

English 12

Module 7 Blackline Masters

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

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

Resources:

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

To order, contact:

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Time Sequence Chart

ACT ONE



First Time Sequence—Present:

Pages 11–27 to stage direction *Their light is out.*



Second Time Sequence—Memory Interlude:

Pages 27–41 to stage direction *Happy in pajamas has come down the stairs.*



Third time Sequence—Present:

Pages 41–44 to stage direction *Uncle Ben, carrying a valise*



Fourth Time Sequence—Simultaneous:

Pages 44–47 to stage direction *Ben (as Willy comes toward him through the wall-line of the kitchen.)*



Fifth Time Sequence—Memory Interlude:

Pages 47–52 to stage direction *Ben is gone, but Willy is still speaking to him,*



Sixth Time Sequence—Present: Pages 52–65, the end of Act One.

ACT TWO



Seventh Time Sequence—Present: Pages 71–76 to stage direction *In the middle of her speech,*



Eighth Time Sequence—Present: Pages 76–82 to stage direction *On Howard's exit,*



Ninth Time Sequence—Memory Interlude:

Page 82 the next seven lines to stage direction *Howard's Son:*



Tenth Time Sequence—Present:

Pages 82–84 to stage direction *Howard exits, pushing the table off left.*



Eleventh Time Sequence—Memory Interlude:

Interlude: Pages 82–90 to stage direction *Bernard is a quiet, earnest, but self-assured young man.*



Twelfth Time Sequence—Present:

Pages 90–98 to stage direction *Charley stares after him a moment, and follows.*

**Thirteenth Time Sequence—Present:**

Pages 98–1809 to stage direction *A single trumpet note jars the ear.*

**Fourteenth Time Sequence—Simultaneous:**

Pages 109–110 to stage direction *Light on house area snaps out.*

**Fifteenth Time Sequence—Present:**

Page 110 to stage direction *Operator's Voice: Standish Arms, good evening!*

**Sixteenth Time Sequence—Simultaneous:**

Pages 110–115 to stage direction *Willy exits left.*

**Seventeenth Time Sequence—Present:**

Pages 115–116 to stage direction *They exit. Stanley looks toward left.*

**Eighteenth Time Sequence—Memory Interlude:**

Interlude: Pages 116–122 to stage direction *Stanley comes quickly in from the right*

**Nineteenth Time Sequence—Present:**

Page 122 to stage direction *The waiter picks up the chairs.*

**Twentieth Time Sequence—Present:**

Pages 122–125 to stage direction *Biff moves outside, Linda following.*

**Twenty-First Time Sequence—Memory Interlude:**

Pages 125–127 to stage direction *Ben drifts off upstage and goes out of sight.*

**Twenty-Second Time Sequence—Present:**

Pages 127–133 to stage direction *Ben appears in the light just outside the kitchen.*

**Twenty-Third Time Sequence—Simultaneous:**

Pages 135–136 to stage direction *As the car speeds off, the music crashes down in a frenzy of sound,*



Twenty-Fourth Time Sequence—Present: (Requiem) Pages 136 to the end of Act Two.

Activity 1: Set Design Analysis



Read the description of the set and the introductions to Willy and Linda on the opening pages of the play in your text, pages 11–12. Look for details that illustrate the differences between the realistic and the expressionistic elements of the play.

1. Make note of the use of colour: with what colour is the Loman house bathed? With what colour are the surrounding apartment buildings associated?

2. What contrasting details are given to show the difference between the way the Loman house looks and the feelings associated with it?

3. What are the only props in the kitchen?

4. What do the set instructions say about the entire setting?

5. Before the house lies an “apron.” What happens on this forward area?

Activity 1:
A Close Reading of the Opening Scene



Read the opening lines of the first time sequence to stage directions

They share a soft laugh, Act One, pages 11–20, and watch the



complete *Death of a Salesman* DVD version of the first time sequence

to 00:17:45 to accommodate the scenes between Biff and Happy and

between Linda and Willy that have been inter-cut for dramatic purpose.

