete.

#### Option A: Set Design

Design the set that will house the entire play on the stage. You may choose to pick up on the design suggestions made by the playwright or you may invent a set of your own impressions.

Your design can be:

- a series of sketches in any medium
- a diorama (a 3D collage that uses a three fold back drop)
- a poster board
- a Web page
- a “drama box” or miniature version of the stage

The play has several settings inside and out so you will have to either focus on only one of the settings or find a way to design the stage for all scenes.

Elements of your presentation:

- Include some introductory remarks in which you explain the form and function of your set design.
- Draw your teacher’s attention to the way the set accommodates the movement of the actors from scene to scene and the use of props.
- Explain briefly how the set’s lighting can be used to suggest different settings or moods or soliloquies.

#### Option B: Dramatic Recording

Select a two-minute (*minimum* time required) portion of the play to dramatize and record. Voices must be in character and must demonstrate an understanding of the meaning behind the words.

This creative part of the assignment should allow you to choose a two-minute (minimum) piece of dialogue from the first two time sequences. It might be wise to choose a dialogue between two characters so that you won’t have to imitate too many voices.

The goal of this project is to bring to life not only a selection of play, but also the personalities and voices of the characters.

Elements of your presentation:

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- **Step one:** Select an appropriate passage from the play that you can play with and that allows you to use at least two different voices.
- **Step two:** Your objective is to get as full a sense as you can of the personality and voice of the speakers. Jot down a few details that will help you understand each of the characters. What was important to him or her? What were his or her motivations? What drove his or her dreams? Desires? Fears?
- **Step three:** Practice the kinds of voices you want to use for the characters. Then, using your best interpretation of character and your best imitation of voice, record a reading of the portion of the play you have selected. Your aim is to pretend to be the speaker and to present the best reading you can.

You may use a tape recorder, CD burner, mp3 file, .wav file, or, if you have no other options, make an appointment with your teacher to deliver the reading over the telephone. Remember that you are to find and perform the drama and emotion behind the words, so play with your voice and make the reading come alive.

Evaluation Guidelines	Marks
<p>Option A: Set Design</p> <p>You will be awarded marks according to the effectiveness of your overall presentation. The set design should combine a design and an explanation of the way the set will function to accommodate the different scenes.</p> <p>Design: 12 marks Explanation: 6 marks</p>	18
<p>Option B: Dramatic Recording</p> <p>Your presentation will be marked according to the following scale. You will be awarded marks according to the quality of your spoken presentation and the effectiveness of your interpretation of the meaning behind the words and of your portrayal of the characters' personalities.</p> <p>Volume/Pacing: 3 marks Expression: 3 marks Dramatic Flair—The reading brings to life the meaning behind the words: 6 marks Convincingly portrays the speakers' personalities: 6 marks</p>	18
<b>Total Marks</b>	<b>/18</b>

## 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. When all your journals have been submitted, type “journals completed” into the Submission box for this assignment and press Submit. This lets your teacher know the journals are ready to be evaluated.

#### 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.

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



### Journal Entry 1.1:

## Reading and Viewing the Opening Scene



Read from the beginning of *Hamlet* to about line 20, where Francisco leaves. Take a moment to write down what has passed through your mind while you read this dialogue. Are there any questions that you'd like to ask the characters? Try to detect what the characters may be feeling when they are talking. Write these questions and ideas in your journal.

Now read the remaining lines of the scene (to Act 1, Scene 1, line 175) and jot down things that catch your attention as you overhear these characters speaking. Remember that a play, like a novel or story, begins with an implied statement—***let's pretend***. This will help you accept that the hazy form of an actor in armour is the ghost of the dead King Hamlet.



### Journal Entry 1.2:

## Reviewing the Opening Scene

Comment on how Shakespeare allows even the skeptical Horatio to deal with “it”, and include your own thoughts and relevant personal experiences.



### Journal Entry 1.3:

## The End of the First Scene is Just the Beginning

Discuss all or some of the following. What were your expectations of the play, *Hamlet*, before you reached this module? How much previous exposure had you already had to this famous play? What questions do you have of the play thus far—what are your dramatic questions? How are you finding the reading of the Elizabethan English? What strategies are working to help you to understand the text? What has your study of Shakespeare been like in the past? What do you hope to get out of your study of *Hamlet*?

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### Journal Entry 1.4: **Claudius in Command**

What are the qualities or traits of a leader? Is Claudius a great leader? Are all leaders great and powerful people? Who are the leaders in your life? Why do you think of these people as leaders? How can you be a leader?



### Journal Entry 1.5: **An Element of Scene 2**



Read *Hamlet* Act 1, Scene 2. Then, in a well-developed paragraph expand upon your understanding of any element of this scene so that your teacher understands why you think your point(s) is (are) significant.



### Journal Entry 1.6: **Hamlet Feels**



Now reread through to the end of Act 1, Scene 5. Slip into Hamlet's mind, which the playwright obviously wants us to do, and make notes on how Hamlet *feels* as these scenes progress.

In part, *Hamlet* is a study of parenting. You might wish to discuss the presence of the ghost and how it allows us an opportunity to see Hamlet's father-son relationship. Do you sense love between the two? Do you think Hamlet had a good relationship with his father? Later in the play it becomes clear that Yorick, a clown, was also an affectionate father-figure in Hamlet's young years. Why do you think this might have been? Feel free to speculate. What do you think are the qualities of an ideal father?

(continued)



## Journal Entry 1.7: The Ghost

Although we have not discussed this scene so far, effective teaching (not just giving out information) means helping the student to carry on learning without the teacher when the course is finished. Take this opportunity to review your notes for this scene, and then select some aspect that you want to say something more about.

Write your ideas in a fully developed paragraph.

For example, if you wonder why Laertes tells his sister not to get involved with Hamlet emotionally, then respond to this, showing the evidence, and then consider what significance this has later in the play.

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

## Activity 1: Editing Sentences

Each of the following sentences may contain a problem in punctuation. One or more of the sentences may be correct. No sentence contains more than one error. If you find an error, draw a circle around it.

For more information on sentence error types, see the section on “Sentence Errors Checkup” in *Writing on the Run*.

1. My sister has caught three kinds of salmon from our dock. Coho, Sockeye and Chinook.
2. The causes of voter alienation are mendacious politicians and too-frequent elections.
3. Having two high-strung cats, I have learned two things, patience and tolerance.
4. As the eagle began to soar above the harbour; the gulls began to clamour.
5. Yesterday we planned to spend the afternoon at the beach; however; it rained all day.



Activity 1:  
Father as Confessor



Answer the following questions by reading *Hamlet* Act 1, Scene 3, lines 88–136.

1. In her conversation with her father, Ophelia defends Hamlet's declaration of love only to have Polonius brush them aside. In the end, she tells her father "I shall obey, my Lord," but how do you think she really feels?

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2. Polonius demands obedience of his daughter in his effort to protect her from the possibility of ruining her reputation (and his along with it). What does this do to Ophelia's relationship with Hamlet?

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## Section 2 Assignment: Part 1

### Character Journal Entries

For this assignment you will be using the resources of Acts 1 and 2 in both the textual and the video versions of the play. The assignment is divided into three parts, two of which require written answers and the third of which requires a dramatic recording. Read each part thoroughly to make sure you understand completely how to organize and present your assignment.

#### Part 1

Select **two significant characters** other than Hamlet and write a journal/diary entry for each character that gives details of his/her perspective of the events of Acts 1 and/or 2.

To give your journal/diary entries authenticity, you need to write in the first-person point of view. Also, you must provide specific details of actual events from the play to which your characters refer.

#### Part 2

In part two of the assignment, you will write one paragraph for each of your chosen characters. In each paragraph, you'll discuss the diverse motivations/biases/desires of each character for whom you've chosen to write the journal entries.

Jot down a few details that will help you understand each character. What was important to him or her? What were his or her motivations? What drove his or her dreams? Desires? Fears?

You must address the reasons that lie behind each character's actions and statements: each character has been affected by Hamlet; each character has an opinion of him.

You may wish to think of yourself as an actor preparing to audition for these two roles or a director contemplating how he will explain the parts to the actors. We cannot forget that this is a play.

#### Part 3

In this part, you must take the longest of your journal/diary entries in Part 1 of this assignment and make a dramatic recording of it. The goal of this part of the project is to bring to life the personality and voice of the character.

**Step one:** Having selected your journal/diary entry, play around with the voice and the personality you want to develop.

**Step two:** Practise the kind of voice you want to use for the character. Then, using your best interpretation of character and your best imitation of voice, record a reading of your journal entry. Your aim is to pretend to be the speaker and to present the best reading you can.

You may use a tape recorder, CD burner, mp3 file, .wav file, or, if you have no other options, make an appointment with your teacher to deliver the reading over the telephone.

Remember that you are to find and perform the drama and emotion behind the words, so play with your voice and make the reading come alive. You can do it!

Evaluation Guidelines	Marks
Your written work will be marked using the Journal Entry Scoring Guide located at the end of this module. Review the scale and strive to write a high-level response.	
<p>Part 1</p> <p>Each journal/diary entry will be worth 4 marks for content:</p> <ul style="list-style-type: none"> <li>• Give a title to each journal entry so that your teacher knows whose point of view you are describing.</li> <li>• You should write each character's journal/diary entry in the first-person point of view. Your entries will show that you understand your characters, according to the information you've gained from reading the text and watching the video.</li> <li>• Your entries will make specific references to details and events in Acts 1 to 2 to show that you not only understand your characters but also the ways they are affected by the events in each act.</li> </ul> <p>Total Marks: <math>4 \times 3 = 12</math></p>	12
<p>Part 2</p> <p>Each of your paragraphs will be worth 6 marks for content (12 in total):</p> <ul style="list-style-type: none"> <li>• Your paragraphs will show that you have a good knowledge of the information provided in Acts 1 and 2 of your chosen characters.</li> <li>• Your opinions of the motivations/biases/desires of your chosen characters will be logically related to the evidence given in Acts 1 and 2.</li> </ul> <p>Each of your paragraphs will be worth 3 marks for form (6 in total):</p> <ul style="list-style-type: none"> <li>• Your paragraphs will be well constructed.</li> <li>• Your paragraphs will show that you have paid attention to correct spelling, punctuation, and grammar.</li> <li>• Your paragraphs will show signs of editing.</li> </ul> <p>Total Marks: <math>12 + 6 = 18</math></p>	18
<p>Part 3</p> <p>Your presentation will be marked according to the following scale. You will be awarded marks according to the quality of your spoken presentation and the effectiveness of your interpretation of the character's perspective of Act 1.</p> <p>The Recording</p>	12

<ul style="list-style-type: none"> <li>• Volume/Pacing: 3 marks</li> <li>• Convincingly portrays the speaker's personality: 3 marks</li> <li>• Effectiveness of your interpretation of the character's perspective of Act 1: 6 marks</li> </ul> <p>Total Marks: 3 + 3 + 6 = 12</p>	
<b>Total Marks</b>	<b>/42</b>

## Section 2 Assignment: Part 2

### Journal Entries

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.



