

# English 11

## Module 3 Blackline Masters

This blackline master package, which includes all section assignments, as well as selected worksheets, activities, and other materials for teachers to make their own overhead transparencies or photocopies, is designed to accompany Open School BC's **English 11** course. BC teachers, instructional designers, graphic artists, and multimedia experts developed the course and blackline masters.

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The English 11 course consists of four modules, a *Source File* for Module 1, and the *English 11 Companion Website*. English 11 is available in both print and online versions. English 11 components can be purchased individually or as a complete resource, the **English 11 Resource Package**. All are available from Open School BC.

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## Activity 1: Jumping In

### Introduction:

By answering questions on a favourite song lyric or poem, you will most likely get a sense that there are many aspects to poetry.

### Instructions:

Choose a poem or song lyric that you really enjoy. Pick one that means something to you, one that has found a place in your heart or mind.

Write out a verse or phrase you remember by heart—and don't worry too much about getting every word perfect.

Ask yourself what makes this song or poem work well for you. Jot down some notes as you think about it.

- Describe the rhythm in the song or poem. (Is it fast, slow, up and down? Does it sound like a slow waltz or jumping? How would you describe it?)
- What words or phrases move you or speak to you in some way? (What is the emotional impact? For example, does the poem or song make you a little sad? Excited?)
- What symbols or images give this piece its power? (Does it create an image in your mind? What pictures do you see?)
- What is the theme of the poem or song? Does it have a powerful message?
- Does the song or poem remind you of a personal experience? If so, describe.

## Activity 2: Connotation

### Instructions:

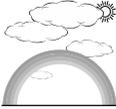
The following table presents you with a list of words. Find a synonym or alternate word for the original. Then briefly explain how your word choice offers a different connotation. An example is provided.

<b>Original word:</b>	<b>Your word:</b>	<b>How the alternate word offers a different connotation:</b>
<i>slender</i>	<i>scrawny</i>	<i>It makes the person seem less elegant, more hard-bitten, and desperate for a meal.</i>
fearful		
muscular		
fresh		
nutritious		
inexpensive		

### Activity 3: Symbolic Meanings

**Instructions:**

In this activity, you will try your hand at offering some possible symbolic meanings. Provide a possible symbolic meaning for each of the objects provided.

Object	Possible Symbolic Meaning
Tree 	
Songbird 	
songbird in a cage	
Rainbow 	
spring	
	

<b>Object</b>	<b>Possible Symbolic Meaning</b>
sound of the wind	

## Activity 4: Internet Symbols

**Instructions:**

Symbols are also abundant in the world of the Internet. Think of five common symbols found on the Internet and the meaning associated with them. Note, multiple responses for one symbol may be correct.

Symbol	Symbol's Meaning

## Activity 1: Identifying Sound Devices

### Instructions:

Identify the sound devices in the following quotations. Be sure to read each one aloud to help you better understand the sound device.

1. *“Willful waste makes woeful want.”*

Irish Proverb

- a. alliteration
- b. assonance
- c. end-stopped

2. *All are but parts of one stupendous whole,  
Whose body Nature is, and God the soul.*

“Essay on Man” by Alexander Pope

- a. alliteration
- b. assonance
- c. end-stopped

3. *“Hear the mellow wedding bells.”*

“The Bells” by Edgar Allan Poe

- a. alliteration
- b. assonance
- c. onomatopoeia

4. *The moan of doves in immemorial elms,  
And murmuring of innumerable bees.*

“The Princess: A Medley: Come Down O Maid” by Alfred,  
Lord Tennyson

- a. alliteration
- b. assonance
- c. onomatopoeia

5. *Beaded bubbles winking at the brim*

Ode to a Nightingale” by John Keats

- a. alliteration
- b. assonance
- c. onomatopoeia

## Activity 2: “Those Winter Sundays”

### Introduction

In this activity, you will read a poem called “Those Winter Sundays.” Before you read it, consider the title. What images come to mind? Take a minute or two to reflect on the title before you read the poem.

### Instructions:

Now read “Those Winter Sundays” by Robert Hayden in *Poetry Alive: Reflections* – page 27. Read the poem silently, at least once; then read it aloud. Or better yet, have someone else read the poem aloud to you. Note the sound effects as you read and listen.

1. In a few sentences, describe your first impression of the poem. How did you feel when you finished reading the poem?
2. In a sentence or two, summarize what the poem is about.
3. Who is the speaker of the poem, and how would you describe the father/child relationship?
4. There are a number of examples of literary devices in this poem. Identify two and provide an example of each:
5. Notice the images relating to heat and cold throughout the poem. Find an example of each and explain what these images represent in the poem.
6. Briefly describe the tone of this poem. Provide reference to the poem for support.

## Assign 1.1: Symbolic Collage

Introduction: For this assignment, you will be creating a visual presentation.

Instructions: Select either Option A or Option B.

### Option A: Collage

1. Create a collage that demonstrates your interpretation of the theme: “there are complexities in growing up.” Create or find five to ten images to include in your collage. Select images that are symbolic of events or experiences in childhood. Don’t look for images that show exactly what you are trying to express—look instead for a symbolic representation.
2. In a 100–250 word paragraph, write a brief artist’s statement about the symbolic meaning of each image in your work and how it relates to the theme. Submit this statement on a separate page or on the back of your presentation.
3. Check your work using the *Visual Design Scoring Guide* to get an idea of how your instructor will evaluate your presentation. Keep these guidelines in mind as you complete your assignment.

OR

### Option B: Booklet

1. Collect poems on childhood, and present them in a short booklet, complete with illustrations that capture the main idea or theme of each poem.  
Select three to five poems about childhood that have not been discussed in this module. Choose your poems carefully to ensure that they are appropriate for study in this course.  
  
Prepare a title page with a title appropriate for the assignment. Put each poem on a separate page and use either a background or drawings around the edge of the poem to illustrate its theme or main idea.  
  
Make sure you include a Works Cited with proper citation for each poem. Refer to the “MLA Style Guide” in *Writing on the Run!* to review how to create a Works Cited.
2. In a paragraph, write a brief artist’s statement about the symbolic meaning of each image in your work and how it relates to the theme. Submit this statement on a separate page or on the back of your presentation.
3. Check your work using the *Visual Design Scoring Guide* to get an idea of

how your instructor will evaluate your presentation. Keep these guidelines in mind as you complete your assignment.

Evaluation Guidelines	Marks
Collage/Booklet—Visual Design Scoring Guide x 3	18
Artist's Statement—Paragraph Scoring Guide x 1	6
<b>Total Marks</b>	<b>/24</b>

## Assign 1.2: Literary Device Quiz

Instructions: Identify the literary device used in each of the following quotations

1. *But look, the morn in russet mantle clad,  
Walks o'er the dew of yon high eastern hill.*

Hamlet by William Shakespeare

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

2. *Life is a dome of many-colored glass.*

“A Dome of Many-Colored Glass” by Amy Lowell

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

3. *O My Luve's like a red, red rose  
That's newly sprung in June;*

“A Red, Red Rose” by Robert Burns

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

4. *Here once the embattled farmers stood  
And fired the shot heard round the world.*

“The Concord Hymn” by Ralph Waldo Emerson

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

5. *I like to see it lap the miles,  
And lick the valleys up,  
And stop to feed itself at tanks;*

“The Train” by Emily Dickinson

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

6. *Life's but a walking shadow; a poor player*

“Macbeth” by William Shakespeare

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

7. *Will all great Neptune's ocean wash this blood  
Clean from my hand? No....*

“Macbeth” by William Shakespeare

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

8. *Lo, the unbounded sea,  
On its breast a ship starting, spreading all sails, carrying even her moonsails,*

“The Ship Starting” by Walt Whitman

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

9. *Ah, William, we're weary of weather,  
said the sunflowers, shining with dew.*

"Two Sunflowers Move in the Yellow Room" by William Blake

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

10. *Death lies upon her like an untimely frost*

"Romeo and Juliet" by William Shakespeare

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

Evaluation Guidelines	Marks
1 mark per question	10
<b>Total Marks</b>	<b>/10</b>

### Assign 1.3: Literary Device Poem

Introduction:

In this lesson you reviewed some important figurative devices including metaphor, simile, personification, and hyperbole. You reviewed examples and created some of your own based on an object or person of your choice.

Instructions:

In this assignment, you are going create a short descriptive poem on that object or person that uses all four figurative devices in Lesson C.

To do this, go back to the lesson and review all the figurative devices you wrote in the activities. Pick the one you like best from each example, refine the wording, and order them in a logical sequence. You may even change the wording in places, converting nouns to pronouns, for example.

You will have a complete, four line poem. Your poem can be light, funny, serious, or nonsensical. The goal is to play with words and demonstrate you understand each of the four figurative devices. Don't forget to give your poem a title.

Example:

#### **Monkey Cat Blue**

*Blue's brilliant eyes are like cloudless skies.*

*Blue's eyes are liquid smiles.*

*Blue looks at me through naughty mischievous eyes.*

*I joyfully drown in vast azure seas of her eyes.*

Evaluation Guidelines	Marks
2 marks per correct and original device: metaphor, simile, personification, hyperbole	8
<b>Total Marks</b>	<b>/8</b>



5. What poetic technique does this line best demonstrate? (1 mark)

*The floorboards groan at your mother's step,*

6. What poetic technique does this line best demonstrate? (1 mark)

*It holds the light like a lamp,*

7. Complete the following table to compare "Childhood" to "Those Winter Sundays." (6 marks)

	"Childhood"	"Those Winter Sundays"
Topic		
Theme		
Tone		

Evaluation Guidelines	Marks
See individual questions	12
<b>Total Marks</b>	<b>/12</b>



## Assign 1.5: Focused Personal Response

### STEP A: Selecting a Poem

Select a poem that you like, either from your textbook, *Poetry Alive: Reflections* or from another source. Your choice should be something appropriate for study in this course.

Submit a copy of the poem, including author and title, to your instructor.

### STEP B: Pre-writing

Now, do some pre-writing to get your ideas organized. Answer the following questions, make notes, and look for examples to support your opinions. Submit these notes as your pre-writing work.

- Why do you like this poem?
- Does it describe something familiar to you?
- Do you like the rhythm of the words?
- Do you find the images powerful?
- Does the poem deal with a universal theme that interests you?
- Summarize what it is you find interesting about the poem you have chosen.
- How were you able to connect with it?

### STEP C: Writing

Write a 250–300 word, double-spaced, multi-paragraph composition that is a focused response to the poem. Tell the reader how the poem affects you. A person who hasn't read the poem must be able to understand your response. Complete this on your own paper and submit it with your section assignment.

Be sure to:

- Quote specific words or lines to support what you discuss in your composition.
- Follow the rules of good paragraph and multi-paragraph writing.
- Review the Multi-Paragraph Scoring Guide to ensure you have met the writing criteria.