Answer the following questions in full sentences.

1. Give two examples of Willy's contradictions.

2. Give two examples of Linda's excuses for Willy's behaviour.

3. Give an example of Willy's "big talk"—inflating his worth as a salesman.

4. Give two examples why Willy is angry about Biff.

5. Although the play takes place shortly after the Second World War, which car did Willy believe he was driving (and what year) when he almost went off the road and had to come back early from his trip?

Activity 1: Biff and Willy

Some interpreters have seen the focus of the play to be the love-hate (father-son) relationship between Willy and Biff. It has even been said that their relationship is oedipal. However you choose to interpret the play will depend on your response to both the text and to the DVD version.



Take time to review both the textual and the DVD versions of the scene. (*Death of a Salesman* text page 26 and DVD First Time Sequence, up to 00:17:45).

Answer the following questions to help you find your way.

1. Notice how Biff unconsciously reveals his true feelings about himself and the source of his inner turmoil. How does Biff answer when Happy asks, “What happened, Biff? Where’s the old humor, the old confidence?” (page 21)

2. In spite of his mocking of Biff, Willy appears to be unconsciously preoccupied with him. How do you know this to be true?

3. In your *Death of a Salesman* text—page 26, Biff brings up the idea of hitting up his former boss, Bill Oliver, for a loan. Happy assures him that he will succeed. What reason does Happy give (one of Willy’s primary values for getting ahead)?

4. Also in the text, Biff reveals why he quit working for Bill Oliver. This kind of behaviour was not only condoned but encouraged by Willy and affects both Biff and Happy's character. Why did he quit?

5. As the first time sequence comes to an end, Willy can be heard talking to himself. What's he talking about?

Welcome to Willy's World



Take time to review both the textual and the DVD versions of the scene, (pages 30–33 and *Death of a Salesman* DVD from 00:17:35 to 00:23:15)

Besides imparting his philosophy for getting ahead in the business world, Willy indulges in some “big talk” in which he inflates himself and his reputation. Give three examples.

[illegible]

Activity 2: 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: Willy Comes Up Short



Read the scene carefully in your text—pages 27–41 and view the *Death of a Salesman* DVD from 00:23:15 to 00:29:00. Answer the following questions.

Besides imparting his philosophy for getting ahead in the business world, Willy indulges in some “big talk” in which he inflates himself and his reputation. Give three examples.

1. According to Willy’s inflated sales figures, his commission would be two hundred and twelve dollars. What are the actual figures?

2. Linda adds up the weekly bills. How much do they owe?

3. Willy says that the Chevrolet is the greatest car ever built. How does he contradict himself?

Section 1 Assignment: Part 1

Two-paragraph Character Profile or Idealized View Commentary

For your assignment on the first two time sequences of Act One in *Death of a Salesman*, 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 one of the members of the Loman family. Strive for clarity, unity, and provide the necessary specific details from the play to make your answer complete.

Option B: Threads of Act 1 Commentary

Willy Loman longs for the “good old days.” For him, this seems to mean trees, shrubs, flowers, and vegetables. In the good old days there were no looming apartments and there were plenty of trees. You would almost think the Loman house was somewhere in the country rather than in Brooklyn.

Write a two-paragraph commentary on Willy’s idealized view of the past. Give at least three examples of Willy’s idealized view of the past, as reflected in his speeches and underscored by the stage directions Miller has provided. Please include specific details from the play to complete your commentary.

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:</p> <p>Main points to consider for content: <i>(12 marks)</i></p> <ul style="list-style-type: none"> 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? <p>Main points to consider for form: <i>(6 marks)</i></p> <ul style="list-style-type: none"> Are sentences complete? Are spelling and punctuation correct? Did you edit your paper? Have you organized your paper? <p>Option B:</p> <p>Main points to consider for content: <i>(12 marks)</i></p> <ul style="list-style-type: none"> Are your examples appropriate and do they reveal that you understand the topic? Have you provided sufficient details to round out your commentary? <p>Main points to consider for form: <i>(6 marks)</i></p> <ul style="list-style-type: none"> Are sentences complete? Are spelling and punctuation correct? Did you edit your paper? Have you organized your paper? <p>Your paragraph and commentary responses will be marked on the six-point scale for responding to literature (Multi-Paragraph Scoring Guide) offered at the end of this module. Review the scale and strive to write a high-level response.</p>	18
Total Marks	/18

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 interpretation.