#### **Journal Entry 2.1: Parental Controls**

Write down your own personal feelings about a parent who spies on a child in the same way as Polonius does on Laertes.

Then separate your feelings from your thoughts by shifting point of view. Try to imagine what Polonius feels that makes such a plan a wise thing to do. You don't have to agree with his thinking but to understand his motives, you need to put yourself in his shoes and try to see things through his eyes. If you have already judged him to be a bad person, you will simply condemn him rather than understand his motives.



#### **Journal Entry 2.2: Direct or Indirect Presentation?**



Read *Hamlet* Act 2, Scene 2.

When Rosencrantz and Guildenstern report back to the King about Hamlet's transformation, they say that Hamlet asked few questions but was most free in his reply.

Review their conversation with the King and Queen in Act 3, Scene 1, then create the conversation between Rosencrantz and Guildenstern that they seem to have had after their encounter with Hamlet but before they give their report. How do they decide what to say? What did Hamlet reveal about his "transformation"? What do they decide to leave out? What do they decide to emphasize? Do they want to take responsibility for telling Hamlet about the actors? Why?

Following your created dialogue write a paragraph in which you explain what you were attempting to show about Rosencrantz and Guildenstern. Some readers/viewers have felt that the two characters are treated unfairly by Hamlet, whereas others think that 'with friends like these who needs enemies?' On which side do you find your sympathies?



### Journal Entry 2.3:

## Hamlet's Character or Laertes'?



Now read Hamlet Act 1, Scene 3, lines 5–51.

In a paragraph explore the implications of Laertes' and Ophelia's conversation on the audience, as far as Hamlet's character is concerned. Note especially that Ophelia does not respond by defending Hamlet's character. Rather, she flips his moralizing back to Laertes, advising him to practice what he preaches. Has Laertes revealed more about himself than about Hamlet?



### Journal Entry 2.4:

## Ophelia's Intuition of Hamlet's Problem



Reread Ophelia's descriptions of Hamlet's behaviour when he is visiting her in her room, Hamlet Act 2, Scene 1, lines 74–120. Notice that Hamlet says nothing the whole time, and apparently Ophelia is too shocked to say anything either. However, the words Ophelia chooses to describe what happens should help us to feel what she felt, and to know what she knows.

Select at least three words or phrases that help you feel what Ophelia is feeling. She may be describing Hamlet's staring at her, but note the words she uses to convey her feelings. With this evidence, write a paragraph in which you speculate on what Ophelia is feeling after the shock, and what she is aware of as a result of Hamlet's behaviour.



### Journal Entry 2.5:

## Polonius' Proverbs

Be sure that you understand the speech in *Hamlet* Act 1, Scene 3, lines 55–81 by paraphrasing (not necessarily on paper) the various statements. For example, "give thy thoughts no tongue" may be paraphrased as "think what you like but don't share your thoughts with others." Obviously, this would accord well with the proverbial "Silence is golden," but would not help a person develop meaningful relationships, unless within a monastery where people lived by the vow of silence.

Now select at least four statements from Polonius' speech that you consider to be adages or proverbs. Explain each and comment on its truth. Consider its contrary statement. What do you think about this kind of wisdom?



## Journal Entry 2.6: More on Hamlet's Character



After reading *Hamlet* Act 2, Scene 2, lines 171–224, think of Polonius as Hamlet's prospective father-in-law. Despite his 'antic disposition' (feigning madness), Hamlet's treatment of Polonius is questionable. He pokes fun at the old man and makes suggestive comments about his daughter. Some of Hamlet's lines only make sense if he delivers them in irritation, if not in anger.



Now view the scene in *Hamlet*, BBC video, 04:45:52–5:22:50, noting how the actors project their feelings in the lines.

Write a paragraph in which you explore what Hamlet's feelings are toward Polonius. What does this reveal about the character of Hamlet?

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

Activity 1:  
Responding to Hamlet's Troubled Thoughts

Paraphrase the following phrases in the soliloquy:

1. "slings and arrows of outrageous fortune"

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2. "the heartache, and the thousand natural shocks"

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3. "what dreams may come when..."

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4. "conscience does make cowards of us all"

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Activity 1:  
A Noble Mind O'erthrown



After reading *Hamlet* Act 3, Scene 1, lines 153–164, answer the following questions:

1. What is Ophelia mainly upset about in her brief soliloquy when Hamlet leaves?

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2. What feelings are conspicuous by their absence, but are usually present in a beloved who is cruelly rejected?

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3. “What does Ophelia say Hamlet has that are overthrown by his insanity or madness? Include a brief explanation of each.

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## Activity 2: Editing Sentences

The following sentences may contain problems in grammar, usage, word choice, spelling, or punctuation. One or more of the sentences may be correct. No sentence contains more than one error. If you find an error, correct the sentence.

For more information on sentence error types, see the section on “Sentence Errors Checkup” in *Writing on the Run*.

1. The entire population of the valley turned out to build the barn, they finished it in three days.

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2. While kayaking up the inlet, we tried trolling for salmon, playing with our sails, and to use our digital camera.

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3. We often had to except the fact that supper would often find us eating dried food, not fish.

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4. We also saw the negative affects on wildlife created by careless campers who leave behind garbage.

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5. Everyone agreed that each camper should clean up their garbage.

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## Section 3 Assignment Part 1

### Creative Assignment: The Interview of a Central Character

In the journal entries for Section 3, you've been working on the questions, answers, and transcript for this assignment, an interview with a central character of your choice.

You've been asked to design a minimum of fifteen questions, and to find answers that come from the play itself. You've been encouraged to use your own words in the answers and to use direct quotations where necessary. As well, you have been asked to work on and create a final transcript of your interview.

It's now time to make an oral recording of your interview, based on the format you've created in your transcript. In your recording, you'll play with your voice to create two distinct personalities in the recording.

Submit both your final transcript and your oral recording for marks.

You may use a tape recorder, CD burner, mp3 file, .wav file, or, if you have no other options, make an appointment with your teacher to deliver the reading over the telephone.

Evaluation Guidelines	Marks
<p>Part 1</p> <p>Each journal/diary entry will be worth 4 marks for content:</p> <ul style="list-style-type: none"><li>• Give a title to each journal entry so that your teacher knows whose point of view you are describing.</li><li>• You should write each character's journal/diary entry in the first-person point of view. Your entries will show that you understand your characters, according to the information you've gained from reading the text and watching the video.</li><li>• Your entries will make specific references to details and events in Acts 1 to 2 to show that you not only understand your characters but also the ways they are affected by the events in each act.</li></ul> <p>Total Marks: <math>4 \times 3 = 12</math></p>	18
<p>Part 2</p> <p>Each of your paragraphs will be worth 6 marks for content (12 in total):</p> <ul style="list-style-type: none"><li>• Your paragraphs will show that you have a good knowledge of the information provided in Acts 1 and 2 of your chosen characters.</li><li>• Your opinions of the motivations/biases/desires of your chosen characters will be logically related to the evidence given in Acts 1 and 2.</li></ul> <p>Each of your paragraphs will be worth 3 marks for form (6 in total):</p>	18

- Your paragraphs will be well constructed.
- Your paragraphs will show that you have paid attention to correct spelling, punctuation, and grammar.
- Your paragraphs will show signs of editing.

Total Marks: 12 + 6 = 18

**Total Marks**

**/36**

## Section 3 Assignment: Part 2

### Journal Entries

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.



#### Journal Entry 3.1: The Soliloquy

Hamlet's soliloquy has had many different interpretations, from a straightforward contemplation of suicide, to a metaphysical speculation on how to get the most out of life. Let's consider one of the most popular works of philosophy in Shakespeare's day (so popular that even Queen Elizabeth made her own translation from the Latin) and see how it shapes our understanding of Hamlet's most famous soliloquy.

Boethius was a politician at the end of the Roman Empire, at the beginning of the 6th Century. After losing his post as a kind of prime minister, he was imprisoned, tortured and executed. While he awaited execution, Boethius composed his famous *The Consolation of Philosophy*, in which he demonstrates that even without faith in God (of which he had plenty) a human being could use reason to live fully and honourably.

Goodness is a natural commodity in creation. To be is to be good. However, the less you are as a human being, the less goodness you manifest or show. This is what we call evil, a kind of lessening of one's fullness of humanness, a perversion of one's humanity.

Considered in this context, Hamlet could have meant "to be" to stand for being fully and honourably involved in the life and events of one's time. And "Not to be," would, therefore, be the equivalent of evil, of trying to manipulate people and events to one's own selfish ends rather than meeting life on its own terms.

In a paragraph explore these two possible interpretations of the soliloquy. You may go in any direction you wish to, but be sure to help your reader follow your reasoning.

(continued)



### **Journal Entry 3.2:**

## **The Interview, Part 1**

In preparation for the creative project for Section 3, you'll need to begin to work on an interview of a character of your choice. Take into consideration the previous suggestions about interviewing techniques.

To begin the process, do some brainstorming. Jot down details about some of the characters to work out which one you will want to interview. You might find yourself leaning toward one character in particular.

If you do choose now, add details to your character's life and start to write down ideas you will want to explore. Create as full a biography as you can for your chosen character.



### **Journal Entry 3.3:**

## **Caught in the Trap**

The King obviously reacts to the play, but Shakespeare does not have him behave in an overt way to show his guilt. The BBC video version has the King go to Hamlet and study his face. Hamlet acts like a giggling schoolboy that has been caught in a prank. Write at least a paragraph in which you evaluate the effect of the BBC video version's additions to the scene. Explain what happens and the effect of this on the audience. Do you think that the video version adds something important for the audience that might otherwise be overlooked? How would you choose to have the scene acted if you were the director?



### **Journal Entry 3.4:**

## **The Interview, Part 2**

In Part 1 you brainstormed details about a character you might want to interview for your creative project.

In this part, and using *Hamlet*, choose your character, marshal the evidence you've brainstormed, and try to create at least fifteen good questions you'll want to ask your character.

(continued)



### Journal Entry 3.5:

## Ophelia in Our Day

“What if...” can be a useful tool to explore a given situation. Here in this scene we might consider what would have happened if...Ophelia had won Hamlet’s confidence and warned him of the spying taking place. This is not to say that Ophelia should have done this, but that if she had been a different kind of person the plot would have unraveled quite differently.