- Check out the Focused Response Checklist to make sure you include everything you need for your best possible mark.

#### **STEP D: Editing and Final Copy**

After you have written a first draft,

- Proofread your work carefully.
- Show it to your editor.
- Use the sample Mechanics, Content, and Style checklist from *Writing on Run!* >Writing Process>Revise and Edit as an editorial guide.
- Review your editor’s suggested changes, and incorporate all changes that will benefit your writing. Do this either on the hard copy of your first draft or by using Track Changes in a program like Word.
- Complete the Focused Response Checklist on the following page. If any items or elements are missing, add them to your response.
- Prepare a final copy of your response.

Submit a copy of your edited draft to your instructor with editing marks, either by hand or using a Track Changes function in your word processing program.

## Focused Response Checklist

	The composition is 250–300 words.
	The poem is suitable for study.
	A typed or handwritten copy of the poem is included.
	The composition can be understood by someone who hasn't read the poem
	First person, formal style has been used throughout.
	Your response demonstrates that you read the work in depth and thought carefully about your personal response.
	You support your opinion of the work with examples.
	The composition has a clear beginning, middle, and end.
	Each paragraph has a single, clear topic.
	The writing is clear and easy to understand.
	The work is free of errors in spelling, grammar, and punctuation.
	You have included your pre-writing work.
	You have included your rough draft, with changes clearly shown.

Evaluation Guidelines	Marks
1 mark per item: prewriting, edited draft, copy of poem.	3
Multi-paragraph Scoring Guide x 3	18
<b>Total Marks</b>	<b>/21</b>



## Assign 1.6: Poetic Reading

### Introduction:

Previously, you listened to an audio recording of the poem “Childhood” by Lorna Crozier. Now, it’s your turn to read aloud the poem that you selected for your multi-paragraph composition.

### Instructions:

1. Listen to the audio recording of “Childhood” again, paying attention to the following:

**Pitch** refers to the tone of the speaker’s voice. For example, a high-pitched voice can indicate nervousness and excitement. A lower-pitched voice can indicate a more serious tone. Often, lower pitch is better for oral delivery.

**Enunciation** refers to how clearly the speaker says words. One tip for clear speech is to make sure you say each word entirely.

**Emphasis** on certain words can give an oral presentation variety and can help convey tone and emotion in the poem. It can also affect the meaning of the poem.

**Pacing** refers to the speed of the presentation. A good way to emphasize important points or parts is to slow down and emphasize the words in that section. There is no harm in having a second or two of silence. Use the punctuation of the poem as a guide when making decisions about pacing.

2. Practise reading your poem. Refine your pitch, enunciation, emphasis, and pacing, always being aware of the meaning you are trying to convey.
3. Provide a copy of the *Dramatic Reading Scoring Guide* to another student, family member, or friend. Read your chosen poem to that person and have them provide you with feedback for improvement based on the scoring guide. Submit the feedback in note form to your instructor as part of this assignment.
4. Make an audio recording of the poem and submit it to your teacher. If you don’t have a recording device, you may present your poem to your teacher over the phone.

Evaluation Guidelines	Marks
Practice Feedback Notes—Completion	3
Dramatic Reading Scoring Guide x 3	12
<b>Total Marks</b>	<b>/15</b>

## **Assign 1.7: Journal Entries**

### **Journal Entry 1.1: Personal Response**

In your journal, explain why the poem or lyrics you used to complete Activity 1 had that personal power for you. Be specific, and try to get your ideas into the clearest terms. Refer to specific words or phrases from the song or poem. (If you feel you should respond to a poem in poetry—go ahead). Be sure to include the title of the song or poem in your response!

### **Journal Entry 1.2: Symbolism**

In your journal, write a one-sentence theme statement for the poem “Where There’s a Wall.” Then explain how the author’s use of symbolism gave you insight into the theme.

### **Journal Entry 1.3: “Letter to My Mother”**

Read “Letter to My Mother” by Anika Skeen in *Poetry Alive: Reflections* – page 28.

Use your understanding of poetic language and imagery to try and visualize the setting for this incident. The writer gives a lot of physical details to help you do this. Briefly describe the setting, or make a drawing of the setting.

### **Evaluation Guidelines:**

Your journal entries will be marked according to the Journal Scoring Guide × 3

**Total = 12 marks**

## Activity 1: Rhyme Scheme

### Instructions:

The following are stanzas from five different poems. Identify the rhyme scheme for each stanza by choosing the correct response.

1. *Do not go gentle into that good night,  
Old age should burn and rave at close of day;  
Rage, rage against the dying of the light.*

“Do not go gentle into that good night” by Dylan Thomas

- a. aba
- b. bab
- c. aab

2. *When I consider how my light is spent  
Ere half my days, in this dark world and wide,  
And that one talent which is death to hide,  
Lodg'd with me useless, though my soul more bent*

“On My Blindness” by John Milton

- a. baab
- b. abba
- c. abab

3. *Had he and I but met  
By some old ancient inn,  
We should have sat us down to wet  
Right many a nipperkin!*

“The Man He Killed” by Thomas Hardy

- a. baab
- b. abba
- c. abab

4. *Let me take this other glove off  
As the vox humana swells,  
And the beauteous fields of Eden  
Bask beneath the Abbey bells.  
Here, where England's statesmen lie,  
Listen to a lady's cry.*

“In Westminster Abbey” by John Betjeman

- a. bababb
- b. abbacc
- c. abcbdd

5. *With loitering step and quiet eye,  
Beneath the low November sky,  
I wandered in the woods, and found  
A clearing, where the broken ground  
Was scattered with black stumps and briars,  
And the old wreck of forest fires.*

“In November” by Archibald Lampman

- a. aabbcc
- b. abbabc
- c. abcbdd

## Activity 2: Identifying Rhythm

### Instructions:

Scan these lines of poetry by doing the following:

1. Determine the pattern of stressed and unstressed syllables in the poem.
2. Draw a line separating each foot; then count the number of feet per line.
3. Using the information from 1 and 2, identify the type of meter for the poem by choosing the correct answer.

1. *I wandered lonely as a cloud  
That floats on high o'er vales and hills*

“I Wandered Lonely as a Cloud” by William Wordsworth

- a. iambic pentameter
- b. iambic tetrameter
- c. trochaic pentameter
- d. trochaic tetrameter

2. *It is a beauteous evening, calm and free,  
The holy time is quiet as a Nun*

“It is a Beauteous Evening, Calm and Free” by William Wordsworth

- a. iambic pentameter
- b. iambic tetrameter
- c. trochaic pentameter
- d. trochaic tetrameter

3. *That time of year thou mayst in me behold  
When yellow leaves, or none, or few, do hang*

“Sonnet LXXIII: That Time Of Year Thou Mayst In Me Behold”  
by William Shakespeare

- a. iambic pentameter
- b. iambic tetrameter
- c. trochaic pentameter
- d. trochaic tetrameter

4. *Double, double, toil and trouble  
Fire burn and cauldron bubble*

*Macbeth* by William Shakespeare

- a. iambic pentameter
- b. iambic tetrameter
- c. trochaic pentameter
- d. trochaic tetrameter

5. *The Miller was a chap of sixteen stone,  
A great stout fellow big in brawn and bone.*

*The Canterbury Tales* by Geoffrey Chaucer (Translated by  
Nevil Coghill)

- a. iambic pentameter
- b. iambic tetrameter
- c. trochaic pentameter
- d. trochaic tetrameter

## Activity 1: Magnetic Poetry

### Introduction:

Free verse poetry leaves much to the imagination of the author. A number of original poems can be created from the same group of words.

### Instructions:

In this activity, you will be given the words from the first stanza of Lorna Crozier's poem "Childhood." Using these words, create your own 4-6 line, free verse stanza or poem about childhood.

Go to your *English 11 Companion CD*>Module 2>**Magnetic Poetry** and compose the poem on fridge.

## Activity 1: “Again and Again”

### Introduction:

Getting inside a poem to form a personal response can be tricky. It requires patience. In this activity, you will review a list of questions you can use to interpret poetry and guide your understanding. Not all the questions will be helpful for all poems, but they will serve as a useful tool as you explore the meaning of poems.

### Instructions:

#### Step 1:

Read “Again and Again” (1910) by Earle Birney in *Poetry Alive: Reflections* – page 84 and answer the following questions. In your own words, and after only reading the poem a couple of times, explain what this poem is about. Consider the following:

- What is happening at a literal level?
- What central idea or insight into life does the poem convey?
- Which words can you use to describe the mood of the poem?
- How does the title add to the meaning of the poem?

#### Step 2:

To dig a little deeper, ponder these questions:

- What is the point of view? Who is the speaker? Does it vary?
- How does the point of view affect the reader’s understanding of the work?
- Who is the author writing to?
- What is the setting, and how does it add to the poet’s message?
- What words would you choose to describe the author’s tone?  
(Remember “tone” is the author’s attitude towards the subject matter).

#### Step 3:

Then look at how formal aspects of the poem are used to make it more powerful.

- Can you identify a couple of powerful images? What makes them so powerful?
- Can you find any symbols, physical objects that are used to illustrate abstract thoughts?

- How would you describe the author's word choice? What impact does it have on supporting the meaning of the poem?
- As you look at the "word power" of the poem, do you find alliteration, personification, simile, metaphor, hyperbole, assonance, or consonance?
- What is the name of the form, e.g., sonnet, lyric?
- What is the rhyme scheme, if it has one? Or is it free verse?
- What is the rhythm? Name the meter.

## Assign 2.1: Rhyme Scheme

### Instructions:

Identify the rhyme scheme for each of the following stanzas. (8 marks)

1. *Drink to me only with thine eyes  
And I will pledge with mine;  
Or leave a kiss but in the cup,  
And I'll not look for wine*

“To Celia” by Ben Johnson

- a. abab
- b. abcb
- c. abba
- d. aaba

2. *Why so pale and wan, fond lover?  
Prithee, why so pale?  
Will, when looking well can't move her,  
Looking ill prevail?  
Prithee, why so pale?*

“Why So Pale and Wan, Fond Lover?” by Sir John Suckling

- a. ababb
- b. abcbb
- c. abbaa
- d. babaa

3. *Close by those meads, forever crowned with flowers,  
Where Thames with pride surveys his rising towers,  
There stands a structure of majestic frame,  
Which from the neighboring Hampton takes its name.*

“The Rape of the Lock” by Alexander Pope

- a. abab
- b. abcb
- c. aabb
- d. aaba

4. *Now fades the glimmering landscape on the sight,  
And all the air a solemn stillness holds,  
Save where the beetle wheels his droning flight,  
And drowsy tinklings lull the distant folds;*

“Elegy Written in a Country Church Yard” by Thomas Gray

- a. abab
- b. abcb
- c. abba
- d. baba

**Evaluation Guidelines:**

2 marks per question

**Total = 8 marks**

## Assign 2.2: Scansion

### Instructions:

Scan each of the following passages and then identify the correct meter for each.