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 entire play takes place in or in front of the Loman house. On the backdrop to the set, lights can be shone in such a way to represent either the huge apartment houses or the pastoral scenes in Willy’s memory interludes.

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:

- *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
Total Marks	/18

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 in the space provided.

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:

Responding to Act One

Take time now to write a fully developed journal response to some element of Act One.

If you wish, you may choose to respond using one of the following prompts:

- Summarize the action of a scene.
- Comment in a sentence or two on the significance of the scene. How does it fit in the structure of the play as a whole? What would be different without it?
- Ask questions about the scene. Is there anything confusing in it? Ask questions of one of the characters.
- Quote lines that you like and comment on them.
- Give your reactions to one or more elements in the scene—the action or demeanour of one of the characters, the language, or an idea that has emerged and that strikes you.
- Discuss relationships between characters and quote from their speeches to support your opinion.
- Pretend to be an actor playing one of the parts in the scene. Get inside that person's mind. How does that character feel about himself or herself, about others, about the situation of the scene?



Journal Entry 1.2:

Willy Loman

In a fully developed journal response, write your personal impressions of Willy Loman as he is presented in the opening scene of the play.



Journal Entry 1.3:

Biff

In a fully developed journal response, write your personal impressions of Biff as he is presented in the opening scene of the play.



Journal Entry 1.4:

Willy's World

In a fully developed journal response, write down your impressions of Willy as he appears in the first part of the memory interlude with Biff and Happy. Try to be as honest as possible when describing what you think about Willy's behaviour towards his sons.



Journal Entry 1.5:

Revisiting Important Scenes

Much is revealed in the scene you have just studied:

- Linda's role as the one who manages the household (page 35).
- Willy's admission that he's not liked by the buyers or his fellow salesmen (pages 36–37).
- Biff's cocky "I can get away with anything" behaviour (page 40–41).
- Willy's awareness that he might be in some way responsible for Biff's behaviour (pages 40–41).
- The first appearance of The Woman (pages 37–39).

Write a fully developed journal entry in which you discuss your personal response to any one of the above topics.

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
Total Mark	/12

Activity 1: Willy's Guile



Read the Third Time Sequence—Present: pages 41–44 to stage direction “Uncle Ben, carrying a valise” and a Fourth Time Sequence—Simultaneous: pages 44–47 to stage direction “Ben (as Willy comes toward him through the wall-line of the kitchen.)” Then answer the following questions, and watch *Death of Salesman* DVD 00:29:00 to 00:34:10 minutes.

1. In the DVD, Willy’s question to Charley about the new ceiling he has put up is interpreted as a trick to divert Charley’s attention so that Willy can peek at his cards. There is no suggestion of this in the text (pages 43–44).

Considering what is going on in the conversation at the time, give another reason why Willy might mention the new ceiling at this point.

2. In these two scenes, Willy gets offers of financial help. What are the offers and who makes them?

Activity 1: Willy's Boasts



Take time to review both the textual and the video versions of the scene. (Fifth Time Sequence—Past: pages 47–52 to stage direction “Ben is gone” and *Death of a Salesman* DVD - 00:34:10 to 00:39:24 minutes). Answer the following questions.

1. Ben’s first full-fledged appearance is one of the busiest scenes in the play. All of the principal characters are on the stage. Willy uses the occasion to boast about his sons and the rural charms of Brooklyn to his older brother.

He even makes two outlandish claims about what Brooklyn has to offer. What are they?