One scholar has pointed out that if Hamlet switched places with Othello, another famous Shakespearean tragic hero, that drama would end abruptly because Hamlet can see through people to know their minds. He would have known that Iago was lying and spying, but Othello didn’t. And if Othello switched places with Hamlet, the drama would end when the ghost declared Claudius a murderer. Othello would have gone straight to the king, drawn his sword, and solved the problem.

Now write a composition in which you explore what if... in the context of *Hamlet*. What if, for example, Ophelia was a modern woman; how might she have acted differently? Would she have followed her father’s command so quickly? What might she have said differently? What might have she done differently?



### Journal Entry 3.6:

## The Interview, Part 3

By now you have chosen your character and worked on creating at least fifteen good questions you’ll want to ask your character.

In this journal entry, write down the possible answers to your interview questions. Make some direct quotations and have some answers which you put into your own words. Try to develop a “voice” for your answers. Remember, you will be making a recording of the interview in which you will be speaking both parts: interviewer and interviewee.

(continued)



### Journal Entry 3.7:

## Making Sense of Madness and Psychoanalysis



Now reread this scene in *Hamlet* Act 3, Scene 4, but keep a new journal entry of how you are responding this time around.

The purpose of this exercise is to become aware of deepening understanding when the main threads of plot and theme are more clearly articulated by a reader or viewer. Be sure to respond to the following details:

- The Queen neither sees nor hears the ghost, but the audience experiences what Hamlet “sees” and “hears.”
- When the Queen shows remorse for her relationship with Claudius, and is distraught, the ghost appears to Hamlet.
- The Queen is convinced that her son really is insane, hallucinating and carrying on a conversation with his dead father.



Now review the BBC video version, making your journal notes more detailed this time. Be sure to respond to the following details:

- The Queen slaps her son’s face early in the scene. Describe the effect of this action on Hamlet and on the viewer.
- Hamlet draws his sword to stop his mother from leaving. In the script he draws his sword later, when he hears someone behind the arras.
- Hamlet is acted in such a way as to communicate genuine regret at having killed Polonius.
- After describing his father in idealizing language Hamlet lies beside his mother in her bed while he berates her for replacing her husband with Claudius.

In a fully developed paragraph describe the “psychoanalytic” explanation of Hamlet’s behaviour and assess its usefulness in helping us understand the character of Hamlet.

Remember that you are now writing for other readers.



### Journal Entry 3.8:

## The Interview, Part 4

In this journal entry, create both the rough draft and a final copy of the transcript that you will use for your interview. It’s from this transcript that you will be recording.



Evaluation Guidelines	Marks
Journal Entry Scoring Guide x 3 (included in the Scoring Guides and Checklists section of the Appendix.)	12
<b>Total Marks</b>	<b>/12</b>

## Activity 1: My Thoughts Be Bloody...



Read the final soliloquy in the play, *Hamlet* Act 4, Scene 4. You know generally what the context of the speech is, and what Hamlet is thinking. Instead of paraphrasing these lines, try to condense the thought into clear steps or logical points that show how Hamlet reasons, or perhaps rationalizes. (We rationalize when we make a decision, then think up reasons to justify that decision.) Hamlet is ever the thinker, mulling over his unique perspective, and then expanding it to apply to all of humankind.

[illegible]

Activity 1:  
The Manipulation of Laertes' Anger



Read *Hamlet* Act 4, Scenes 5 and 7 and then answer the following questions.

1. Why does Laertes call Claudius “thou vile king” (line 115)?

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2. At the beginning of Act 4, Scene 7, the King summarizes for Laertes the situation so far: that the murderer of his father thought he was “pursuing” Claudius. Therefore, Laertes should consider the King his friend, and acquit him of any wrongdoing. Explain the reasoning that is being used here.

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3. Claudius does not tell Laertes that Hamlet is to be executed when he arrives in England. What reasons might Claudius have for keeping his thwarted plot from Laertes?

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Activity 1:  
Analyzing Hamlet

1. Referring to “Oedipus Rex and Unconscious Impulses,” explain why Freud believes that *Oedipus Rex* still has a profound effect on modern audiences.

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2. Referring to “Wish Fulfilment and the Oedipus Complex,” explain the fundamental conflict that Freud believes exists within every person, and how the play brings these feelings to the surface.

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3. Explain the relationship that Freud believes exists between *Hamlet* and *Oedipus Rex*. Comment on the similarities and differences between the two plays, according to Freud.

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4. Explain the relationship that Freud believes exists between the character of Hamlet and William Shakespeare.

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Activity 2:  
Understanding Ophelia

In your own words, explain how Laertes, Polonius, and Hamlet all prevent Ophelia from realizing her full potential as an individual.

1. Laertes.

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2. Polonius

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3. Hamlet

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4. What insights can be drawn from *Hamlet* about the treatment of women in Elizabethan England?

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

## Section 4 Assignment Part 1

### Response to a Critical Essay of the Play

For this section assignment in which you write a response to a critical essay, you have two choices.

You have been asked in your journal entries to write personal responses to a number of questions related to the play. Your personal responses indicate how you feel about an aspect of the play; now, you need to build on a response to an essay of literary criticism, either “The Psychoanalytic Hamlet” by Ernest Jones or “The Feminist Hamlet: Hearing Ophelia” by Sandra K. Fischer, and explain how and why you feel as you react to the essay as you do.

In this section assignment, you will expand your personal response to one of the essays into a fully developed composition of at least three paragraphs.

#### Option A: “The Psychoanalytic Hamlet”

Taking into consideration your personal response to the essay by Ernest Jones, write a three-paragraph composition in which you fully explain why you responded as you did. Your explanation will incorporate specific references to the essay.

#### Option B: “The Feminist Hamlet: Hearing Ophelia”

Taking into consideration your personal response to the essay by Sandra K. Fisher, write a three-paragraph composition in which you fully explain why you responded as you did. Your explanation will incorporate specific references to the essay.

Evaluation Guidelines	Marks
Your composition will be marked using the Multi-Paragraph Scoring Guide offered in your course package. Review the scale and strive to write a high-level composition.	
<p>Main points to consider for content: <b>(12 marks)</b></p> <ul style="list-style-type: none"><li>• Your composition shows that you’ve clearly taken your subjective response and have expanded it by explaining <b>how</b> and <b>why</b> you responded as you did.</li><li>• Your main idea is clearly laid out and your topic is limited.</li><li>• The introduction and conclusion are effectively related to the whole.</li><li>• You have used specific references to the essay in your composition.</li></ul> <p>Main points to consider for form: <b>(6 marks)</b></p> <ul style="list-style-type: none"><li>• Are sentences complete?</li><li>• Are spelling and punctuation correct?</li><li>• Did you edit your paper?</li><li>• Have you organized your paper?</li><li>• Does your paper have an obvious thesis?</li></ul>	
<b>Total Marks</b>	<b>/18</b>



## The Psychoanalytic Hamlet

by Ernest Jones

His [Hamlet's] resentment against women is still further inflamed by the hypocritical prudishness with which Ophelia follows her father and brother in seeing evil in his natural affection, an attitude which poisons his love in exactly the same way that the love of his childhood, like that of all children, must have been poisoned. He can forgive a woman neither her rejection of his sexual advances nor, still less, her alliance with another man. Most intolerable to all of him, as Bradley well remarks, is the sight of sensuality in a quarter from which he had trained himself ever since infancy vigorously to exclude it. The total reaction culminates in the bitter misogyny of his outburst against Ophelia, who is devastated at having to bear a reaction so wholly out of proportion to her own offense and has no idea that in reviling her Hamlet is really expressing his bitter resentment against his mother. The identification is further demonstrated in the course of the play by Hamlet's killing the men who stand between him and his mother and Ophelia (Claudius and Polonius). On only one occasion does he for a moment escape from the sordid implication with which his love has been impregnated and achieve a healthier attitude toward Ophelia, namely at the open grave when in remorse he breaks out at Laertes for presuming to pretend that his feeling for her could ever equal that of her lover.

The intensity of Hamlet's repulsion against women in general, and Ophelia in particular, is a measure of the powerful repression to which his sexual feelings are being subjected. The outlet for those feelings in the direction of his mother has always been firmly damned, and now that the narrower channel in Ophelia's direction has also been closed the increase in the original direction consequent on the awakening of early memories tasks all his energy to maintain the repression. His pent up feelings find a partial vent in other directions. The petulant irascibility and explosive outbursts called forth by his vexation at the hands of Guildenstern and Rosencrantz, and especially of Polonius, are evidently to be interpreted in this way, as also is in part the burning nature of his reproaches to his mother. Indeed toward the end of his interview with his mother the thought of her misconduct expresses itself in that almost physical disgust which is so characteristic a manifestation of intensely repressed sexual feeling.

Let the bloat king tempt you again to bed;  
Pinch wanton on our cheek; call you his mouse;  
And let him, for a pair of reechy kisses,  
Or paddling in your neck with his damned fingers,  
Make you to ravel all this matter out...(III.iv)

—Excerpt from Ernest Jones' introduction to *Hamlet, Prince of Denmark*  
by William Shakespeare (1947, Vision Press). Public Domain.

## The Feminist Hamlet: Hearing Ophelia

by Sandra K. Fischer

Ophelia's debut is with Laertes, who bids her farewell by solidifying her role as object and by squelching any effort on her part for mutual perspective and adult interchange. Polonius and Laertes, father and son, both treat her like a child who lacks self-knowledge and apprehension about the ways of the world. As Polonius speaks his truisms to Laertes, so Laertes gives his platitudinous wisdom to Ophelia, establishing a chain of cultural dissemination and control. Remarkably missing in this scene is an outside audience or any sense of commentary on the action. In contradistinction, Hamlet's entrance reveals "the privileges of the Self...attributed to the masculine hero. The hero is, to begin with, *concerned* with himself; the first privilege of the Self is to have an *extra* Self who comments on or is simply aware of the original one. The tragic hero explains and justifies himself, he finds fault with himself, he insists on himself, struggles to be true to himself" (Linda Bamber). In Ophelia's discourse, these functions are completely externalized: she finds herself explained, faulted, and struggled over by rival authorities outside herself.

Ophelia's language is an index to her enforced silence and circumscribed self. With Laertes, her familiar, she is allowed mostly half-lines and questions that are codes of acquiescence without the gesture of assent. The actually invite further commands: "Do you doubt that?...No more but so? (I.iii 4, 9). Her allowed discourse with Polonius is even more frightening. First, in the course of thirteen lines she breaks her promise of secrecy to Laertes by relating to her father the gist of their conversation. Moreover, her speeches here are marked by phrases of self-effacing obeisance: "So please you...my lord...I do not know, my lord, what I should think...I shall obey, my lord" (89-136).