Hint:

- a. Determine the pattern of stressed and unstressed syllables in the poem.
- b. Draw a line separating each foot; then count the number of feet per line.
- c. Using the information given in points a. and b., name the type of meter for the poem (e.g., tetrameter).

1. *Come live with me and be my love,  
And we will all the pleasures prove,*

“The Passionate Shepherd to His Love” by Christopher Marlowe

- a. iambic pentameter
- b. iambic tetrameter
- c. trochaic pentameter
- d. trochaic tetrameter

2. *Let not Ambition mock their useful toil,  
Their homely joys, and destiny obscure;*

“Elegy Written in a Country Church Yard” by Thomas Gray

- a. iambic pentameter
- b. iambic tetrameter
- c. trochaic pentameter
- d. trochaic tetrameter

3. *Dark behind it rose the forest,  
Rose the black and gloomy pine-trees,*

“The Song of Hiawatha” by Henry Wadsworth Longfellow

- a. iambic pentameter
- b. iambic tetrameter
- c. trochaic pentameter
- d. trochaic tetrameter

4. *His prayer he saith, this patient, holy man;  
Then takes his lamp, and riseth from his knees*  
“The Eve of St. Agnes” by John Keats

- a. iambic pentameter
- b. iambic tetrameter
- c. trochaic pentameter
- d. trochaic tetrameter

**Evaluation Guidelines:**  
2 marks per question

**Total = 8 marks**

## Assign 2.3: Interpreting Poetry

### Instructions:

Read the poem, “The Swimmer’s Moment,” in your text *Poetry Alive: Reflections* – page 15; then answer these questions.

1. What is the form, or type, of this poem?
  - a. ballad
  - b. lyric
  - c. narrative
2. What is the rhyme scheme of this poem?
  - a. aabb
  - b. abab
  - c. no rhyme scheme
3. How would the rhythm of this poem best be described?
  - a. regular
  - b. irregular
4. How many stanzas does this poem have?
  - a. one
  - b. two
  - c. three
5. What happens in the poem at the literal level?
  - a. A swimmer gets caught in a whirlpool and has to make a decision on how to survive.
  - b. Everyone has a moment when he or she comes to a whirlpool and has a choice to jump in or not.
  - c. Swimmers learn that they must avoid whirlpools.
6. What is the theme of the poem?
  - a. There are dangers and benefits to taking risks in life.
  - b. There are mysteries in life that we will never know the answer to.
  - c. Moments of peak excitement usually come through exercise.

7. What does the title refer to?
- a. a moment of choice
  - b. a moment of excitement
  - c. a moment of fear
8. What is the main symbol in the poem?
- a. swimmer
  - b. estuary
  - c. whirlpool

**Evaluation Guidelines:**

1 mark per question

**Total = 8 marks**

## Assign 2.4: Sonnets

### Instructions:

Answer the following questions in the space provided.

1. Read each of the following sonnets in *Poetry Alive: Reflections* – pages 76, and identify its type, Italian or Shakespearean, and its rhyme scheme. (4 marks)

“Sonnet CXVI” by William Shakespeare	
Type	
Rhyme Scheme	

“If thou must love me let it be for nought” by Elizabeth Barrett Browning	
Type	
Rhyme Scheme	

2. Go to your *English 11 Companion CD*>Module 2 and listen to *Sonnet CXVI and If Thou Must Love Me*. Listen to each poem a few times until you feel you have a solid grasp of its meaning.

Provide a one-sentence statement of theme for each sonnet. Begin each sentence with “Love is...” This may not be an easy task—each author takes a whole sonnet to explore the issue without arriving at a simple definition. (4 marks)

“Sonnet CXVI”: Love is

“If thou must love me let it be for nought”: Love is

3. In a paragraph of approximately 200 words and with reference to each of the poems, compare the themes of “Sonnet CXVI” and “If Though Must Love Me.” (12 marks)

See previous questions for sample themes. Support your comparisons with reference to the poem.

**Evaluation Guidelines:**

Question 1: 1 mark for each correct response 4

Question 2: 2 marks for each well-crafted theme statement 4

Question 3: Paragraph Scoring Guide x 2 12

**Total = 20 marks**

## Assign 2.5: Writing a Poem

### Instructions:

Write a poem of at least ten lines on a topic of your choice. Your poem can be a lyric, narrative, or sonnet. You may write about anything you feel is important enough to warrant a poem. Some example topics include:

- how you saw the world as a child
- the power of nature
- death of a loved one
- love
- war
- growing up
- life transitions
- key personal experience
- something humorous

Your poem must contain:

- at least two poetic devices. Underline the devices you choose within the poem; identify the device either in the margin or at the bottom of your page.
- images that support a single theme.
- images, ideas, and word choices that are original and express a unique view of the topic.

**Evaluation Guidelines:**

Demonstrates knowledge of the form—i.e. lyric, narrative, sonnet 2

Uses two poetic devices (e.g., alliteration, simile, metaphor, repetition). Each are underlined and identified 4

Images and ideas presented support a single theme. 2

Images, ideas, and choice of words are original and express a unique view of the topic. 2

**Total = 10 marks**

## **Assign 2.6: Composition Outline**

### **Introduction:**

Writing a multi-paragraph composition requires you to follow the writing process. In the previous lesson, you completed some prewriting for this composition by answering a number of questions about “The Road Not Taken” by Robert Frost. In this part of the assignment, you will create an outline of your ideas for the composition.

### **Instructions:**

There are two steps involved in completing this assignment: generating a thesis statement and completing the composition outline.

#### **Step 1: Thesis Statement**

Determine the theme of Robert Frost’s poem, “The Road Not Taken.” Then, complete the mind map web on the next page by making point-form notes on the techniques Frost uses to communicate this theme.

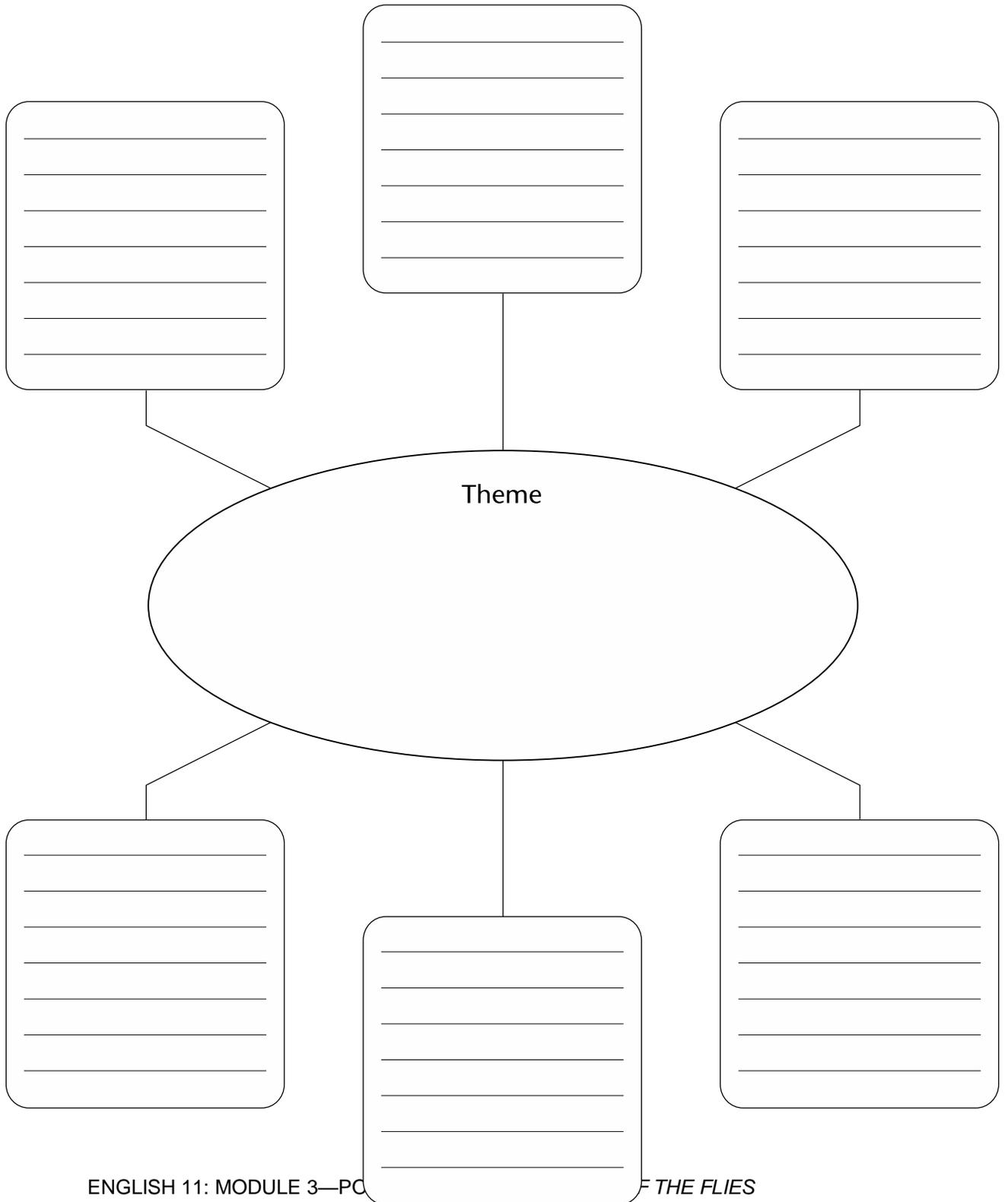
#### **Step 2: Composition Outline**

Using the information you compiled in Step 1, write a thesis statement for your composition. Be sure to include the title and author of the poem. Revise this statement as many times as needed to make it clear and specific. Then, complete the outline on the following page. Provide a supporting quotation for each “specifics for support” section.

**Note:** This outline is based on three body paragraphs in the composition—you may choose to include more.

## Mind Map

1. Write your theme in centre circle.
2. Suggest ideas associated with the topic.





Evaluation Guidelines	Marks
Mindmap—Completion-based: follows expectations scale: Fully Complete      Partially Complete      Incomplete 5      4                      3                      2      1	5
Outline—Completion-based: follows expectations scale: Fully Complete      Partially Complete      Incomplete 5      4                      3                      2      1	5
<b>Total Marks</b>	<b>/10</b>

## Assign 2.7: The First Draft

### Introduction:

In this assignment, you will turn the notes from your outline into the first draft of your multi-paragraph composition. You will then edit your draft in preparation for submitting the final copy.