2. What are the three characteristics Willy tells Ben he is trying to instill in his sons?

Activity 1:
Biff, Happy, and Linda

There are two exchanges in this scene (Sixth Time Sequence: first part, pages 53–61, to stage direction “Willy walks in”) between Biff and Happy in which Happy is not the hero-worshipping younger brother. Rather, he takes his mother’s side in criticizing Biff for his attitude towards his father and the business world.

1. Cite three examples of where Happy is critical of Biff.

2. When Linda tells the boys about the woman who witnessed Willy’s “accident,” Biff suddenly asks, “What woman?” In the brief exchange that follows (page 58), Linda can’t quite answer the question. In the DVD (00:43:31–00:43: 40), Kate Reid perfectly captures Linda’s mixture of surprise, puzzlement, and suspicion.

How much do you think Linda knows about The Woman in Boston? What makes you think this?

Activity 1: Willy's Plans

Answer the following questions:

1. Willy gives two contradictory instructions to Biff about how to talk and behave when he see his old boss Bill Oliver about a loan. What are they?

2. Willy also offers the advice that it's not what you say, it's how you say it. What is his reason for saying that (which reveals one of Willy's principles for success in the world of business)?

3. What does Willy suggest Biff tell Oliver about his time out West?

4. What does Linda ask Willy to do in the morning? What's his response?

Activity 1: Editing Sentences

Each of the following sentences may contain an apostrophe problem. 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.



*Writing on
the Run!*

For more information on apostrophes, see the section on “Punctuation” in *Writing on the Run!*

1. Marise, whose arms were laden with a pile of tattered texts, asked, “Who’s books are these?”
2. It’s all I can do to throw out it’s refuse.
3. My four grandparents’ greatest concern is reserved for their eight grandchildrens’ welfare.
4. Their’s is a love that’ll never fade over time.
5. “Whatever work’s for you, works for me,” said the proud father.

Section 2 Assignment: Part 1

Character Diary Entries



For this assignment you will use the resources of Act One in both the textual and the DVD versions of the play: *Death of a Salesman*-Act One, pages 11–69 and *Death of a Salesman* DVD - Act One to 01:00:50.

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.

Step 1

Select two significant characters other than Willy and write a diary excerpt for each character that gives details of his/her perspective of the events of Act One.

To give your diary excerpts authenticity, write in the first-person point of view. Also, provide specific details of actual events from Act One to which your characters refer.

Step 2

Write one paragraph for each of your chosen characters. In each paragraph, discuss the diverse motivations/biases/desires of each character for whom you've chosen to write the diary excerpts.

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?

Address the reasons that lie behind each character's actions and statements: each character has been affected by Willy; each character seems to care for him. At the same time, they have their own perspectives on him.

What motivates Biff? Why has he come back to the Loman household? Why does he not reveal to Linda or to Happy what he knows about Willy?

Why does Linda put up with the verbal abuse Willy heaps on her? Why does she protect Willy so much, in spite of the way he treats her? What does she want her sons to do?

Is Happy happy with the way his family seems to ignore him? How do you think he feels about the way Willy prefers Biff?

Why does Bernard put up with the way Willy and Biff treat him? Why does Charley help Willy even though Willy insults and mocks him?

Step 3

Take the longest of your diary excerpts from Step 1 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.

- Having selected your excerpt, play around with the voice and the personality you want to develop.
- 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 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.

Evaluation Guidelines for Step 1	Marks
<p>Your written work will be marked using the Creative Composition and Paragraph Scoring Guides.</p> <p>Your oral presentation will be marked using the Oral Presentation Scoring Guide. Review the scale and strive to write a high-level composition.</p> <p>Step 1: Each diary excerpt is worth 6 marks for content:</p> <ul style="list-style-type: none">• Give a title to each diary excerpt so that your teacher knows whose point of view you are describing.• You should write each character's excerpt 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 DVD.• Your entries make specific references to details and events in Act One to show that you not only understand your characters but also the ways they are affected by the events in the act.	
Creative Composition Scoring Guide x 2	12
Total Marks	/12
Evaluation Guidelines for Step 2	Marks
Step 2: Each of your paragraphs is worth 6 marks for content: (12 in total):	