In his intervening scene, I.iv, Hamlet again is afforded the medium of intimate and leisurely dialogue that establishes and cements his sense of self. Here is the camaraderie of the watch and the comforting mirror of Horatio; here as well is discourse with the ghost, which is remarkably similar to soliloquy. Ophelia's link with Hamlet's mission from the ghost is to be the recipient of his first attempt at an antic disposition. The prologue to her description of his madness is in her usual tentative form—"O my lord, my lord, I have been so affrighted...My lord, I do not know, / But truly I do fear it" (II.i 75,85-86). As she describes to Polonius what she has witnessed, she depicts herself throughout as the passive object of Hamlet's actions: he holds her writs; stares at her face; shakes her arm; nods, sighs; leaves while staring at her still. To obedience, acquiescence, and obeisance is now added negative objectification. The cause of this treatment has not been Ophelia's self, but rather her absence: "No, my good lord, but as you did command, / I did repel his letters and denied / His access to me" (II.i108-10). Ophelia's closet scene is remarkable for acting as a discursive pivot. Here the characters embarked on parallel tragic courses are alone together, yet the chance for dialogue is missed, and each begins a path toward a stunning isolation. Ophelia loses all interlocutors as Polonius objectifies her further, "loosing" her (in the sense of unlocking or offering for mating) to probe the depths of Hamlet's self. Hamlet, meanwhile, complains of his isolation, yet he is constantly allowed confrontations that permit him to shape his changing sense of identity: with Polonius, with Rosencrantz and Guildenstern, and with the Players. As Belsey notes, "since meaning is plural, to be able to speak is to be able to take part in the contest for meaning which issues in the production of new subject-positions, new determinations of what it is possible to be." These exchanges result in Hamlet's second soliloquy, beginning "Now I am alone" (II.ii.569). Yet it is

Ophelia whose linguistic isolation is the most profound, and she is offered no means to vent her confusion. Her confrontation with Hamlet in III.i, with Polonius and Claudius as silent observers, is a mistimed parody of what might have ensued in the closet scene. Both are aware of their audience. Ophelia tries her usual speech forms, half-lines, and questions, in addition to cautious and polite assertions of a changed reality, but Hamlet refuses to communicate, judging her the bait in the trap of his selfhood.

—From *Renaissance and Reformation* 26, 1990. Pp. 4–7

## Section 4 Assignment Part 2

### Journal Entries

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.



#### Journal Entry 4.1:

### Hamlet Predisposed for the King's Safety

In *Hamlet* Act 4, Scenes 2 and 3, Hamlet is brought before the King to be sent to England “for his own safety.” The Prince is virtually in a straitjacket in this scene—on the surface he seems mad but his wordplay, as Polonius had observed in an earlier scene, is madness with method in it. However, we know that his wit is very sharp, for he has just called Rosencrantz a sponge and his meaning is clear to the audience, although Rosencrantz seems to have difficulty with it.

Reread your notes on these two scenes. The two images that Hamlet elaborates on are: the sponge effect of the two courtiers who will do anything to please the King; and then the image of the decaying corpse, with which he concludes how a King will pass “through the guts of a beggar.”

In a paragraph respond on an emotional level to these images (or any other images in Hamlet's speeches in these scenes). How do they make you feel about what Hamlet is saying? Is there humour in these lines or sarcastic wit? Is Hamlet using his “antic disposition” to deliver insults to those who he dislikes?



#### Journal Entry 4.2:

### Responding to Scholarship



After reading *Hamlet* Act 4, Scene 4, lines 32–66 and viewing Hamlet, BBC video, 06:01:15–06:05:10, review the previous discussion about the inclusion or exclusion of this soliloquy in the play. Comment on your response to this information. Be honest. Some find such discussions fascinating and others find the information not helpful. If you were the director of the play would you choose to include the last soliloquy? Why or why not? If you were an actor playing Hamlet how would you change your performance if this last speech is removed by your director?



### Journal Entry 4.3:

## The Moods of Mad Ophelia



Review your initial notes on this scene with Ophelia, and take notes to record your feelings as you review this part of the script and this part of the *Hamlet* BBC video.

There are two possible interpretations of this scene—that Ophelia is an angry woman who has moved beyond her childlike innocence that is seen in her unquestioned obedience to her father, or that Ophelia is still an innocent and fragile young lady who cannot make sense of what has happened.

Weigh the merits of these two possible interpretations. Which do you feel is more valid?



### Journal Entry 4.4:

## When Leadership Turns Manipulative



Laertes returns to Denmark, threatening to kill the King, but soon he is helping Claudius come up with a plan to bring about the death of Hamlet. Review their conversations in *Hamlet* Act 4, Scenes 6 and 7 and the *Hamlet*, BBC video, 06:05:25–06:30:16, then write a entry that explains how Claudius manages to tame Laertes and turns him into his hit man. Keep in mind that if Laertes kills Hamlet, the King will appear innocent of any wrongdoing, and retain all that he has gained from murdering his brother.

Your entry should show specific statements by Claudius that help Laertes control his anger. You should also explain how the statements affect Laertes.

For example, Claudius tells the Queen to “let him go.” (The stage versions usually have the Queen standing between Laertes and the King as a kind of buffer zone.) Then he claims “divinity” protects him against treasonous acts. We know this is empty talk, or at least ironic talk, since Claudius knows he is King because no divinity protected his brother from treason. When Laertes then asks “how came he dead?” we know the King is off the hook.

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

Activity 1:  
Digging for Facts



After reading *Hamlet* Act 5, Scene 1 answer the following questions.

1. Why was Hamlet so interested in Yorick's skull?

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2. Is Hamlet's question, "How long will a man lie in the earth ere he not?" a morbid one, or does Hamlet's curiosity seem reasonable to you?

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Activity 1:  
Who Loves Ophelia More?

Answer the following questions.

1. Read the Priest's statements to Laertes in *Hamlet* Act 5, Scene 1, lines 228 to 236. Explain why Laertes calls him a "churlish priest" (line 242). How does the priest's mind seem "calloused"?

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2. Hamlet feels he must declare his love for Ophelia at this time. Why? Has there been any evidence, other than the letters Polonius read aloud for all to hear, that Hamlet deeply cared for Ophelia? Does Hamlet's appeal suggest more of the madness in Hamlet? Explain.

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## Section 5 Assignment Part 1

### Creative Project

For your final creative section assignment, you will be given a choice of four projects. Read through each carefully before you decide which one to complete.

Choose **one** of the following creative project options:

#### Option A

Choose your own images and quotations from the play and other useful points of information about Hamlet and create a Web page or PowerPoint presentation that traces a theme or thread of the play. This presentation will consist of two parts:

- **First**, make an organized list of all of the pieces of information that you will include: headings, images, music, quotations from the play, scholarly quotes, web links, audio clips, video clips, and anything else that is available to you.
- **Second**, organize all the images, quotes and analysis into an attractive and creative Web page or PowerPoint presentation. You will need to include a Works Cited page in order to acknowledge where all your bits and pieces came from.

The presentation should be creative, visually appealing and instructive.

#### Option B

Make a video version of **one** of the major scenes in any of the acts. There are a number of scenes to choose from, here is a list of possibilities:

- Act 1 Scene 2, when Hamlet is told by Horatio and Marcellus about the Ghost
- Act 1 Scene 4, when the Ghost appears to Hamlet
- Act 2 Scene 2, when Polonius, Rosencrantz, and Guildenstern examine Hamlet
- Act 3 Scene 1, when Hamlet rejects Ophelia
- Act 3 Scene 2, when Hamlet sets the Mousetrap
- Act 3 Scene 4, when Hamlet visits his mother
- Act 4 Scene 3, when Hamlet is sent to England
- Act 5 Scene 1, when Hamlet discusses Yorick's skull
- Act 5 Scene 1, when Hamlet leaps into Ophelia's grave
- Act 5 Scene 2, when Hamlet kills the King

You may have to recruit some help for this one. You may also choose to pair up with another student working on this course.

#### Pre-planning

Write a brief analysis of the scene you wish to film. In it, you should introduce your cast, explain the kinds of costumes you've chosen for your cast to wear, and some of the



effects you wish to create. For example, you might discuss the lighting, the props you've chosen, the music, and the set you've created or used.

Since you will be using the text as your script, you need not write a script to accompany your analysis. If you make any adaptations to the script, or take out any of the dialogue, please explain what you've done and why you have done so. Do not feel that you must produce a truly traditional Shakespearean production. Feel free to consider an **adaptation** of the scene or a **parody** of the scene. Just make sure to justify and explain all of your choices.

### **Recording**

Strive for at least a five-minute video presentation of the scene you've chosen.

### **Option C**

Make an anthology of poems supposedly written by Hamlet (discovered in his chambers after his death) or Ophelia (recovered from near her body after her suicide).

For this option, you are to act as both a poet and an editor putting together a collection of poems.

**First**, as a poet, you will create a series of poems attributed to Hamlet or Ophelia that were discovered after his or her death and give each poem an appropriate title. Try to have at least a dozen poems that should reflect some of the significant moments of Hamlet or Ophelia's life. For example, (and these examples are only suggestions you might or might not wish to use):

- Hamlet's innocent life at school before the action of the play begins
- Hamlet's shock at the news of his mother's remarriage
- Hamlet's interaction with the Ghost
- Hamlet's feelings for Ophelia
- Hamlet's experience of feigned madness
- Ophelia's reaction to her brother's and father's advice
- Ophelia's feelings for Hamlet early in the play
- Ophelia's confusion after Hamlet appears to spurn her
- Ophelia's descent into madness
- Ophelia's poetic suicide note

As you see, you have a host of subjects on which to draw, limited only by your imagination.

**Second**, as an editor, you need to have a **creative format**—in the form of a small booklet—in which to present the poems: collect the poems, put them in chronological order, write an introduction to the poems, and make a table of contents in which you list the poems by title.

Also, for your booklet, design a front cover and include any number of graphics or sketches with any of the poems.

## Decide on Your Presentation

To present the poems, you might want to:

- make a hand-bound booklet with the poems typed, printed or lettered in scrolling calligraphy, and your own sketches or watercolours for the cover design and the interior graphics.
- make a computer-generated booklet, using a variety of fonts for the different poems, with computer-generated graphics for the cover design and the interior graphics.
- make a PowerPoint presentation.

## Option D

Assume the role of a clinical psychologist and assess the histrionic Hamlet's consciousness. You will create answers to Hamlet's pretend assessments and develop a formal report outlining your findings.

Psychology is a branch of science that seeks to explain why people think and behave as they do. Modern psychology has provided many interesting insights into Shakespeare's characters' thoughts and behaviour.

For this option, you are to act as both a psychologist and patient—the world weary Hamlet.

**First**, as a psychologist, you will select a series of personality tests to put to Hamlet. Try to have at least six tests that reflect some of the significant aspects of Hamlet's struggles.