### Instructions:

There are two steps involved in completing this assignment:

#### STEP A:

Write your first draft following these guidelines:

- Use present tense and third person formal throughout your composition.
- Be sure you have a strong, clear thesis statement. This sentence is very important, as the success of the whole composition depends on it. Reword it as many times as necessary until you are satisfied that it meets expectations.
- Review the order of body paragraphs in your Outline. If your topic allows chronological development, ensure the paragraphs represent the correct order of events as they occur in the poem. If not, decide whether to begin with the strongest idea or to start with a less important idea and build up to the strongest. Rearrange the body paragraphs in your outline as needed.
- Develop the supporting points from your Outline into full sentences. Be sure to start a new paragraph each time you move on to a new topic sentence. Don't worry about mechanical errors (spelling, punctuation, and grammar) at this point.
- Ensure that each body paragraph deals with a particular point, has a topic sentence, and has some form of concluding or transition sentence.
- Ensure that the transitions flow smoothly and logically from one sentence to another within a paragraph, and from one paragraph to another.
- While your instructor will be familiar with what you write about, don't assume that your audience will be comprised of your teacher alone. Imagine that you are writing to a fellow classmate or another teacher, and explain any terms, unique language, and anything else that your audience may find confusing.

## STEP B:

1. Read your first draft critically and make corrections right on it. You can track your edits by hand on a printed document or by using Track Changes in a word processing program. This is the time to check for overall organization, sequencing of ideas, expression of ideas, sentence structure, grammar, spelling, and punctuation. Follow the Editing Checklist on the following page. Check off each item as you edit.

Note: You must submit your first draft edit with your section assignment.

2. Now, give the draft to your editor (another student, parent, friend, teacher) to read. Have your editor complete the Editing Checklist and Editor Comments as well. Discuss suggestions for improvement with your editor.
3. Make changes based on your editor's suggestions. Fix any areas that were missing from the Editing Checklist. Make final changes to your draft.

## Editing: Checklist

<b>Criteria</b> <b>This composition:</b>	<b>Self-Assessment</b>	<b>Editor</b>
uses proper sentence format, including capitalization and periods		
uses a variety of sentence types		
presents each idea in paragraph format		
presents ideas in a logical order		
supports ideas with facts, evidence, and/or descriptive details		
provides an effective opening and conclusion		
shows agreement in use of verbs and pronouns		
uses verb tenses properly		
uses punctuation correctly, including commas, quotation marks, periods, question marks, and exclamation marks		
uses correct word forms		

Editor Comments:

Editor: Comment on one important strength in this composition.

Editor: Comment on one area in this composition which could be improved.

Evaluation Guidelines	Marks
First Draft—Completion	5
Fully Complete      Partially Complete      Incomplete	
5      4                      3                      2      1	
Editing Checklist—Self Assessment and Editor’s Assessment:	5
Fully Complete      Partially Complete      Incomplete	
5      4                      3                      2      1	
<b>Total Marks</b>	<b>/10</b>

## Assign 2.8: The Final Copy

### Instructions:

There are two steps involved in completing this part of the assignment:

#### Part A: Final Draft

Compose a final copy of your interpretive composition that includes the edits that were made. The final copy should also include correct use of the following style elements as outlined in the “MLA Style Guide” in *Writing on the Run!*:

- Formatting Your Piece of Writing
- Page Identification
- Margins
- Spacing and Indenting
- Setting Up a Title Page
- Quotations
- Citing Sources
- List of Works Cited

As you check over the entire composition, take a look at the introduction and conclusion one more time. Be sure that the introduction does in fact cover the content of the composition, and that the conclusion clearly summarizes the points you made.

#### Part B: Self-Assessment

Carefully review the multi-paragraph scoring guide and assign your composition a mark out of six. Compose a paragraph of approximately 150 words which includes:

- the mark out of six you have assigned to your multi-paragraph composition
- two or three reasons, using the Paragraph Scoring Guide as a reference, to support your choice of this mark
- a concluding remark as to how your composition might be further improved and/or how you might do things differently next time

Evaluation Guidelines	Marks
Final Draft—Multi-Paragraph Scoring Guide x 4	24
Follows correct elements of style in final draft:  Fully Complete      Partially Complete      Incomplete  5      4                      3                      2      1	5
Self-Assessment Paragraph—Paragraph Scoring Guide	6
<b>Total Marks</b>	<b>/35</b>

## **Assign 2.9: Journal Entries**

### **Journal Entry 2.1: Poetry and Song**

Re-read “Letter to My Mother” by Anika Skeen in *Poetry Alive: Reflections* – page 28.

What features in this poem suggest that it is lyric? Are there any features of a narrative poem? Discuss your overall impression of this poem. Did you connect with it? Why or why not?

### **Journal Entry 2.2: Understanding the Sonnet**

Did watching a multimedia presentation like the *Sonnet Solver* help you to better understand this poetic form, or did you find it made things more complicated? Explain.

### **Journal Entry 2.3: Preparing for Your Interpretive Composition**

Carefully review the instructions and assessment criteria for the interpretive composition that you will write in your section assignment. In your journal, set two to three goals for this assignment. Then, set out a brief plan for how you will achieve your assignment goals, and how you will know that you have achieved them.

For example, a goal could be to have no grammatical errors in your assignment. Your plan to achieve those goals could include carefully proofreading your draft and having an editor proofread your work as well. You will know you have achieved your goal when your assignment is returned from your instructor indicating there are no grammatical errors.

### **Evaluation Guidelines:**

Your journal entries will be marked according to the Journal Scoring Guide × 3

**Total = 12 marks**

## Activity 1: Understanding Part One

### Instructions:

Select the best response to each of the following questions from Part One of *Lord of the Flies*.

1. Why were the boys travelling on an airplane?
  - a. The boys were on a school holiday.
  - b. The boys were evacuated during a war.
  - c. The boys were in a choir and were meant to perform in another country.
2. What is the “long scar smashed into the jungle”?
  - a. A patch of jungle through the island that had burned.
  - b. A path where the wild pigs run through the island.
  - c. The destruction of the trees and under bush where the plane crashed.
3. Why was Piggy not allowed to swim?
  - a. Because of his weight.
  - b. Because of his asthma.
  - c. Because he doesn’t know how to swim.
4. What does the little boy of six, who has an ugly birthmark on the side of his face, want to tell the assembly?
  - a. He wants to know what will be done about the “beastie.”
  - b. He wants to be assured that they will be rescued.
  - c. He is sad and afraid and misses his family.
5. What simple statement by Ralph “brings light and happiness” to the assembly of boys?
  - a. “So you see...we need good hunters to get us meat.”
  - b. “Who wants me as chief?”
  - c. “We want to be rescued, and of course we shall be rescued.”
6. What does Ralph do while Jack hunts?
  - a. He keeps the fire going in order for his father’s ship to rescue them.
  - b. He builds shelters to provide protection for the children.
  - c. He helps the littluns reach the fruit that is too high for them.

7. What is the main clue that shows time has passed between Chapters Two and Three?
  - a. Jack's appearance: his hair is longer, he is sunburned, and he is freckled.
  - b. The littluns are less frightened of being on the island.
  - c. Ralph has taken control of the assembly and the boys are following his lead.
  
8. In Chapter 2, how does Ralph boost the morale of the boys?
  - a. He divides the duties between the keepers of the fire and the hunters.
  - b. He says the island is a "wizard," there is plenty of food and drink, and they will be rescued.
  - c. He made sure there was enough food for the littluns.
  
9. Why do the boys decide to light the signal fire?
  - a. So they will keep warm.
  - b. To keep the "beastie" away from their shelters.
  - c. So passing ships will see the smoke and rescue them.
  
10. What happens to the fire?
  - a. The fire burns out of control and destroys the firewood and the fruit.
  - b. They are unable to produce enough smoke for passing ships to see.
  - c. The fire goes out quickly and the boys aren't able to start it again.
  
11. What was the boys' reaction to the fire?
  - a. They are frightened by how quickly the fire spreads.
  - b. They cheer at their own power.
  - c. They quickly try to put it out.

## Activity 1: Understanding Part Two

### Instructions:

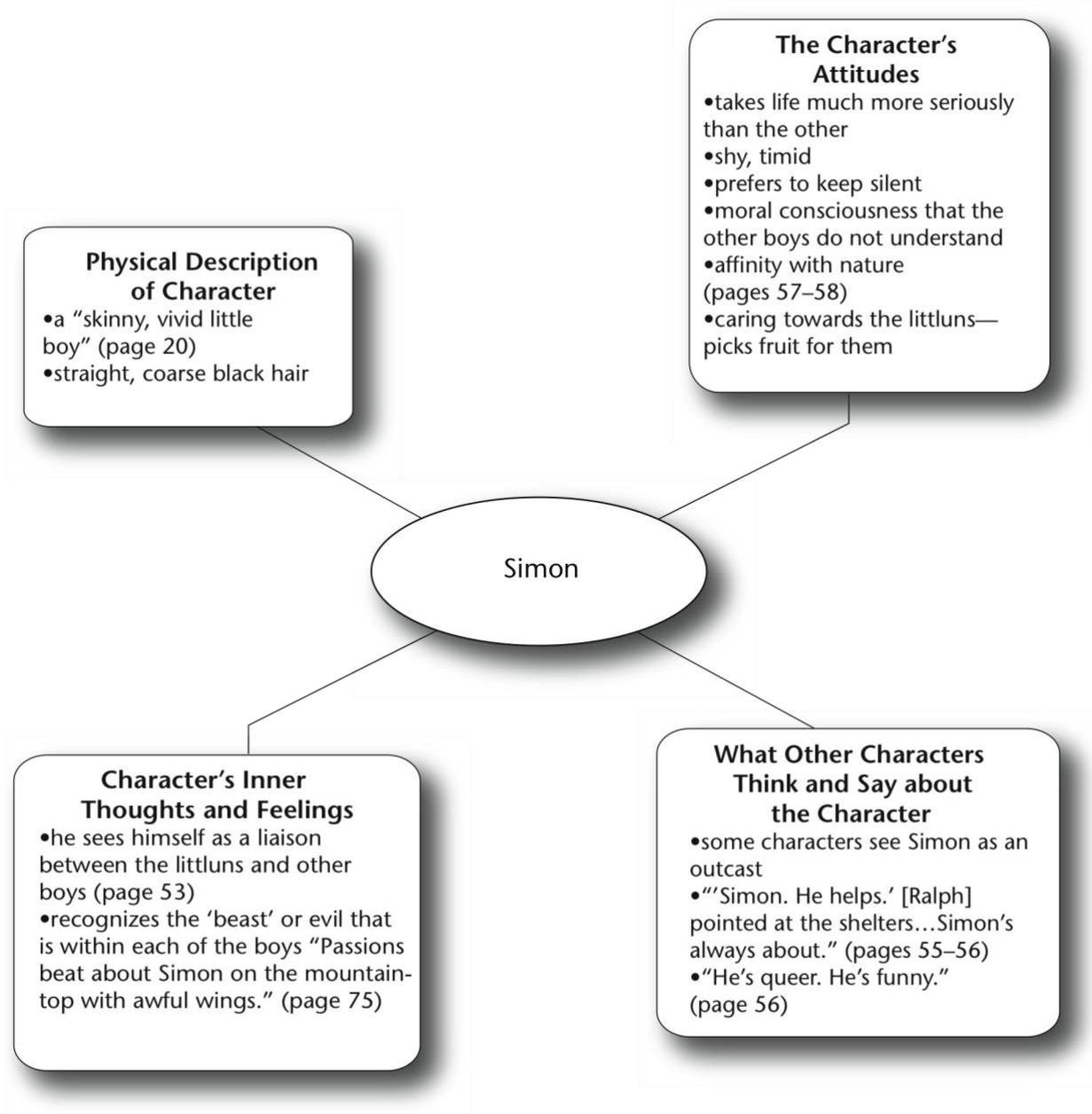
Having skimmed back through Part Two, select the best response for each of the following questions from Part Two of *Lord of the Flies*.