<ul style="list-style-type: none"> Each of the paragraphs should show that you have a good knowledge of the information provided in Act One for your chosen characters. Your opinions of the motivations, biases, and desires of your chosen characters should be logically related to the evidence given in Act One. 	
Paragraph Scoring Guide x 2	12
Total Marks	/12
Evaluation Guidelines for Step 3	Marks
Step 3: Using the Oral Presentation Scoring guide, your spoken presentation will be evaluated on the quality and effectiveness of your interpretation of each character's perspective related to Act One.	
Oral Presentation Scoring Guide x 2	12
Total Marks	/12
Evaluation Guidelines for Section 2 Assignment, Part 1	Marks
Step 1: Creative Composition Scoring Guide X 2	12
Step 2: Paragraph Scoring Guide X 2	12
Step 3: Oral Presentation Scoring Guide (6-point scale) X 2	12
Total Marks:	/36

Section 2 Assignment: Part 2

Journal Entries

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



Journal Entry 2.1: **Happy the Peace Maker?**



Take time to review both the textual and the video versions of the scene. (*Death of Salesman* -Third time Sequence—Present: page 41 and *Death of Salesman* DVD - starting at 00:29:00).

The first of these two brief scenes is the only one in which Willy and Happy are alone together. Speculate on why Happy has come down without Biff to comfort his father. Could Happy be trying to mediate between Willy and Biff? Could he be trying to build himself up in Willy's eyes? How do the two brothers differ?

Write a fully developed journal entry in which you discuss your personal response to Happy's role.



Journal Entry 2.2: **Ben's Value to Willy**

Willy's brother Ben stands in sharp contrast to the Brooklyn branch of the Loman clan. Not only has Ben made a fortune, he leads a glamorous life, travels the world, and is the source of the family's history. Despite Willy's precarious economic situation, he does not seem to envy Ben's wealth or expect Ben to help him financially.

What does Ben mean to Willy? Perhaps Willy's speech toward the end of this scene (bottom of page 51 to top of 52) beginning "Can't you stay a few days?" gives a clue, especially his closing statement: "...I still feel—kind of temporary about myself."

In your own words, describe Ben's importance to Willy in a fully developed journal response.



Journal Entry 2.3:

Linda's Role



Take time to review both the textual and the video versions of the scene. (*Death of Salesman* -Sixth Time Sequence: first part, pages 53–61, to stage direction “Willy walks in” and *Death of a Salesman* DVD - 00:39:24 to 00:49:33 minutes).

This is the longest scene that features Linda alone with her two sons. We learn more about each of these characters, their relationships to each other and to Willy.

Write a fully developed journal entry in which you discuss your personal response to Linda in this scene.



Journal Entry 2.4:

“Father and Son”



Take time to review both the textual and the DVD versions of the scene. (*Death of Salesman* -Sixth Time Sequence: final, pages 61–69, from stage direction “Willy walks in” to the end of the act and *Death of a Salesman* DVD - 00:49:33 to 1:00:22).

You may begin to think that this play could just as easily be titled, *Father and Son*. Certainly the relationship between Willy and Biff is a central axis of the play. The two men clearly have differences, but they also have similarities.

Write one or two fully developed paragraphs to describe how Willy and Biff differ and what characteristics they have in common.



Journal Entry 2.5:

Select an Element

Write a fully developed reader response journal on one of the topics raised in this lesson. For example, you might write about the use of symbols, or the use of expressionism in stage directions or in characterization

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
Total Mark	/12

Activity 1: Symbolism



Take time to review both the textual and the video versions of the scene. (Death of a Salesman pages 71–76 and the *Death of a Salesman* DVD - 01:00:50 to 01:05:07).

The following questions are to do with symbolism in the play. Interpreting symbols can be somewhat subjective—that is, there may be more than one right answer. Make sure you interpret the symbol in the context of the play.

One way to approach the subject of symbols is to make sure you look for what the writer intends, not just your view of the meaning of a symbol. For example, you might personally associate the colour white with death. In a particular stage setting, however, the colour white might be used to suggest innocence or purity.