You can use the suggested link on the [English 12 Companion Website](#) or discover your own tests to assess Hamlet's mad ways.

As you will see, you have a host of tests on which to draw, limited only by your willingness to research options.

**Second**, as Hamlet, you need to answer all the questions to the various tests. You must answer as you think Hamlet would.

**Third**, again as the psychologist, you must collate all the results in a table and then write a formal report of your findings.

## Decide on the Presentation of your Findings

To present the results of your tests and your report, you might want to:

- make a hand-bound booklet with the test results typed or printed. You could mimic what you think a psychologist's notebook might really look like in the "psych-ward."

- make a computer-generated summary, using a variety of fonts for the different test results and psychologist's notes, with computer-generated graphics for the cover design and the interior graphics.
- make a PowerPoint presentation—the format is open to your imagination.

Evaluation Guidelines	Marks
<p>Option A</p> <p>Your presentation will be graded for its overall effectiveness and its imaginative creativity. These marks will be based on the originality, focus, and unity of your presentation, the care you've put into your work, and the coherence of your ideas.</p> <p>The List:</p> <ul style="list-style-type: none"> <li>• List and organize under headings what you are planning to include in your presentation. The purpose of this task is to ensure that you are pre-planning and developing a focus.</li> <li>• Also with your list, you'll need to include a few sentences explaining why you've chosen particular images or quotes or other items. <b>(12 marks)</b></li> </ul> <p>The Presentation of a Theme of Thread:</p> <ul style="list-style-type: none"> <li>• Attractive and Creative Presentation: <b>12 marks</b></li> <li>• Focus and Unity of Ideas Presented: <b>12 marks</b></li> <li>• Evidence of Care and Effort: <b>12 marks</b></li> </ul>	48
<p>Option B</p> <p>Your analysis of the scene should be specific and precise. Make sure your analysis is directly related to the video version of the scene <b>(12 marks)</b>.</p> <p>Your video version will be judged for its imaginative creativity and clarity of presentation <b>(36 marks)</b>.</p>	48
<p>Option C</p> <p>Your presentation will be graded for its overall effectiveness and its imaginative creativity. These marks will be based on the originality, focus, and unity of your presentation, the care you've put into your work, and the coherence of your creative ideas.</p> <p>To achieve the highest grade possible, you must include the following in your anthology:</p> <ul style="list-style-type: none"> <li>• a collection of at least a dozen poems with appropriate titles</li> <li>• a booklet format in which to present the poems</li> </ul>	48

<ul style="list-style-type: none"> <li>• an introduction to the collection of poems</li> <li>• a table of contents listing the poems in chronological order and by title</li> <li>• a front-cover design and interior graphics or sketches with some of the poems</li> </ul>	
<p>Option D</p> <p>Your presentation will be graded for its overall effectiveness and its imaginative creativity. These marks will be based on the originality, focus, and unity of your presentation, the care you've put into your work, and the coherence of your creative ideas.</p> <p>To achieve the highest grade possible, you must include the following in your anthology:</p> <ul style="list-style-type: none"> <li>• a collection of at least six personality tests and results</li> <li>• a booklet format or other creative format in which to present Hamlet's answers to the test questions</li> <li>• a formal summary and assessment of the test results</li> <li>• a table summarizing the results and findings and any corresponding evidence/quotations from the actual play—it might look something like the following table</li> <li>• a front-cover design and interior graphics or sketches for your report, your doctor's clipboard or notebook</li> </ul>	48
Total Marks	<b>/48</b>

Test Name:	Test Results:	Psychologist's Interpretation	Evidence from the Play:
Conclusion (300 word minimum):			

## Section 5 Assignment Part 2

### Journal Entries

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.



#### Journal Entry 5.1:

### Hamlet Predisposed for the King's Safety

Write about an experience you have had involving a death, even a pet. Explain how you deal with the death of others without becoming calloused or insensitive. Does this experience help you understand Hamlet's difficulty in coping with his father's death and now Ophelia's? Or are the circumstances too dissimilar?



#### Journal Entry 5.2:

### Reflecting on Impulsive Acts



After reading *Hamlet* Act 5, Scene 1 review your journal entries for this Act and Scene, when Hamlet leaps into the grave and grapples with Laertes. Evaluate your first impressions, then write a new journal entry recording your impressions after considering everything that has been discussed about Hamlet so far. You may compare the video version of this scene also. Be sure that your paragraph is fully developed.



#### Journal Entry 5.3:

### Mindless Action, Scheming Minds, and Divine Guidance

Respond to the following commentary in fully developed paragraph:

Before Hamlet narrates the events on board the ship, he gives a kind of preamble that rash behaviour (like sneaking into the other room and stealing the commission and altering it) sometimes “serves us well” when well-thought out plans do not seem to be working. He then concludes that such rash behaviour indicates that there is a “divinity that shapes our ends” even though we barely can see the shaping process.

Hamlet is obviously pleased that he acted when he did, to discover the plans for his execution, so that he could do something about it. But he is connecting rash action with ‘divinity’ in a very peculiar way. What is so divine about his actions?



## Journal Entry 5.4: The Morality of Execution



Read *Hamlet* Act 5, Scene 2.

Hamlet slings some arrows of his own when he rewrites the King's orders. Is he justified in having Rosencrantz and Guildenstern killed? In a fully developed paragraph give reasons to support this action. Then write another paragraph in which you consider opposing this action. This kind of approach is part of your critical thinking skills: considering both sides of an argument before determining if a conclusion can properly be reached.



## Journal Entry 5.5: Why does Hamlet Have to Die?










In 19th century performances of *Hamlet* and other tragedies, the endings were often altered so the hero lived happily ever after.

- Write a brief description of the action in the final scene that would have Hamlet become king. Would you have to bring Ophelia back to life too? (No more than 150 words.)
- What reasons can you think of for retaining the tragic ending as Shakespeare wrote it?