1. What does Jack do in Chapter 4 that shows he is reverting to a more primitive state?
  - a. He goes off by himself and stalks the wild pigs.
  - b. He paints his face and dances like a savage.
  - c. He rounds up the hunters and searches for food.
2. Why is Ralph so angry and upset at the end of Chapter 4?
  - a. He feels Jack and the hunters are threatening his authority.
  - b. He is angry that Piggy's glasses broke.
  - c. He's angry because Jack and the hunters abandoned the fire to hunt.
3. How do Jack and the hunters prepare for the hunt?
  - a. They search the jungle for sticks and sharpen them into spears.
  - b. They camouflage themselves with mud, clay, and charcoal.
  - c. They blow the conch and gather the assembly.
4. Who breaks Piggy's glasses?
  - a. Ralph
  - b. Simon
  - c. Jack
5. Why do Ralph and Piggy join in the feast with the hunters?
  - a. Their hunger overcomes their pride.
  - b. They are planning retribution.
  - c. They want to make peace with the hunters.
6. What does the pig dance symbolize?
  - a. It symbolizes a truce between the two groups of boys.
  - b. It symbolizes recognition of the beast.
  - c. It symbolizes a change from Ralph's organized society.
7. Why must Ralph call an assembly at the end of Chapter 4?
  - a. He wants to return order to the group of boys.
  - b. He has a plan of how to keep the fire going.
  - c. He wants to have another vote about leadership.

8. What dropped from the sky?
  - a. A dead parachutist
  - b. An airplane
  - c. A seabird
  
9. Where did Percival say the beast came from?
  - a. The air
  - b. The sea
  - c. The forest
  
10. Why do Piggy and Ralph want adults to come to the island?
  - a. They want to stay on the island but need help restoring order.
  - b. They miss their families.
  - c. They are afraid and worried.

## Section 3: Character Sketch Template

### Character Sketch Template for Simon



## Activity 1: Interpreting an Episode

Instructions:

Here is a question list to help you interpret the section of the novel you have just read. Select the best response for each of the following multiple-choice questions based on a close reading of *Lord of the Flies*, pages 63–65.

- Plot:** What happens at the literal level in this scene?
  - Henry and Roger are waiting in the forest for Jack and Ralph.
  - Henry knows that Roger is watching him and wants to prove himself as a hunter.
  - Henry is at the beach playing in a tidal pool. Roger, who is hidden, throws rocks at Henry.
- Plot:** Who is the protagonist?
  - Henry
  - Roger
- Plot:** What is the central conflict?
  - external
  - internal
- Plot:** What launches the conflict?
  - Henry wants to side with Jack rather than Ralph.
  - Roger sees that Henry is alone and that he can throw rocks and not be caught.
  - Henry provokes Roger in to a rock throwing fight.
- Theme:** What theme is suggested by the way the conflict is resolved?
  - The scene represents a theme of peacemaking because Roger never actually hits Henry with the rocks.
  - Henry's nature portrays a theme of passive resistance compared to Roger's aggression.
  - This scene contributes to Golding's theme that humans will revert to savagery without the confines of civilization.
- Characters:** Who are the central characters?
  - Roger is the only central character.
  - Henry and Roger
  - Henry is the only central character.

7. **Characters:** Does the character change as a result of the events in this scene?
- Henry's character changes.
  - Roger's character changes.
  - Neither character changes.
8. **Setting:** Does the setting contribute to the tone or theme?
- yes
  - no
9. **Point of View:** What is the point of view?
- first person
  - third person omniscient
  - third person objective
10. **Point of View:** Does the point of view affect the reader's understanding of the events or theme?
- yes
  - no
11. **Style:** Is the diction consistent throughout this scene?
- yes
  - no
12. **Style:** Identify the following literary technique the author uses: "like a myriad of tiny teeth in a saw" (page 63).
- alliteration
  - foreshadowing
  - simile
13. **Style:** Do the literary techniques used affect the reader's understanding or enjoyment of the work?
- yes
  - no
14. **Symbols:** Which of the following is not used as a symbol in this section?
- creatures in tidal pool as a symbol for mankind being controlled by a dictator
  - the forest as a symbol of mankind's natural state
  - Roger throwing stones is a symbol for the heart of darkness in man

## **Assign 3.1: Influences**

### **Instructions:**

Create a visual design that effectively demonstrates the personal, historical, cultural, and literary influences on *Lord of the Flies*.

Your visual design should focus on William Golding and illustrate some key influences on his life, (which become key influences on his art): his biography, experiences during World War II, and the Cold War politics of 1950's—when he wrote the novel.

Be sure to use shapes, lines, and arrows to illustrate how various elements are related. Include at least one graphic in your design.

Go to *English 11 Companion CD*>Module 3>**Visual Design** to learn about creating an effective visual design product. Review the Visual Design Scoring Guide prior to completing this assignment.

Go to the *English 11 Companion Website* to find additional links to information about the life and times of William Golding that may be helpful for this project (<http://www.openschool.bc.ca/courses/english/eng11v6/index.html>).

### **Evaluation Guidelines:**

Visual Design Scoring Guide × 3

**Total = 18 marks**

### **Assign 3.2: The Novel—Part One**

#### **Instructions:**

Answer these questions on Part One of the novel in complete sentences.

1. Discuss how Ralph and Piggy decide to organize the survivors. (2 marks)

2. Give two reasons why the boys chose Ralph as the leader. (2 marks)

3. How do Simon and Jack differ in their reaction to the bushes at the bottom of page 32 to the top of page 33? What do their reactions indicate about their personalities? (3 marks)

4. In Part One, two meetings were held—one in Chapter 1 and one in Chapter 2. On page 35 Golding says, “There were differences between this meeting and the one held in the morning.” Discuss the differences. (3 marks)

5. What happens at the end of Chapter 2 that creates a mood of foreboding for the rest of the story? (2 marks)

6. Describe how Golding makes Jack behave at the beginning of Chapter 3, in order to portray the boy as a lower type of human being. (3 marks)

**Evaluation Guidelines:**

See individual questions

**Total = 15 marks**

### **Assign 3.3: The Novel—Part Two**

#### **Instructions:**

Answer these questions on Part Two of the novel in complete sentences.

1. In describing Henry on page 66, Golding says: “He became absorbed beyond mere happiness as he felt himself exercising control over living things. He talked to them, urging them, ordering them.” To whom else could this quotation be applied? Why? (2 marks)

2. Why does Roger throw stones around and near the small boys on the beach instead of directly at them? Provide a quotation to support your answer. (2 marks)

3. Reread the scene between Piggy and Ralph at the bottom of page 70. In your words,

explain their relationship. (2 marks)

4. On page 83, Ralph “was overcome with astonishment. He found himself understanding the wearisomeness of this life, where every path was an improvisation and a considerable part of one’s waking life was spent watching one’s feet.” Explain how Ralph is feeling and why. (3 marks)

5. When referring to the beast, Simon says, “What I mean is ... maybe it’s only in us.”  
How do most of the boys react to this? (2 marks)

6. Simon is trying to tell the boys something about the beast, but they don’t understand him. Why don’t they understand him? (2 marks)

7. At the assembly, on page 89, what evidence does Ralph use to show that their society is “breaking up”? Why do you think the civilization is falling apart? (2 marks)

**Evaluation Guidelines:**

See individual questions

**Total = 15 marks**

### Assign 3.4: Character Sketch Template

#### Instructions:

Choose one of these individuals from *Lord of the Flies*:

Ralph

Jack

Piggy

Roger

Follow these steps to complete the Character Sketch Template (on the following page) for your chosen character. These steps are pre-writing strategies that will help you write a complete character sketch in the next assignment.

#### Step 1:

Skim Parts One and Two of *Lord of the Flies*, and write down key words or quotations for each category on the template (review the example provided in the lesson for guidance). Include page numbers from the novel when you quote it. (8 marks)

#### Step 2:

Now, review your template and formulate your overall impression of the character. Write one sentence summarizing your impression of the character. This is your thesis statement. (2 marks)

## Character Sketch Template

The diagram is a central oval connected to four rounded rectangular boxes. Each box contains a title and ten horizontal lines for writing.

**Physical Description of Character**

**The Character's Attitudes**

**Character's Inner Inner Thoughts and Feelings**

**What other Characters Think and Say about the Characters**

**Evaluation Guidelines:**

Character Sketch Template

8

- 2 marks per category
- minimum of two appropriate descriptions/quotations for each category

Thesis statement

2

**Total = 10 marks**

## **Assign 3.5: Character Sketch**

Introduction:

Now that you have completed your working page, it is time to turn your Character Sketch Template into an actual draft of a multi-paragraph composition.

### **Instructions:**

#### Step 1: Writing the Draft

- Your character sketch should be a minimum of three paragraphs (approximately 300–500 words) and must be written in third person formal.
- Use the specific examples and quotations from your template in your draft as they will support your claims. Don't forget to include the page numbers for quotations.

#### Step 2: Editing the Draft

- Edit your character sketch thoroughly, checking the overall organization, the sequencing of ideas, and the expression of ideas (i.e., sentence structure, grammar, spelling, and punctuation).
- Complete the Character Sketch Editing Checklist on the following page and take note of any revisions you might still need to make to your draft.
- Have an editor, friend, family, or class member also complete the Character Sketch Editing checklist.
- Discuss your edited character sketch and the checklist with your editor.
- Review the criteria for this assignment to ensure you have completed this assignment as instructed.

#### Step 3: Writing the Final Draft

Revise your draft based on the revision notes you created in the previous step. Submit your final draft with your Section Assignment.