1. Willy's obsession with planting a garden is symbolic in at least two ways. Explain what these ways are

2. Explain two ways the symbol of planting a garden relates to other symbolic events in the play.

3. What is the most likely reason why the director of the DVD version ends the scene with Willy driving off in his car?

Activity 1: Willy's Idol



Take time to review both the textual and the video versions of the scene. (Death of a Salesman pages 76–82 and the *Death of a Salesman* DVD - from 01:05:07 to 01:12:22).

1. What is the symbolism in Willy's last name and that in his salesman idol's name?

2. In the last line of his main speech, Willy sums up his situation. How does this compare to Dave Singleman's reputation?

- [illegible]

- [illegible]

Activity 1: 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, draw a circle around it.



*Writing on
the Run!*

If you have trouble finding the error in any of the sentences, review the appropriate lessons in *Writing on the Run!*

1. The entire population of the valley turned out to build the barn, they finished it in three days.
2. While kayaking up the inlet, we tried trolling for salmon, playing with our sails, and to use our digital camera.
3. We often had to except the fact that supper would often find us eating dried food, not fish.
4. We also saw the negative affects on wildlife created by careless campers who leave behind garbage.
5. Everyone agreed that each camper should clean up their garbage.

Activity 1: Willy's Guilt



Take time to review both the textual and the video versions of the scene. (*Death of a Salesman*: pages 90–95 and *Death of a Salesman* DVD - from 01:19:55 to 01:25:47). Answer the following questions.

1. In this scene there are two echoes of other scenes in the play, one explicit in the DVD, the other in the text. What are they?

2. What does Charley reveal about Bernard's reason for going to Washington?

3. What does Bernard's response to Charley's revelation say about his character?

Section 3 Assignment: Part 1

Creative Project: The Interview

In this assignment, you will formulate fifteen interview questions that you would like to ask to a character of your choice from *Death of a Salesman*. Then you'll compose an interview transcript. Finally, you will record a mock interview that includes both the questions, and your character's responses to them. For evaluation, you will submit the following:

- Rough draft of your interview transcript
- Final draft of your interview transcript
- Mock interview recording

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.

Step One: Brainstorm

In preparation to complete this assignment, you'll need to think about how you would interview a character of your choice.

To begin the process, do some brainstorming. Jot down details about some of the characters before you decide which one to interview. While generating ideas, you might find yourself leaning towards one character in particular.

Once you've chosen a character, add details about his or her life and start to write down ideas you will want to explore. Create as full a biography as you can for your chosen character.

Take the interview pointers into consideration.

Step Two: Interview Questions

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.

Step Three: Interview Responses

Write down the possible answers to your interview questions. You may wish to refer to direct quotations from the play to help formulate your final responses, which you are expected to write using 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.

Step Four: Draft of Interview Transcript

Create a rough draft of a transcript of your interview. It's from this transcript that you will be recording your interview. You will submit your first draft of the interview for evaluation as part of the Section Assignment. Be sure to print off a copy, or save the draft with a file name different from that of your final draft. That way you will have evidence of the changes that have been made between the two versions.

Step Five: Final Draft and Recording

Polish the rough draft of the transcript into a final product. It's from this final transcript that you will be recording your interview.

Once you've completed your final draft of the transcript, you're ready to make your recording.

Assessment Guidelines

The Transcript

Try to address the following points when creating your transcript:

- Your transcript must be logically organized and clearly written.
- Your questions should be created in such a way as to allow the character to reveal insights into his or her life.
- The answers should be taken from the text and be logically related to the questions.
- Your transcript needs to have details of explanation in which you suggest why you are asking certain questions and what information you hope to get from your character in response.
- You might wish to include reference to how a character responds physically to some of the questions (whether or not he or she appears to be lying, for instance). Body language could be described, for example:
 - “His eyes gazed downwards”
 - “He shifted from foot to foot.”
 - “She continuously pulled at a lock of hair and twisted the ring on her middle finger.”