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

## PARAGRAPH SCORING GUIDE






	Content – what is said:	Written Expression – how it's said:
<b>6 – WOW!</b>  Your paragraph is insightful, engaging, and focused; it shows a thorough understanding of the task.	<input type="checkbox"/> Analyses or presents the topic in an engaging and logical manner <input type="checkbox"/> Focused topic sentence <input type="checkbox"/> Body is developed with interesting and convincing support <input type="checkbox"/> Concluding sentence makes a strong final statement of the main idea	<input type="checkbox"/> Tightly focused, on topic, and fully developed <input type="checkbox"/> Sophisticated vocabulary, word choice, and transitions <input type="checkbox"/> Sentence structure is varied and controlled <input type="checkbox"/> Few mechanical or spelling errors
<b>5 – STRONG!</b>  Your paragraph effectively accomplishes the requirements of the task.	<input type="checkbox"/> Analyses or presents the topic in a well-organized manner <input type="checkbox"/> Focused topic sentence uses active language <input type="checkbox"/> Body is developed with appropriate support <input type="checkbox"/> Concluding sentence affirms the main idea of the paragraph	<input type="checkbox"/> Focused, on topic, and developed <input type="checkbox"/> Appropriate vocabulary, word choice, and transitions <input type="checkbox"/> Sentence structure is varied and competent but uneven in places <input type="checkbox"/> Minor mechanical or spelling errors
<b>4 – GOOD</b>  Your paragraph adequately fulfils the requirements of the task.	<input type="checkbox"/> Analyses or presents the topic in a predictable manner <input type="checkbox"/> Topic sentence is clearly stated <input type="checkbox"/> Body is developed with some effective support <input type="checkbox"/> Concluding sentence completes the paragraph	<input type="checkbox"/> Generally focused; may stray off topic; adequate development <input type="checkbox"/> Vocabulary, word choice and transitions are simple but correct <input type="checkbox"/> Sentence structure is correct, but simple sentences predominate <input type="checkbox"/> Some mechanical or spelling errors are present but do not affect understanding
<b>3 – A PASS</b>  Your paragraph accomplishes the task at a basic level.	<input type="checkbox"/> Analyses or presents the topic in a manner which is difficult to follow <input type="checkbox"/> A topic sentence is present, though not clearly stated <input type="checkbox"/> Body is developed with thin or repetitive support <input type="checkbox"/> Concluding sentence attempts to complete the paragraph	<input type="checkbox"/> Loose focus; may stray off topic; limited development <input type="checkbox"/> Vocabulary is basic and repetitive; transitions may be ineffective <input type="checkbox"/> Sentence structure is awkward or simplistic <input type="checkbox"/> Mechanical or spelling errors are present but do not impact meaning
<b>2 – ALMOST</b>  Your paragraph does not accomplish the basic task.	<input type="checkbox"/> Analyses or presents the topic in a manner which is illogical or insufficient <input type="checkbox"/> Paragraph structure and development is weak <input type="checkbox"/> Topic sentence is vague or not present <input type="checkbox"/> Concluding sentence may not be present or may add new, unrelated information	<input type="checkbox"/> Simple sentence forms predominate <input type="checkbox"/> Numerous mechanical or spelling errors disrupt the flow of the writing <input type="checkbox"/> Lacks focus, purpose, and development <input type="checkbox"/> Vocabulary is informal and often colloquial; transitions are not present
<b>1 – NOT YET</b>  Your paragraph is incomplete	<input type="checkbox"/> Paragraph may be limited to one to two sentences <input type="checkbox"/> A topic sentence is not present or does not introduce the topic <input type="checkbox"/> Structure and development are not present <input type="checkbox"/> Paragraph lacks a concluding sentence	<input type="checkbox"/> Lacks focus, purpose, or does not have a single, clear topic <input type="checkbox"/> Vocabulary is immature or vague; word choice is not appropriate <input type="checkbox"/> Sentence structure is incoherent <input type="checkbox"/> Frequent grammar or spelling errors affect understanding
<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>   Your composition is engaging and developed with originality and flair. The writing is consistently strong in content and expression.	<input type="checkbox"/> Introduction captures the audience's attention with an imaginative lead <input type="checkbox"/> Thesis is clearly articulated, engaging, and developed throughout the composition <input type="checkbox"/> Paragraphs are well-developed with insightful support and organized for an intentional effective <input type="checkbox"/> Concluding paragraph is original, creative, and discerning; it presents a convincing, final statement	<input type="checkbox"/> Writing is focused and on topic, with strong voice and expression <input type="checkbox"/> Vocabulary and word choice are effective and sophisticated <input type="checkbox"/> Sentence structure is varied and controlled; transitional and topic sentences are well executed <input type="checkbox"/> Few mechanical or spelling errors
<b>5 – STRONG!</b>   Your composition is effective and has a clear sense of purpose; however, there are areas of minor weakness that could be further polished.	<input type="checkbox"/> Introduction directs the reader to the topic in an interesting way <input type="checkbox"/> Thesis argues a clear point, and is developed through composition <input type="checkbox"/> Paragraphs are well-developed with appropriate support and logically organized <input type="checkbox"/> Concluding paragraph engages the reader; it presents a final statement	<input type="checkbox"/> Writing is focused and on topic <input type="checkbox"/> Vocabulary and word choice are appropriate <input type="checkbox"/> Sentence structure is varied and competent; transitional and topic sentences are used carefully <input type="checkbox"/> Mechanical or spelling errors are minor and do not interfere
<b>4 – GOOD</b>   Your composition is competent and straightforward; there are areas of weakness that could be developed with more originality of thought or expression.	<input type="checkbox"/> Introduction states the main idea of the essay but may be predictable <input type="checkbox"/> Thesis is simply expressed and developed through the composition <input type="checkbox"/> Paragraphs exist with adequate support and are organized logically <input type="checkbox"/> Concluding paragraph makes a final statement, but is predictable in its ideas	<input type="checkbox"/> Writing is generally clear and remains on topic <input type="checkbox"/> Vocabulary and word choice are simple but correct <input type="checkbox"/> Sentence structure is correct, but simple; transitional and topic sentences are predictable <input type="checkbox"/> Some mechanical or spelling errors are present but do not affect understanding
<b>3 – A PASS</b>   Your composition is passable and basic; deeper exploration of the ideas and more effective expression are required.	<input type="checkbox"/> Introduction is present but is unimaginative; may be linked to first body paragraph <input type="checkbox"/> Thesis is apparent but weak or not directly supported by the composition <input type="checkbox"/> Paragraphs may be brief, unimaginative, or off topic; organization is difficult to follow <input type="checkbox"/> Concluding paragraph makes a final statement but is over-simplified	<input type="checkbox"/> Writing is unfocused but attempts to address the topic <input type="checkbox"/> Vocabulary is basic and repetitive <input type="checkbox"/> Sentence structure is awkward or simplistic; transitional and topic sentences may not be effective <input type="checkbox"/> Mechanical or spelling errors are present but do not impact meaning
<b>2 – ALMOST</b>   Your composition is weak and under-developed. More attention to developing ideas and structuring the composition are required.	<input type="checkbox"/> Introduction is not present or is mixed into the main body of the composition <input type="checkbox"/> Thesis is suggested but not clearly stated or developed <input type="checkbox"/> Paragraphs may be too poorly developed or organized to communicate meaning <input type="checkbox"/> Concluding paragraph is not present or mixed into a body paragraph	<input type="checkbox"/> Writing is unfocused and often unclear <input type="checkbox"/> Vocabulary is informal and often colloquial <input type="checkbox"/> Simple sentence forms predominate; transitional sentences are not present <input type="checkbox"/> Numerous mechanical or spelling errors disrupt the flow of the writing
<b>1 – NOT YET</b>   Your composition is inaccurate or incomplete.	<input type="checkbox"/> No attempt to include an introduction and conclusion to frame the composition <input type="checkbox"/> Structure is very weak – very brief or single paragraph <input type="checkbox"/> Ideas are poorly developed with little sequence or logic	<input type="checkbox"/> Controlling idea and purpose are not clear <input type="checkbox"/> Vocabulary is immature or vague; word choice is not appropriate <input type="checkbox"/> Frequent grammar or spelling errors impede understanding
<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>  Your journal response is reflective, detailed, and lively.	<input type="checkbox"/> Actively helps to organize and facilitate the group <input type="checkbox"/> Obvious purpose for writing <input type="checkbox"/> Interesting and engaging to the reader <input type="checkbox"/> Intentional organizational structure	<input type="checkbox"/> Specific, accurate information <input type="checkbox"/> Well-chosen examples and details <input type="checkbox"/> Insightful reflections and connections to broader issues
<b>3 – A PASS</b>  Your journal response is reflective, effective, and solid.	<input type="checkbox"/> Sense of purpose is apparent <input type="checkbox"/> Good development but unoriginal <input type="checkbox"/> Clear organizational structure	<input type="checkbox"/> Accurate but general information <input type="checkbox"/> Appropriate examples and details <input type="checkbox"/> Basic reflections and connections to broader issues
<b>2 – ALMOST</b>  Your journal response is minimally developed and weak.	<input type="checkbox"/> Purpose is hard to determine <input type="checkbox"/> Minimal development and unoriginal ideas <input type="checkbox"/> Loose organizational structure; difficult to follow	<input type="checkbox"/> Brief and generalized information <input type="checkbox"/> Obvious or unrelated examples and details <input type="checkbox"/> Few reflections and connections to broader issue
<b>1 – NOT YET</b>  Your journal response is inaccurate and incomplete.	<input type="checkbox"/> Sense of purpose is not evident <input type="checkbox"/> Response is too brief to evaluate <input type="checkbox"/> Disorganized structure makes the response difficult to understand	<input type="checkbox"/> Presents brief and possibly inaccurate information <input type="checkbox"/> Response is a summary or a single idea rather than a reflection
<b>0 – NOT AT ALL</b>  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>  Your nonsense poem is entertaining! Your assignment also makes excellent use of a variety of sound devices, and correctly identifies them in your poem.	<input type="checkbox"/> poem employs perfect rhyme in the style of Dr. Seuss <input type="checkbox"/> language use is vivid and sophisticated; makes use of nonsense freedoms to create new words to work into rhyme scheme <input type="checkbox"/> highly effective use of nonsense imagery <input type="checkbox"/> poem is ten lines or longer	<input type="checkbox"/> successfully demonstrates four to five sound patterns <input type="checkbox"/> successfully identifies and defines four to five of the sound patterns in the poem <input type="checkbox"/> two of the sound patterns demonstrated and identified are unique from the lesson demonstration
<b>3 – A PASS!</b>  Your nonsense poem is solid. Your assignment also makes use of some sound devices, and correctly identifies them in your poem.	<input type="checkbox"/> poem employs perfect rhyme mostly consistent with the style of Dr. Seuss <input type="checkbox"/> use of nonsense imagery is included throughout <input type="checkbox"/> language is appropriate, but not varied <input type="checkbox"/> poem is at least ten lines	<input type="checkbox"/> successfully demonstrates at least three sound patterns <input type="checkbox"/> successfully identifies and defines at least three of the sound patterns in the poem <input type="checkbox"/> at least one of the sound patterns demonstrated and identified is unique from the lesson demonstration
<b>2 – ALMOST</b>  Your nonsense poem is minimally developed, and does not adequately demonstrate enough sound patterns.	<input type="checkbox"/> poem attempts perfect rhyme, but does not sustain the scheme throughout the poem <input type="checkbox"/> language is correct, but not varied <input type="checkbox"/> nonsense imagery attempted, but poem lacks clarity in places <input type="checkbox"/> poem is not quite ten lines long	<input type="checkbox"/> successfully demonstrates two sound patterns <input type="checkbox"/> successfully identifies and defines at least two of the sound patterns in the poem <input type="checkbox"/> the sound patterns demonstrated and identified are not unique from the lesson demonstration
<b>1 – NOT YET</b>  Your nonsense poem assignment is inaccurate and incomplete.	<input type="checkbox"/> poem does not attempt a consistent rhyme scheme <input type="checkbox"/> incorrect word usage; little variety in word choice <input type="checkbox"/> no nonsense imagery present, poem is unclear <input type="checkbox"/> poem is too short	<input type="checkbox"/> may successfully demonstrate one sound poem, but does not identify in poem, or other definition <input type="checkbox"/> the sound patterns is not unique from the lesson demonstration
<b>0 – NOT AT ALL</b> 	<input type="checkbox"/> Presentation is too brief to evaluate or not attempted at all.	