## Character Sketch Editing Checklist

Use this checklist to evaluate the rough draft of your character sketch. Write “yes” or “no” for each point and discuss them with your editor.

	Your sketch has a clear thesis statement.
	Your sketch gives a complete picture of the character, including: a. physical description b. attitudes toward others c. inner thoughts and feelings d. what other characters think and say
	Your sketch includes specific examples and quotations.
	Your sketch shows an awareness of the character’s motivations.
	Your sketch demonstrates that you have read the work in depth and thought carefully about how the character is presented in the novel.
	Your sketch is well organized.
	Your sketch is clear and easy to understand.
	Your sketch is free of errors in spelling, punctuation, and grammar.

### Evaluation Guidelines:

Multi Paragraph Scoring Guide x 3

**Total = 18 marks**

### Assign 3.6: Interpreting a Narrative Episode

#### Introduction:

For this section assignment, you will interpret a narrative episode. To prepare, review the activity you completed in the previous lesson.

#### Instructions:

Read “Hunting for the Beast,” pages 112–118 from the novel. Then select the best answer for each of the following questions.

1. Plot: What happens at the literal level?
  - a. Ralph, Jack, and the boys go on a hunting expedition for the beast.
  - b. The frightened boys begin dancing and chanting.
  - c. The parachutist is found and the boys believe he is “the beast.”
2. Plot: Who is the protagonist?
  - a. Ralph
  - b. the beast
  - c. Simon
3. Plot: Who is the antagonist?
  - a. Ralph
  - b. the beast
  - c. Jack
4. Plot: What is the internal conflict in this scene?
  - a. The boys’ fears about the beast.
  - b. Determining what the beast actually is.
  - c. Realizing that they all have characteristics of the beast within themselves.
5. Plot: What is the external conflict in this section?
  - a. Locating the beast and determining exactly what it is.
  - b. The storm and the presence of the beast on the mountain.
  - c. Sam and Eric’s hysterically telling the group about the beast.
6. Plot: What launches the external conflict?
  - a. The power struggle between Jack and Ralph.
  - b. Jack begins to carry a weapon.
  - c. The boys have heard rumours of the beast and want to find out for sure what it is.

7. Plot: Why does the external conflict occur?
  - a. The boys are divided in terms of what they think “the beast” is.
  - b. There is a war going on in the outside world.
  - c. A beast has been reported and the older boys are going to discover the truth and quell the fears.
8. Theme: What larger meaning is suggested by this scene?
  - a. On the island, order and civilization are tenuous.
  - b. The boys don’t realize the beast they fear is within them.
  - c. When left on their own, boys are bound to become aggressive.
9. Theme: How does the outside world mimic what’s happening on the island?
  - a. The outside world is looking for the boys, just as the boys are trying to contact the world beyond the island.
  - b. The explosions from the war foreshadow the events to come.
  - c. The danger of savagery, as in war, is real even within a seemingly civilized society.
10. Characters: Who are the central characters?
  - a. Piggy and Simon
  - b. Jack and Ralph
  - c. Roger and Jack
11. Characters: Which character clearly goes through an internal change as a result of this scene’s events?
  - a. Ralph changes because he realizes he is losing control over the group of boys.
  - b. Jack changes because of his increasing thirst for power.
  - c. Simon changes because he is the one with the insight about “the beast.”
12. Setting: What is the setting? Consider the time and place.
  - a. on a hill in the light of day
  - b. on the beach during a storm
  - c. in the forest by the ‘scar’ left by the aircraft
13. Setting: How does the setting contribute to the tone?
  - a. The physical darkness in the forest adds an eerie tone to the scene.
  - b. The fire on the mountain brings light and levity to the scene.
  - c. Hunting for “the beast” in the daylight is less threatening than it is at night.

14. Tone: What is the author's tone in this section?
- suspenseful and tense
  - sympathetic and sentimental
  - ominous and foreboding
15. Style: Is the diction consistent throughout this section?
- No, because each boy has his own way of speaking.
  - Yes, because all the boys use the same words and phrases.
16. What literary technique does the author employ in the following quotation:  
"Down, down, the waters went, whispering like the wind among the heads of the forest"?
- foreshadowing
  - metaphor
  - personification

**Evaluation Guidelines:**

1 mark per question

**Total = 16 marks**

### Assign 3.7: Journal Entries

#### Journal Entry 3.1: Symbols Part One

As you reread Part One of the novel, you will notice that the author has included a number of symbols. One symbol that is particularly important is the conch, which Golding uses to represent rules, order and civility.

In your journal, record the page number and include a brief quotation each time Golding uses the conch as a symbol. You should have at least five examples. Then write a general statement about the author's use of the conch. For example, "In Part One, Golding uses the conch ..." Use the template provided in your section assignment to complete this journal entry. Use the template below.

Page #	Brief Quotation

Page #	Brief Quotation
Use of Symbolism:	

**Journal Entry 3.2: Character and Plot**

You have been introduced to a number of characters so far through the main plot and the various sub-plots. Which character(s) do you identify with most closely? Which characters do you dislike? Explain your response.

**Journal Entry 3.3: Characters**

Of the characters you have met in the novel. Which you would describe as round and which would you describe as flat? Provide at least one example of each and provide a rationale for your choice.

**Evaluation Guidelines:**

Your journal entries will be marked according to the Journal Scoring Guide x 3

**Total = 12 marks**

## Activity 1: Understanding Part Three

Instructions:

Select the best response for each of the following questions.

1. What signs of nervous tension does Ralph show at the beginning of Chapter 7, “Shadows and Tall Trees”?
  - a. He is sucking his thumb.
  - b. He trips and falls.
  - c. His nails are bitten down.
2. What does Simon say to reassure Ralph when Ralph is sitting in a depressed state, looking at the sea?
  - a. “I’ve got a ship in my pocket.”
  - b. “You’ll get back to where you came from.”
  - c. “The fire will lead them to us.”
3. When the boar gets away and the boys carry on their “hunting game,” whom does Jack suggest they substitute for a pig?
  - a. Simon
  - b. Robert
  - c. Piggy
4. When he and Jack climb to the top of the mountain, what does Ralph see or think he sees that frightens him so much?
  - a. an ape-like shadowy figure
  - b. a parachutist
  - c. a pig’s head
5. Which bigger boys abandon Ralph in Chapter 8 and join Jack as hunters?
  - a. all the older boys except Piggy and Roger
  - b. all the older boys except Simon and Piggy
  - c. all the older boys except Piggy and the twins, Samneric
6. Simon hallucinates that the beast is speaking to him. What causes this hallucination?
  - a. Simon’s epilepsy and the heat
  - b. eating ripened fruit that had gone bad
  - c. a tropical fever

## Activity 1: Understanding Part Four

Instructions:

Select the best response for each of the following multiple choice questions.

1. How does Ralph react to Simon's death?
  - a. He blames Jack and Roger for murdering Simon.
  - b. He feels it's murder and that he and Piggy are culpable.
  - c. He wants revenge on the boys who killed Simon.
2. How does Piggy react to Simon's death?
  - a. He is embarrassed by Ralph's reaction to Simon's death.
  - b. He is angry that Ralph was involved in Simon's death.
  - c. He doesn't want to be implicated in Simon's death.
3. "I'm frightened. Of us." (page 174) This quote is an example of what literary technique?
  - a. personification
  - b. foreshadowing
  - c. metaphor
4. Why do the hunters attack Ralph, Piggy, and Samneric in their hut?
  - a. The hunters wanted to catch them by surprise so Ralph would be scared.
  - b. The hunters were trying to recruit Piggy and Samneric over to their group.
  - c. The hunters attack to steal Piggy's glasses so they can light the fire.
5. How does Roger feel after he has killed Piggy with the large rock?
  - a. He feels enjoyment and exhilaration.
  - b. He feels sad and remorseful.
  - c. He is angry and blames the other boys for Piggy's death.
6. How does Piggy's death transform the young hunters?
  - a. After Piggy's death, the hunters realize how depraved their behaviour has become.
  - b. The hunters no longer feel any restraints of morality or civilized behaviour.
  - c. Some hunters are clearly remorseful for their behaviour.

7. What is the significance of the conch exploding into “a thousand white fragments.”
  - a. The broken conch shows the struggle between the two groups of boys.
  - b. It shows the fragility of life on the island.
  - c. This represents the final breakdown of civilized behaviour on the island.
8. What do you learn about Roger’s character in Chapter 11?
  - a. That Roger is sensitive and kind.
  - b. That Roger is cruel and brutal.
  - c. That Roger is easily swayed by Jack.
9. Why does Ralph feel that he is an outcast in Chapter 12?
  - a. He has had to flee, and Jack and the hunters are pursuing him.
  - b. He feels like an outcast because Piggy was his only friend and he is now dead.
  - c. He is the only one who recognized that “the beast” is in all of them.
10. When Ralph is being hunted down in the last chapter, he fears most of all, the “curtain that might waver in his brain.” This expression means:
  - a. He is feeling “the beast” within.
  - b. He feels that he might fall into the same savagery as the other boys.
  - c. He’s afraid he’ll lose his mind and not be able to defend himself.

## Assign 4.1: The Novel—Part Three

### Instructions:

Select the best response for each of the following questions.

1. Why does Simon go up the mountain?
  - a. to spy on Jack and the boys on the other side of the island
  - b. to discover the truth about the beast
  - c. to check on the fire
2. “The white and brown clouds brooded” is an example of what literary device?
  - a. personification
  - b. simile
  - c. alliteration
3. Why doesn't the conch count at Jack's end of the island?
  - a. Ralph is the only one who is allowed to use it.
  - b. The conch was dropped.
  - c. Jack and his followers are no longer civilized.
4. Why does Ralph insist the conch count?
  - a. Ralph is trying to maintain the order of society.
  - b. Because he is trying to compete with Jack.
  - c. He wants to give Piggy a turn to speak to the group.
5. Who says the following: “What I mean is...maybe it's [the beast] only us.”
  - a. Maurice
  - b. Simon
  - c. Ralph
6. Why does Jack insist they do their dance?
  - a. So that Jack could lure the boys away from Ralph's control.
  - b. Because he wanted to rally the hunters.
  - c. Because Ralph was trying to lure the boys from Jack's side back by promising them shelter from the storm.

### Evaluation Guidelines:

1 mark per question

**Total = 6 marks**

## Assign 4.2: The Novel—Part Four

### Instructions:

Select the best response for each of the following questions.