You should include a summary of what you've come to know about your character.

Evaluation Guidelines—Transcript	Marks
Rough draft of transcript (evidence of edits between rough and final drafts)	6
Final draft of transcript (Creative Composition Scoring Guide x 2)	12
Total Marks	/18

The Recording

Try to include the following qualities in your recording:

- Audible volume level with natural pacing.
- Clarity of expression
- Dramatic flair—bring your characters to life
- Use voice to convincingly portray two distinct personalities.

Evaluation Guidelines—Recording	Marks
Oral Presentation Scoring Guide (6-point scale) X 3	18
Total Marks	/18

Evaluation Guidelines Section 3 Assignment Part 1	Marks
Total Marks	/36

Activity 1:
Willy's Reality Check



Take time to review both the textual and the video versions of the scene. (*Death of a Salesman*: pages 95–98 to the stage direction, “Charley stares after him a moment.” and the *Death of a Salesman* DVD - from 01:25:47 to 01:30:45). Answer the following questions.

1. In the video, when Charley asks Willy, “When the hell are you going to grow up? what does Willy do that shows his frustration and impotent anger?

2. What does Charley reveal mean when he says that J.P. Morgan (the classic, wealthy American business man), “with his pockets on was very well liked” (page 97)?

3. At the end of the scene, Willy asks Charley to wish him luck. To what is he referring that needs a bit of luck, and why does Willy say, "Wish me" (page 98)?

Activity 1:
A Happy Man



Take time to review both the textual and the video versions of the scene. (*Death of a Salesman*: pages 100–103 to the stage direction, “The girl exits.” and the *Death of a Salesman* DVD - from 01:30:45 to 01:33:40). Answer the following questions.

1. In the text version, cite Stanley's line that puts the time of the play soon after the end of the Second World War.

2. Cite a line of Happy's in this scene that indicates he is more interested in setting up a big party night with Miss Forsythe and her friend than he is in hearing what happened to Biff or, for that matter, treating their father to dinner.

Activity 1:
Separate Agendas



Take time to review both the textual and the video versions of the scene. (*Death of a Salesman*: pages 103–109 and to the stage direction, “A single trumpet note jars the ear.” and the *Death of a Salesman* DVD - from 01:33:40 to 01:38:24). Answer the following questions.

1. Happy’s initial response to Biff’s confession that he took Oliver’s pen is short and sweet. It is also typical of Happy. What is Happy’s response and in what way is it typical of him?

2. When Happy quizzes Biff about his meeting with Oliver, he asks a question that Willy puts to Biff in somewhat different form. What is the question and how does Willy’s version differ from Happy?

3. When Willy tells the boys he's been fired, he repeats a phrase he has used before: "The woods are burning, boys, you understand?" (page 107). When does Willy first make this remark and in what context?

Activity 1:
Frank's Chop House



Take time to review both the textual and the video versions of the scene. (*Death of a Salesman*: pages 109–116 and to the stage direction, “They exit. Stanley looks toward left.” and the *Death of a Salesman* DVD - from 01:38:24 to 01:43:25). Answer the following questions.

1. Why does Willy's memory interlude of Bernard end with Bernard asking if Uncle Willy is in Boston?

2. What does Willy want Biff to tell Oliver about why he has his pen. How is this advice typical of Willy?

3. How does Biff describe Willy to Letta and Miss Forsythe?

4. In spite of Willy's obvious distress and of Biff's obvious appeal to Happy's better instincts, of what is Happy most concerned? Is his concern true to his character?

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, draw a circle around it.



*Writing on
the Run!*

If you have trouble finding the error in any of the sentences, review the appropriate lessons in *Writing on the Run!*

1. After we filled the car with gas. We drove off into the sunset.
2. In one afternoon I went through three fishing lures and caught nothing and went home to eat macaroni and cheese.
3. I've been warned to look out for bears when I hike in the park; therefore, I've decided to buy a bell and a whistle.
4. A person that fails can always rewrite the exam.
5. While driving, the scenery along the river is beautiful.