## ORAL COMMUNICATION SCORING GUIDE

	Content	Organization	Delivery
<b>4 – GOOD!</b>  Your journal response is reflective, detailed, and lively.	<input type="checkbox"/> Main idea is stated clearly <input type="checkbox"/> Support is well chosen <input type="checkbox"/> Language use is vivid and sophisticated	<input type="checkbox"/> Substantial preparation is evident <input type="checkbox"/> Topic is logically developed to suit purpose <input type="checkbox"/> Effective use of transitions	<input type="checkbox"/> Voice is used consciously and successfully to enhance the message <input type="checkbox"/> Audio/visuals are carefully chosen to enhance the presentation <input type="checkbox"/> Engages or entertains audience
<b>3 – A PASS</b>  Your journal response is reflective, effective, and solid.	<input type="checkbox"/> Main idea is stated <input type="checkbox"/> Support is adequate <input type="checkbox"/> Language is appropriate but not varied	<input type="checkbox"/> Some preparation is evident <input type="checkbox"/> Topic is clearly developed to suit purpose <input type="checkbox"/> Transitions are used but may not be obvious	<input type="checkbox"/> Voice is appropriate and correct but may not enhance the message <input type="checkbox"/> Audio/visuals are used with some effect to enhance the presentation <input type="checkbox"/> Maintains audience interest
<b>2 – ALMOST</b>  Your journal response is minimally developed and weak.	<input type="checkbox"/> Main idea is present but not clearly stated <input type="checkbox"/> Support is weak or illogical <input type="checkbox"/> Language is correct but not varied	<input type="checkbox"/> Little preparation is evident <input type="checkbox"/> Loose structure is present but difficult to follow <input type="checkbox"/> Transitions are not used appropriately	<input type="checkbox"/> In some places, voice problems interfere with message delivery <input type="checkbox"/> Audio/visuals are used ineffectively <input type="checkbox"/> Audience may struggle to understand or follow the presentation
<b>1 – NOT YET</b>  Your journal response is inaccurate and incomplete.	<input type="checkbox"/> Main idea is not stated <input type="checkbox"/> Support is under-developed or not evident <input type="checkbox"/> Incorrect word usage; little variety in word choice	<input type="checkbox"/> Preparation is not evident <input type="checkbox"/> May be repetitive or off topic <input type="checkbox"/> Transitions are not used	<input type="checkbox"/> Voice problems interfere with message delivery <input type="checkbox"/> Audio/visuals are not used <input type="checkbox"/> Audience is unable to understand or follow the presentation
<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>  Your oral interpretation is thoughtfully considered, engaging, expressive, and illuminating..	<input type="checkbox"/> substantial preparation is evident <input type="checkbox"/> poem chosen is very well suited to oral delivery, containing many sound devices, perhaps humour, or other elements <input type="checkbox"/> choices of where to place emphasis, pauses, changes in pitch and volume are very effective	<input type="checkbox"/> voice is used consciously and successfully to enhance the message <input type="checkbox"/> any music/visuals are carefully chosen to enhance the presentation <input type="checkbox"/> engages and entertains audience <input type="checkbox"/> reading is delivered seamlessly
<b>5 – GOOD!</b>  Your composition is effective and has a clear sense of purpose; however, there are areas of minor weakness that could be further polished.	<input type="checkbox"/> substantial preparation is evident <input type="checkbox"/> poem chosen is one well suited to oral delivery, containing many sound devices <input type="checkbox"/> choices of where to place emphasis, pauses, changes in pitch and volume are satisfactory	<input type="checkbox"/> voice is used consciously and successfully to enhance the message <input type="checkbox"/> any music/visuals are carefully chosen to enhance the presentation <input type="checkbox"/> engages or entertains audience <input type="checkbox"/> reading is mostly seamless, with few errors
<b>4 – SATISFACTORY!</b>  Your composition is competent and straightforward; there are areas of weakness that could be developed with more originality of thought or expression.	<input type="checkbox"/> adequate preparation is evident <input type="checkbox"/> poem chosen is satisfactorily suited to oral delivery <input type="checkbox"/> choices of where to place emphasis, pauses, changes in pitch and volume are satisfactory	<input type="checkbox"/> voice is used mostly successfully to enhance the message <input type="checkbox"/> any music/visuals chosen mostly enhance the presentation <input type="checkbox"/> engages or entertains audience <input type="checkbox"/> reading is mostly seamless, with some errors
<b>3 – A PASS</b>  Your composition is passable and basic; deeper exploration of the ideas and more effective expression are required.	<input type="checkbox"/> some preparation is evident <input type="checkbox"/> poem chosen is minimally suitable for oral delivery <input type="checkbox"/> choices of where to place emphasis, pauses, changes in pitch and volume are minimally acceptable	<input type="checkbox"/> voice is appropriate and correct, but may not enhance the message <input type="checkbox"/> any music/visuals chosen have little effect on the presentation <input type="checkbox"/> reading maintains audience interest
<b>2 – ALMOST</b>  Your composition is weak and under-developed. More attention to developing ideas and structuring the composition are required.	<input type="checkbox"/> little preparation is evident <input type="checkbox"/> poem chosen is too short, or is not the best choice for oral delivery <input type="checkbox"/> choices of where to place emphasis, pauses, changes in pitch and volume are not appropriate	<input type="checkbox"/> voice problems interfere with message delivery in places <input type="checkbox"/> any music/visuals chosen are used ineffectively <input type="checkbox"/> audience may struggle to understand or follow the presentation
<b>1 – NOT YET</b>  Your composition is inaccurate or incomplete.	<input type="checkbox"/> preparation is not evident <input type="checkbox"/> poem appears to be chosen without consideration for how it would be read aloud, or the audience to receive it <input type="checkbox"/> using emphasis, pauses, changes in pitch and volume are not considered	<input type="checkbox"/> voice problems interfere with message delivery <input type="checkbox"/> any music/visuals chosen are totally ineffective <input type="checkbox"/> audience is unable to understand or follow the presentation
<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>  Your editorial presentation is reflective, detailed, and lively.	<input type="checkbox"/> Local issue and opinion are stated clearly <input type="checkbox"/> Support is well chosen <input type="checkbox"/> Language use is vivid and sophisticated <input type="checkbox"/> Personal experience is included	<input type="checkbox"/> Substantial preparation is evident <input type="checkbox"/> Topic is logically developed to suit purpose <input type="checkbox"/> Effective use of transitions	<input type="checkbox"/> Voice is used consciously and successfully to enhance the message <input type="checkbox"/> Audio/visuals are carefully chosen to enhance the presentation <input type="checkbox"/> Engages or entertains audience
<b>3 – A PASS</b>  Your editorial presentation response is reflective, effective, and solid.	<input type="checkbox"/> Local issue and opinion are stated <input type="checkbox"/> Support is adequate <input type="checkbox"/> Language is appropriate but not varied	<input type="checkbox"/> Some preparation is evident <input type="checkbox"/> Topic is clearly developed to suit purpose <input type="checkbox"/> Transitions are used but may not be obvious	<input type="checkbox"/> Voice is appropriate and correct but may not enhance the message <input type="checkbox"/> Audio/visuals are used with some effect to enhance the presentation <input type="checkbox"/> Maintains audience interest
<b>2 – ALMOST</b>  Your editorial presentation is minimally developed and weak.	<input type="checkbox"/> Opinion is present but not clearly stated <input type="checkbox"/> Support is weak or illogical <input type="checkbox"/> Language is correct not varied	<input type="checkbox"/> Little preparation is evident <input type="checkbox"/> Loose structure is present but difficult to follow <input type="checkbox"/> Transitions are not used appropriately	<input type="checkbox"/> Voice problems interfere with message delivery in places <input type="checkbox"/> Audio/visuals are used ineffectively <input type="checkbox"/> Audience may struggle to understand or follow the presentation
<b>1 – NOT YET</b>  Your editorial presentation is confused and incomplete.	<input type="checkbox"/> Main idea is not stated <input type="checkbox"/> Support is under-developed or not evident <input type="checkbox"/> Incorrect word usage; little variety in word choice	<input type="checkbox"/> Preparation is not evident <input type="checkbox"/> May be repetitive or off topic <input type="checkbox"/> Transitions are not used	<input type="checkbox"/> Voice problems interfere with message delivery <input type="checkbox"/> Audio/visuals are not used <input type="checkbox"/> Audience is unable to understand or follow the presentation
<b>0 – NOT AT ALL</b>  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>  Your visual poem is thoughtfully considered, engaging, expressive, and illuminating.	<input type="checkbox"/> images create a tone that reflects the dream poem <input type="checkbox"/> images communicate any symbolism in the dream poem <input type="checkbox"/> images illustrate figurative devices in the poem such as metaphor or simile	<input type="checkbox"/> thoughtful and well executed layout choices have been made to present text and image <input type="checkbox"/> the poem may experiment with movement or sound as well as graphic elements
<b>5 – GOOD!</b>  Your visual poem is well considered, expressive, and illuminating.	<input type="checkbox"/> images create a tone that reflects a part of the dream poem <input type="checkbox"/> images may communicate any symbolism in the dream poem <input type="checkbox"/> images illustrate figurative devices in the poem such as metaphor or simile	<input type="checkbox"/> above-average layout choices have been made to present text and image, with some demonstration of thoughtfulness included
<b>4 – SATISFACTORY</b>  Your visual poem exceeds minimum expectations.	<input type="checkbox"/> images convey the tone of the poem satisfactorily <input type="checkbox"/> image choice is logical, based on the poem	<input type="checkbox"/> the visual poem includes all the required elements
<b>3 – A PASS</b>  Your visual poem minimally meets expectations.	<input type="checkbox"/> minimal attempt was made to create a cohesive picture with the images <input type="checkbox"/> images minimally relate to the poem <input type="checkbox"/> images minimally communicate the tone of the poem	<input type="checkbox"/> the visual poem is missing some of the required elements
<b>2 – ALMOST</b>  Your visual poem is not well developed and is weak.	<input type="checkbox"/> attempt to create a cohesive picture with images is unsatisfactory <input type="checkbox"/> images do not relate to the poem <input type="checkbox"/> images do not successfully communicate the tone of the poem	<input type="checkbox"/> the visual poem is missing many of the required elements
<b>1 – NOT YET</b>  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>  Contributes positively and effectively to the group.	<input type="checkbox"/> Actively helps to organize and facilitate the group <input type="checkbox"/> Consistently maintains a positive attitude <input type="checkbox"/> Seeks and incorporates the ideas of others <input type="checkbox"/> Follows through on individual commitments with a dedication to quality	<input type="checkbox"/> Works with others respectfully and encouragingly to achieve the group's purpose <input type="checkbox"/> Identifies missing perspectives and offers meaningful feedback <input type="checkbox"/> Delivers thoughts in an articulate, convincing manner <input type="checkbox"/> Asks valuable questions, offers insightful examples, or accurately paraphrases main ideas
<b>3 – A PASS</b>  Contributes appropriately to the group.	<input type="checkbox"/> Helps to organize and facilitate the group when prompted <input type="checkbox"/> Often maintains a positive attitude <input type="checkbox"/> Listens to and incorporates the ideas of others <input type="checkbox"/> Follows through on individual contributions with a commitment to good quality	<input type="checkbox"/> Often works with others respectfully to achieve the group's purpose <input type="checkbox"/> Attempts to identify missing perspectives, but may do so unevenly <input type="checkbox"/> Delivers thoughts in clear and logical manner <input type="checkbox"/> Asks relevant questions, offers related examples, or paraphrases general ideas
<b>2 – ALMOST</b>  Contributes minimally to the group.	<input type="checkbox"/> Occasionally helps to organize and facilitate the group when prompted <input type="checkbox"/> Does not consistently maintain a good attitude <input type="checkbox"/> Occasionally listens to and incorporates the ideas of others <input type="checkbox"/> Follows through on individual contributions with a commitment to satisfactory quality	<input type="checkbox"/> Attempts to identify missing perspectives, though these may be inaccurate <input type="checkbox"/> Delivers thoughts in a manner which is difficult to understand <input type="checkbox"/> Asks questions, offers examples, or paraphrases ideas, but these may be minimal or unrelated
<b>1 – NOT YET</b>  Participation is weak.	<input type="checkbox"/> Does not help to organize and facilitate group <input type="checkbox"/> May not bring a positive attitude to the group <input type="checkbox"/> Is a passive participant in the group <input type="checkbox"/> Individual contributions are incomplete or not satisfactory	<input type="checkbox"/> May work in opposition to the group's purpose <input type="checkbox"/> Does not attempt to identify missing perspectives <input type="checkbox"/> Delivers thoughts in a manner which is difficult to understand or is non-participatory <input type="checkbox"/> Does not ask relevant questions, offer examples, or paraphrase main ideas
<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 <input type="checkbox"/> Relates to a specific audience with a clearly identified purpose <input type="checkbox"/> Tone/voice/point of view appropriate to content and grade level <input type="checkbox"/> Sentence variety, length, and complexity appropriate to content and grade level	<input type="checkbox"/> Uses less precise vocabulary unique to the content area or topic <input type="checkbox"/> Relates to a specific audience with an identified purpose <input type="checkbox"/> Tone/voice/point of view adequate for content and grade level <input type="checkbox"/> Sentence variety, length, and complexity adequate for content and grade level	<input type="checkbox"/> Uses general vocabulary not specific to the content area or topic <input type="checkbox"/> Does not relate to an audience and/or has no clear purpose <input type="checkbox"/> Tone/voice/point of view not appropriate or sustained <input type="checkbox"/> Sentence variety, length, and complexity, inadequate for content and grade level	<input type="checkbox"/> Uses little or no vocabulary from the content area or topic <input type="checkbox"/> No awareness of audience or purpose <input type="checkbox"/> Little or no control of tone/voice/point of view <input type="checkbox"/> Sentence variety, length, and complexity inappropriate to content and grade level
<b>STRUCTURE</b> →	<input type="checkbox"/> Writes in complete sentences, using standard word order and subordination <input type="checkbox"/> Uses capitalization, punctuation, spelling, and format (paragraph indentation, division of words by syllables) correctly <input type="checkbox"/> Uses standard grammar	<input type="checkbox"/> Makes occasional sentence errors, but not significant enough to distract from the meaning of the document <input type="checkbox"/> Makes occasional mechanical errors, but not sufficient to distract from the meaning of the document <input type="checkbox"/> Makes occasional grammatical errors, but not sufficient to distract from the meaning of the document	<input type="checkbox"/> Makes frequent sentence errors, which distract from the meaning of the document <input type="checkbox"/> Makes frequent mechanical errors, which distract from the meaning of the document <input type="checkbox"/> Makes frequent grammatical errors, which distract from the meaning of the document	<input type="checkbox"/> Displays little or no understanding of sentence formation <input type="checkbox"/> Displays little or no understanding of appropriate punctuation or conventional spelling <input type="checkbox"/> Displays little or no understanding of grammar usage
<b>PRESENTATION</b> →	<input type="checkbox"/> Paper legible and neat <input type="checkbox"/> Correct mla documentation, page formatting, and numbering without error	<input type="checkbox"/> Paper legible and generally neat <input type="checkbox"/> Correct mla documentation, page formatting, and numbering with few errors	<input type="checkbox"/> Paper difficult to read <input type="checkbox"/> Inconsistent mla documentation, page formatting, and numbering; many errors	<input type="checkbox"/> Paper very difficult to read <input type="checkbox"/> Little or no mla documentation, page formatting, and numbering