1. How does Ralph’s mental state change in Chapter 10? (1 mark)
  - a. He becomes more and more like Jack.
  - b. He can’t remember the rules of civilization that he had once enforced.
  - c. He becomes more clear about how to escape the boys who are pursuing him.
2. Why are the twins “examining Ralph curiously, as though they were seeing him for the first time” (page 192)? (1 mark)
  - a. They finally recognize his leadership abilities.
  - b. It appears that Ralph has lost all control.
  - c. Ralph begins to take on the appearance of Jack and his group.
3. Why did “some source of power ...” begin “... to pulse in Roger’s body”? (page 194) (1 mark)
  - a. He was feeling great regret for throwing stones at the twins.
  - b. He felt so powerful he wanted to take over the leadership from Jack.
  - c. He has become brutal and has lost all trappings of civilization.
4. What is ironical about the boys being rescued by the officer and his men? (1 mark)
  - a. The boys had to get to the point of total anarchy before they were saved.
  - b. Not all the boys on the island were rescued. Some died.
  - c. The adults in the “outside world” are involved in just as deadly and barbaric a war.

Match the symbol from the novel to its thematic meaning. (5 marks)

5. Each part of the novel ends with a death. Match the death to the part of the novel in which it occurred. (2 marks)

	signal fire	a. order, civilization
	Beast	b. seeing clearly, rationally
	The Lord of the Flies	c. connection to civilization
	Piggy's glasses	d. inner savagery of mankind
	Conch	e. the devil

**Evaluation Guidelines:**

See individual questions

**Total = 9 marks**

### Assign 4.3: Characters

#### Introduction:

The characters in *Lord of the Flies* represent certain aspects of human nature and society.

#### Instructions:

Match the character to the description of what they represent in the novel.  
(7 marks)

	Simon	a. Order, civilization and productive leadership
	Jack	b. Intellect, reason
	Piggy	c. Innate human goodness
	Ralph	d. Desire for power, instinct for savagery
	Sam and Eric	e. Sadistic, brutal
	Maurice	f. Followers of order and law
	Roger	g. Mindless masses

#### Evaluation Guidelines:

1 mark per epiphany

**Total = 7 marks**

## **Assign 4.4: Theme**

### **Introduction:**

There are many dominant themes in *Lord of the Flies* relating to:

- Civilization vs. Savagery
- The Nature of Evil
- The Loss of Innocence
- Humans vs. Nature

### **Instructions:**

Select one dominant image from the novel and create a verbal/visual collage (webpage or poster).

The visual representation must contain the following:

1. Your image topic (from above)
2. A theme statement (written as a complete sentence)
3. Three quotations from the novel that portray that theme (include page number)
4. Three visuals—one to reflect each reference to theme (you may create them yourself or select images from a magazine/Internet)

For review on how to create an effective visual design, go to English 11 Companion CD>Module 3>**Creating a Visual Design**. Read the *Visual Design Scoring Guide* carefully before you begin this assignment.

### **Evaluation Guidelines:**

Visual Design Scoring Guide x 3

**Total = 18 marks**

## Assign 4.5: Writing an Interpretive Composition

### Instructions:

Following the steps provided in this assignment, you will write an interpretive composition on one of the following topics of *Lord of the Flies*.

1. How does Golding use colour to link characters and provide symbolism?
2. How do silence and speech function in the novel?
3. Golding uses contrasts in setting throughout the novel. Discuss his use of one of the setting pairings:
  - a. lagoon and open sea
  - b. mountain and Castle Rock
  - c. beach and jungle
  - d. day and night
4. How is any *one* of the themes developed in the novel?
  - a. heart of darkness
  - b. civilization and chaos
  - c. sadism
5. Ralph is said to be an archetype of the democratic ruler. Yet, it can be argued that Jack is actually the one who is more concerned about restoring and maintaining order. Discuss.
6. Why and how is Piggy's character important to the novel's theme?

### STEP A: The First Draft

Write the first draft of an interpretive composition on one of these topics from *Lord of the Flies*.

Composition Criteria:

- is 800–1000 words in length
- contains a solid thesis statement in the introductory paragraph
- contains 3-5 body paragraphs and a concluding paragraph
- includes quotations from the novel that support the thesis statement
- uses third person formal
- uses present tense
- follows the presentation methods discussed in the “MLA Style Guide” in *Writing on the Run!*

To organize your ideas clearly, it is recommended that you complete the following outline. It is not mandatory that you do so, but it will help. Your outline does not need to be submitted with this section assignment.



## **STEP B: Revising the First Draft**

Edit, revise, and rewrite your composition following these guidelines:

1. Read your first draft critically and make corrections right on it (using a pen or Track Changes in a word processing program). This is the time to check for overall organization, sequencing of ideas, the expression of ideas, sentence structure, grammar, spelling, and punctuation.
2. Review the *Editing Checklist* and use it to evaluate your first draft.
3. Now, give the draft to your editor to read and make suggestions. Have the editor complete the *Editor Response Page* as well.
4. Consider editor's suggestions, and fix any areas that were missing from the *Editing Checklist*. Make final changes to your draft.

Note: This composition is considered the major project for this module, so you are strongly encouraged to spend a lot of time and effort preparing and writing it.

## Student Editing and Proofreading Checklist

Complete this checklist BEFORE discussing your draft with your editor.

Format:	
	Is the composition double spaced?
	Is the composition divided properly into paragraphs?
	Are all of the sentences clear and do they make sense?
	Is the composition written in present tense?
	Is the composition written in third person formal?
	Is the spelling accurate?
	Is the grammar accurate?
	Is the punctuation accurate?
	Is the composition at least five paragraphs in length?
Content:	
	Is the thesis clearly stated?
	Does the introduction prepare the reader for what follows and does it grab the reader's interest?
	Does the body develop the main topic clearly and logically?
	Does the conclusion round off the composition? Does it include the title and author of the poem?
	Does your interpretation of the theme show that you read the work in depth and thought about the literal and symbolic meanings?
	Are your ideas supported with strong, relevant examples and quotations?
	Do the introduction, body, and conclusion all work together to support and present your thesis?
	Is the organizational plan of the composition easy to follow?

## Editor Response Page

Writer's Name \_\_\_\_\_ Editor's Name \_\_\_\_\_

Editor, please answer "Yes" or "No" to each question.

Format:	
	Is the composition double spaced?
	Is the composition divided properly into paragraphs?
	Are all of the sentences clear and do they make sense?
	Is the composition written in present tense?
	Is the composition written in third person formal?
	Is the spelling accurate?
	Is the grammar accurate?
	Is the punctuation accurate?
	Is the composition at least five paragraphs in length?
Content:	
	Is the thesis clearly stated?
	Does the introduction prepare the reader for what follows and does it grab the reader's interest?
	Does the body develop the main topic clearly and logically?
	Does the conclusion round off the composition? Does it include the title and author of the poem?
	Does your interpretation of the theme show that you read the work in depth and thought about the literal and symbolic meanings?
	Are your ideas supported with strong, relevant examples and quotations?
	Do the introduction, body, and conclusion all work together to support and present your thesis?
	Is the organizational plan of the composition easy to follow?

### **STEP C: The Final Copy**

Edit and revise your composition using the suggestions found in “MLA Style Guide” in *Writing on the Run!*. Check also that you have a thesis statement, that all body paragraphs are on the topic, and that you have a conclusion. Also, check proper format and citation of quotations. Be very careful to check spelling, grammar, and punctuation. Include a works cited listing the sources you used in preparing the composition as well.

Composition Criteria:

- is 800–1100 words in length
- contains a solid thesis statement in the introductory paragraph
- contains 3-5 body paragraphs and a concluding paragraph
- includes quotations from the novel that support the thesis statement
- uses third person formal
- uses present tense
- is double-spaced
- contains a properly formatted title page
- has correct margin widths, line spacing, and positioning of page numbers
- contains quotations to support your main points
- quotations and other words are properly cited (see “Writer’s Style Guide”)

#### **Evaluation Guidelines:**

Proper Formatting	5
Works Cited	5
Composition: Multi-Paragraph Composition Scoring Guide x 5	30

**Total = 40 marks**

## **Assign 4.6: Journal Entries**

### **Journal Entry 4.1: Foreshadowing**

Identify one or two incidents in Part Three that foreshadows the death of Simon. How did the foreshadowing work for you? Did it increase the suspense?

### **Journal Entry 4.2: Resolution**

In your journal, summarize your impression of how the novel resolves. Do you agree with how Golding chose to conclude the novel? Does it fit with your predications of how the novel would conclude? In a few sentences, identify and explain what you think is the novel's theme.

If you recall from Section 1, a theme statement must be broad enough to apply to life in a general sense, to the readers and humankind, and not just to the characters in the novel.

Trying out a series of key words with associated questions can help you to find the theme. For example, is this novel exploring the concept of time, love, death, religion, ethics, knowledge, or reality? Which applies to *Lord of the Flies*? How does the author develop this theme?

### **Journal Entry 4.3: Planning for Your Assignment**

Carefully review the instructions and assessment criteria for Section 4 Assignment Part 5: Writing an Interpretive Composition. In your journal, set two to three goals for this assignment. Then, set out a brief plan as to how you plan to achieve your assignment goals and how you will know you have achieved them.

For example, a goal could be to have no grammatical errors in your assignment. Your plan to achieve those goals could include carefully proofreading your draft and having an editor proofread your work as well. You will know you have achieved your goal when your assignment is returned from your instructor indicating there are no grammatical errors.

### **Evaluation Guidelines:**

Your journal entries will be marked according to the Journal Scoring Guide × 3

**Total = 12 marks**

## Visual Design Scoring Guide

**6**  
Wow!

Your **superior** product is thoughtful, creative and well designed:

- product has a clear purpose and sense of audience
- includes significant and relevant details
- layout is balanced and logically organized
- Effective use of titles and headlines; important elements are clearly emphasized
- strong visuals add to the product
- may contain some minor errors

**5**  
Strong!

Your **effective** product is clear, organized, and well designed:

- product has a sense of purpose and audience
- includes most significant details
- layout is balanced and logically organized
- appropriate titles and headlines with some elements emphasized
- effective visuals add to the product
- may contain a **handful of minor errors or gaps**

**4**  
Good!

Your **competent** product is acceptable:

- product has some sense of audience and purpose
- some details may be missing or repeated
- organization is present but may lack balance
- acceptable titles and headings with some elements emphasized
- **a number of errors**; some gaps present

**3**  
A Pass!

Your **adequate** product is minimally acceptable:

- weak sense of audience and purpose
- may contain irrelevant details or some details may be missing
- lack of organization and balance
- titles, headings, and visuals may be weak or missing
- **numerous errors**; gaps are present

**2**  
Almost

Your **inadequate** product is incomplete and unclear:

- product doesn't address audience or purpose
- details are irrelevant or missing
- some visual support but lacks balance
- titles and headings are weak or missing; visuals less than acceptable
- numerous errors interfere with meaning

**1**  
Not Yet

Your product is **unacceptable**:

- an attempt was made
- the product does not demonstrate an understanding or the purpose
- significant information is missing; layout is inappropriate

**0**  
Not At All

The product is off topic or difficult to understand:

## Paragraph Scoring Guide

**6**  
Wow!

Your paragraph is insightful, engaging, and focused; it shows a thorough understanding of the task.