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## RESEARCH WRITING RUBRIC — CONTENT

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






## PROSE POEM SCORING GUIDE

	General	Poetic Devices
<b>4 – GOOD!</b>  Your prose poem isn't mere prose! It has strong imagery and effectively uses sound and figurative devices.	<input type="checkbox"/> language use is vivid and sophisticated <input type="checkbox"/> poem is between 125–175 words <input type="checkbox"/> poem is presented in paragraph form, without line breaks <input type="checkbox"/> concrete, sensory image present <input type="checkbox"/> avoids general language	<input type="checkbox"/> uses three or more poetic devices in total <input type="checkbox"/> uses one or more figurative devices <input type="checkbox"/> uses one or more sound devices
<b>3 – A PASS!</b>  Your prose poem is solid. You make use of poetic devices.	<input type="checkbox"/> language use is vivid <input type="checkbox"/> poem is between 125–175 words <input type="checkbox"/> poem is presented in paragraph form, without line breaks <input type="checkbox"/> sensory imagery is present <input type="checkbox"/> some language is general, not specific	<input type="checkbox"/> uses three or more poetic devices in total <input type="checkbox"/> uses one figurative device <input type="checkbox"/> uses one sound device
<b>2 – ALMOST</b>  Your prose poem is minimally developed, and does not adequately demonstrate poetic devices.	<input type="checkbox"/> language shows errors, tends toward the general <input type="checkbox"/> imagery lacks clarity in places <input type="checkbox"/> poem may be broken into lines <input type="checkbox"/> poem runs short of 125 words, or is longer than 175 <input type="checkbox"/> lacks sensory images	<input type="checkbox"/> uses one or two poetic devices in total <input type="checkbox"/> may use a sound device but no figurative device, or a figurative device, but no sound device
<b>1 – NOT YET</b>  Your prose poem is seriously flawed or incomplete.	<input type="checkbox"/> incorrect word usage; little variety in word choice <input type="checkbox"/> imagery is confused, meaning throughout poem is unclear <input type="checkbox"/> poem may be broken into lines <input type="checkbox"/> poem is too short or too long	<input type="checkbox"/> may successfully demonstrate one poetic device <input type="checkbox"/> may attempt, but not successfully use an intended poetic device
<b>0 – NOT AT ALL</b> 	<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>  Your lyric has strong imagery and a musical quality. You effectively use sound and figurative devices.	<input type="checkbox"/> language use is vivid and sophisticated <input type="checkbox"/> poem is at least ten lines long, but not more than 3/4 page long <input type="checkbox"/> poem effectively conveys an emotion through sounds and clear imagery <input type="checkbox"/> If the lyric is a song, there is a strong musical quality to the poem—use of refrains and other devices common to songs are present <input type="checkbox"/> poem is focused on a single emotion or experience <input type="checkbox"/> concrete, sensory image present <input type="checkbox"/> avoids general language	<input type="checkbox"/> uses three or more poetic devices in total <input type="checkbox"/> uses one or more figurative devices <input type="checkbox"/> uses one or more sound devices
<b>3 – A PASS!</b>  Your lyric poem is solid. You make use of poetic devices.	<input type="checkbox"/> language use is vivid <input type="checkbox"/> poem is at least ten lines long, but not more than 3/4 page long <input type="checkbox"/> poem conveys an emotion through sounds and clear imagery <input type="checkbox"/> If the lyric is a song, there is a musical quality to the poem <input type="checkbox"/> poem is mostly focused on a single emotion or experience <input type="checkbox"/> sensory imagery is present <input type="checkbox"/> some language is general, not specific	<input type="checkbox"/> uses three or more poetic devices in total <input type="checkbox"/> uses one figurative device <input type="checkbox"/> uses one sound device
<b>2 – ALMOST</b>  Your lyric poem is minimally developed, and does not adequately demonstrate poetic devices.	<input type="checkbox"/> language shows errors, tends toward the general <input type="checkbox"/> imagery lacks clarity in places <input type="checkbox"/> poem is not quite ten lines long, or is too long <input type="checkbox"/> emotion is not clear in places, or the poem attempts to convey more than one emotion or experience <input type="checkbox"/> lacks sensory images	<input type="checkbox"/> uses one or two poetic devices in total <input type="checkbox"/> may use a sound device but no figurative device, or a figurative device, but no sound device
<b>1 – NOT YET</b>  Your lyric poem is seriously flawed or incomplete.	<input type="checkbox"/> poem does not attempt to convey a single emotion or experience <input type="checkbox"/> incorrect word usage; little variety in word choice <input type="checkbox"/> imagery is confused, meaning throughout poem is unclear <input type="checkbox"/> poem is too short or too long sensory imagery not attempted	<input type="checkbox"/> may successfully demonstrate one poetic device <input type="checkbox"/> may attempt, but not successfully use an intended poetic device
<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>   Your free verse poem has strong imagery, and effectively uses sound and figurative devices.	<input type="checkbox"/> language use is vivid and sophisticated <input type="checkbox"/> poem is at least 125 words, but not more than two pages long <input type="checkbox"/> poem does not follow a set metrical or rhyme scheme <input type="checkbox"/> the poem is unified through use of rhythm and other sound and poetic devices <input type="checkbox"/> concrete, sensory image present <input type="checkbox"/> avoids general language	<input type="checkbox"/> uses three or more poetic devices in total <input type="checkbox"/> uses one or more figurative devices <input type="checkbox"/> uses one or more sound devices
<b>3 – A PASS!</b>   Your free verse poem is solid. You make correct use of poetic devices.	<input type="checkbox"/> language use is vivid <input type="checkbox"/> poem is at least 125 words, but not more than two pages long <input type="checkbox"/> the poem is unified through use of rhythm or other sound and poetic devices <input type="checkbox"/> sensory imagery is present <input type="checkbox"/> some language is general, not specific	<input type="checkbox"/> uses three or more poetic devices in total <input type="checkbox"/> uses one figurative device <input type="checkbox"/> uses one sound device
<b>2 – ALMOST</b>   Your free verse poem is minimally developed, and does not adequately demonstrate poetic devices.	<input type="checkbox"/> language shows errors, tends toward the general <input type="checkbox"/> imagery lacks clarity in places <input type="checkbox"/> poem lacks unification through rhythm or sound devices <input type="checkbox"/> poem runs short of 125 words, or is longer than two pages <input type="checkbox"/> lacks sensory images	<input type="checkbox"/> uses one or two poetic devices in total <input type="checkbox"/> may use a sound device but no figurative device, or a figurative device, but no sound device
<b>1 – NOT YET</b>   Your free verse poem is seriously flawed or incomplete.	<input type="checkbox"/> incorrect word usage; little variety in word choice <input type="checkbox"/> imagery is confused, meaning throughout poem is unclear <input type="checkbox"/> poem does not have any unifying elements <input type="checkbox"/> poem is too short or too long <input type="checkbox"/> sensory imagery not attempted	<input type="checkbox"/> may successfully demonstrate one poetic device <input type="checkbox"/> may attempt, but not successfully use an intended poetic device
<b>0 – NOT AT ALL</b>   Your free verse poem is seriously flawed or incomplete.	<input type="checkbox"/> Poem is too brief to evaluate, or not attempted at all.	

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

Content – what is said:	
<p><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> 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 <input type="checkbox"/> Vocabulary and word choice are effective and sophisticated <input type="checkbox"/> Sentence structure is varied and controlled; transitional and topic sentences are well executed <input type="checkbox"/> Few mechanical or spelling errors
<b>5 – STRONG!</b> 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 <input type="checkbox"/> Vocabulary and word choice are appropriate <input type="checkbox"/> Sentence structure is varied and competent; transitional and topic sentences are used carefully <input type="checkbox"/> Mechanical or spelling errors are minor and do not interfere
<b>4 – GOOD!</b> 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 <input type="checkbox"/> Vocabulary and word choice are simple but correct <input type="checkbox"/> Sentence structure is correct, but simple; transitional and topic sentences are predictable <input type="checkbox"/> Some mechanical or spelling errors are present but do not affect understanding
<b>3 – A PASS</b> 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 <input type="checkbox"/> Vocabulary is basic and repetitive <input type="checkbox"/> Sentence structure is awkward or simplistic; transitional and topic sentences may not be effective <input type="checkbox"/> Mechanical or spelling errors are present but do not impact meaning
<b>2 – ALMOST</b> 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 <input type="checkbox"/> Vocabulary is informal and often colloquial <input type="checkbox"/> Simple sentence forms predominate; transitional sentences are not present <input type="checkbox"/> Numerous mechanical or spelling errors disrupt the flow of the writing
<b>1 – NOT YET</b> Your composition is <b>inaccurate</b> or <b>incomplete</b> .	<input type="checkbox"/> Controlling idea and purpose are not clear <input type="checkbox"/> Vocabulary is immature or vague; word choice is not appropriate <input type="checkbox"/> Frequent grammar or spelling errors impede understanding
<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