**Content—what is said:**

- analyses or presents the topic in an engaging and logical manner
- focused topic sentence
- body is developed with interesting and convincing support
- concluding sentence makes a strong final statement of the main idea

**Written Expression—how it's said:**

- tightly focused, on topic, and fully developed
- sophisticated vocabulary, word choice, and transitions
- sentence structure is varied and controlled
- few mechanical or spelling errors

**5**  
Strong!

Your paragraph effectively accomplishes the requirements of the task.

**Content—what is said:**

- analyses or presents the topic in a well-organized manner
- focused topic sentence uses active language
- body is developed with appropriate support
- concluding sentence affirms the main idea of the paragraph

**Written Expression—how it's said:**

- focused, on topic, and developed
- appropriate vocabulary, word choice, and transitions
- sentence structure is varied and competent but uneven in places
- minor mechanical or spelling errors

**4**  
Good!

Your paragraph adequately fulfils the requirements of the task.

**Content—what is said:**

- analyses or presents the topic in a predictable manner
- topic sentence is clearly stated
- body is developed with some effective support
- concluding sentence completes the paragraph

**Written Expression—how it's said:**

- generally focused; may stray off topic; adequate development
- vocabulary, word choice and transitions are simple but correct
- sentence structure is correct, but simple sentences predominate
- some mechanical or spelling errors are present but do not affect understanding

**3**  
A Pass!

Your paragraph accomplishes the task at a basic level.

**Content—what is said:**

- analyses or presents the topic in a manner which is difficult to follow
- a topic sentence is present, though not clearly stated
- body is developed with thin or repetitive support
- concluding sentence attempts to complete the paragraph

**Written Expression—how it's said:**

- loose focus; may stray off topic; limited development
- vocabulary is basic and repetitive; transitions may be ineffective
- sentence structure is awkward or simplistic
- mechanical or spelling errors are present but do not affect meaning

**2**  
Almost

Your paragraph does not accomplish the basic task.

**Content—what is said:**

- analyses or presents the topic in a manner which is illogical or insufficient
- paragraph structure and development is weak
- topic sentence is vague or not present
- concluding sentence may not be present or may add new, unrelated information

**Written Expression—how it's said:**

- lacks focus, purpose, and development
- vocabulary is informal and often colloquial; transitions are not present
- simple sentence forms predominate
- numerous mechanical or spelling errors disrupt the flow of the writing

**1**  
Not Yet

Your paragraph is incomplete.

**Content—what is said:**

- paragraph may be limited to one to two sentences
- a topic sentence is not present or does not introduce the topic
- structure and development are not present
- paragraph lacks a concluding sentence

**Written Expression—how it's said:**

- lacks focus, purpose, or does not have a single, clear topic
- 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

Paragraph is too brief to evaluate or not attempted at all.

## Oral Communication Scoring Guide

**4**  
Good!

**Presentation is outstanding and engages the audience.**

**Content:**

- main idea is stated clearly
- support is well chosen
- language use is vivid and sophisticated

**Organization:**

- substantial preparation is evident
- topic is logically developed to suit purpose
- effective use of transitions

**Delivery:**

- voice is used consciously and successfully to enhance the message
- audio/visuals are carefully chosen to enhance the presentation
- engages or entertains audience

**3**  
A Pass!

**Presentation achieves its purpose and maintains audience interest.**

**Content:**

- main idea is stated
- support is adequate
- language is appropriate but not varied

**Organization:**

- some preparation is evident
- topic is clearly developed to suit purpose
- transitions are used but may not be obvious

**Delivery:**

- voice is appropriate and correct but may not enhance the message
- audio/visuals are used with some effect to enhance the presentation
- maintains audience interest

**2**  
Almost

**Presentation is minimally accomplished and does not engage the audience.**

**Content:**

- main idea is present but not clearly stated
- support is weak or illogical
- language is correct not varied

**Organization:**

- little preparation is evident
- loose structure is present but difficult to follow
- transitions are not used appropriately

**Delivery:**

- voice problems interfere with message delivery in places
- audio/visuals are used ineffectively
- audience may struggle to understand or follow the presentation

**1**  
Not Yet

**Presentation is inadequate and does not maintain audience interest.**

**Content:**

- main idea is not stated
- support is under-developed or not evident
- incorrect word usage; little variety in word choice

**Organization:**

- preparation is not evident
- may be repetitive or off topic
- transitions are not used

**Delivery:**

- voice problems interfere with message delivery
- audio/visuals are not used
- audience is unable to understand or follow the presentation

**0**  
Not At All

**Presentation is too brief to evaluate or not attempted at all.**

## Multi-Paragraph Composition Scoring Guide

**6**  
Wow!

Your composition is engaging and developed with originality and flair. The writing is consistently strong in content and expression.

### Content—what is said:

- introduction captures the audience’s attention with an imaginative lead
- thesis is clearly articulated, engaging, and developed throughout the composition
- paragraphs are well-developed with insightful support and organized for an intentional effect
- concluding paragraph is original, creative, and discerning; it presents a convincing, final statement

### Written Expression—how it’s said:

- writing is focused and on topic, with strong voice and expression
- sophisticated vocabulary and effective word choice
- sentence structure is varied and controlled; transitional and topic sentences are well executed
- few mechanical or spelling errors

**5**  
Strong!

Your composition is effective and has a clear sense of purpose; however, there are areas of minor weakness that could be further polished.

### Content—what is said:

- introduction directs the reader to the topic in an interesting way
- thesis argues a clear point and is developed through the composition
- paragraphs are well-developed with appropriate support and logical organization
- concluding paragraph engages/captivates the reader; it presents a convincing, final statement

### Written Expression—how it’s said:

- writing is focused and on topic
- vocabulary and word choice are appropriate
- sentence structure is varied and competent; transitional and topic sentences are used carefully
- mechanical or spelling errors are minor and do not interfere with understanding

**4**  
Good!

Your composition is competent and straightforward; there are areas of weakness that could be developed with more originality of thought or expression.

### Content—what is said:

- introduction states the main idea of the composition but may be predictable
- thesis is simply expressed and developed through the composition
- paragraphs exist with adequate support and are organized logically
- concluding paragraph makes a final statement but is predictable in its ideas

### Written Expression—how it’s said:

- writing is generally clear and remains on topic
- vocabulary and word choice are simple but correct
- sentence structure is correct, but simple; transitional and topic sentences are predictable
- some mechanical or spelling errors are present but do not affect understanding

**3**  
A Pass!

Your composition is passable and basic; areas of weakness are obvious.

### Content—what is said:

- introduction is present but is unimaginative; may be linked to first body paragraph
- thesis is apparent but weak or not directly supported by the composition
- paragraphs may be brief, unimaginative, or off topic; organization is difficult to follow
- concluding paragraph makes a final statement but is predictable

### Written Expression—how it’s said:

- writing is unfocused but attempts to address the topic
- vocabulary is basic and repetitive
- sentence structure is awkward or simplistic; transitional and topic sentences may not be effective
- mechanical or spelling errors are present but do not affect meaning

**2**  
Almost

Your composition is weak and under-developed. More attention to developing ideas and structuring the composition are required.

### Content—what is said:

- introduction is not present or is mixed into the main body of the composition
- thesis is suggested but not clearly stated or developed
- paragraphs may be too poorly developed or organized to communicate meaning
- concluding paragraph is not present or mixed into a body paragraph

### Written Expression—how it’s said:

- writing is unfocused and often unclear
- vocabulary is informal and often colloquial
- simple sentence forms predominate; transitional sentences are not present
- numerous mechanical or spelling errors disrupt the flow of the writing

**1**  
Not Yet

Your composition is inaccurate or incomplete.

### Content—what is said:

- no attempt to include an introduction and conclusion to frame the composition
- structure is very weak—very brief or single paragraph
- ideas are poorly developed with little sequence or logic

### Written Expression—how it’s said:

- controlling idea and purpose are not clear
- vocabulary is immature or vague; word choice is not appropriate
- frequent grammar or spelling errors impede understanding

**0**  
Not At All

The composition is too brief to evaluate or not present at all.

# Journal Scoring Guide

**4**  
Good!

**Your journal response is reflective, detailed, and lively.**

**Written Expression—how it's said:**

- actively helps to organize and facilitate the group
- obvious purpose for writing
- interesting and engaging to the reader
- intentional organizational structure

**Content—what is said:**

- specific, accurate information
- well-chosen examples and details
- insightful reflections and connections to broader issues

**3**  
A Pass!

**Your journal response is reflective, effective, and solid.**

**Written Expression—how it's said:**

- sense of purpose is apparent
- good development but unoriginal
- clear organizational structure

**Content—what is said:**

- accurate but general information
- appropriate examples and details
- basic reflections and connections to broader issues

**2**  
Almost

**Your journal response is minimally developed and weak.**

**Written Expression—how it's said:**

- purpose is hard to determine
- minimal development and unoriginal ideas
- loose organizational structure; difficult to follow

**Content—what is said:**

- brief and generalized information
- obvious or unrelated examples and details
- few reflections and connections to broader issues

**1**  
Not Yet

**Your journal response is inaccurate and incomplete.**

**Written expression—how it's said:**

- sense of purpose is not evident
- response is too brief to evaluate
- disorganized structure makes the response difficult to understand

**Content—what is said:**

- presents brief and possibly inaccurate information
- response is a summary or a single idea rather than a reflection

**0**  
Not At All

**Your journal response is barely answered or not answered at all.**

# Dramatic Reading Scoring Guide

**4**  
Good!

**Dramatic reading is outstanding and engages the audience.**

- volume, rate, and pitch are effective and vary according to the message
- words are pronounced and articulated correctly
- a fluent and polished presentation
- audience is engaged and / or entertained throughout

**3**  
A Pass!

**Dramatic Reading is effective and maintains audience interest.**

- volume, rate, and pitch are appropriate but may not vary according to the message
- words are mostly pronounced and articulated correctly
- may lack fluency and polish in places
- audience can easily follow the presentation but may not be engaged

**2**  
Almost

**Dramatic Reading is minimally effective.**

- volume, rate, and pitch are understandable but don't enhance the presentation
- some words may be mispronounced or inarticulate
- lack of fluency and polish
- audience may struggle to understand or follow the presentation

**1**  
Not Yet

**Dramatic Reading is weak.**

- problems with volume, rate, and pitch interfere with the presentation
- audience is unable to understand or follow the presentation

**0**  
Not At All

**Has not participated enough to evaluate.**

- reading is not attempted or is too brief to evaluate
- difficulty with pronunciation and usage is such that the reading is too difficult to understand