Activity 1: Restaurant Scene

The following questions refer to the restaurant scene.



Take time to review both the textual and the video versions of the scene to find examples of your opinions. (*Death of a Salesman*: pages 198–122 to the stage direction, “The waiter picks up the chairs.” and the *Death of a Salesman* DVD - from 01:30:45 to 01:52:13).

1. In some ways, the restaurant scene simply confirms what we already know about Happy. In other ways, it shows his character in an even favourable light.

Describe two ways in which Happy seems determined to make sure everyone has a good time at the restaurant.

2. Give two examples of ways in which Happy deals with “reality” in the same way as his father does. (You might find it interesting in this case to notice how a particular action can be interpreted in more than one way.)

3. What happens in this scene that gives us a different view of Happy than as an essentially good-natured person?

4. Biff's experience at Oliver's office brought him to a major transformation—a new understand of himself and of his family, Because he has faced some hard truths about himself, he is keen to make sure his father does the same.

In fact, his father has done a similar thing that very day. What is similar between Willy's visit to Howard and Biff's visit to Oliver?

5. Biff's experience at Oliver's office brought him to a major transformation—a new understand of himself and of his family, Because he has faced some hard truths about himself, he is keen to make sure his father does the same.

In fact, his father has done a similar thing that very day. What is similar between Willy's visit to Howard and Biff's visit to Oliver?

6. Biff's has trouble holding on to "the facts," as he says he wants to. Give your opinion of the reason why Biff backtracks and starts to tell Willy that, after all, he will be going to see Oliver (page 111).

7. Whatever Willy's faults, it's hard not to feel compassion as the past rushes in on him and forces him to a realization as great as Biff's

What is the main difference between the memory interludes in this scene and the ones we saw early, especially in Act One?

8. What happens at the end of this scene that suggests that Willy, although not entirely realistic, is a strong person, not easily “undone” by events?

9. In the DVD, what does Willy do in the washroom that suggests he wants to see everything more clearly?

10. Just for fun—in the video, what prop glitch occurs in the washroom scene?

Section 4 Assignment: Part 1

Response to a Critical Essay of the Play

For this assignment in which you write a response to a critical essay, you have two choices. For each choice, you have already written a personal response in your journal entries. Choose to expand one of your journal responses.

You have been asked in two journal entries in this section to write journal responses to the critical essays by Joyce Carol Oates and by Beverley Hume. Your journal responses indicate how you feel about an aspect of the essays; now, you need to build on one of your responses and explain how and why you feel as you do.

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

Option A

“Arthur Miller’s *Death of a Salesman*: A Celebration,” an essay by Joyce Carol Oates, found on the following pages.

Taking into consideration your journal response to the essay by Oates, 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

“Linda Loman as ‘The Woman,’” an essay by Beverley Hume, found on the following pages.

Taking into consideration your journal response to the essay by Hume, 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.

Assessment Guidelines

Your composition will be marked using the *Multi-Paragraph Scoring Guide* offered in this module. Review the scale and strive to write a high-level composition.

When you submit this assignment, clearly identify to which essay you have responded.

The following criteria will be used in conjunction with the scoring guide to evaluate your essay:

Your composition shows that you’ve clearly taken your reader response and expanded it by explaining how and why you responded as you did.

You have used specific references to the essay in your composition.

Evaluation Guidelines	Marks
Multi-Paragraph Scoring Guide X 6	36
Total Marks	/36

Arthur Miller's Death of a Salesman: A Celebration

By Joyce Carol Oates

Originally published in Michigan Quarterly Review, Fall 1998, and reprinted in *Where I've Been, And Where I'm Going* Copyright © by Joyce Carol Oates

"He's a man way out there in the blue, riding on a smile and a shoeshine. And when they start not smiling back—that's an earthquake. and then you get yourself a couple of spots on your hat, and you're finished. Nobody dast blame this man. A salesman is got to dream, boy. It comes with the territory."

—*Death of a Salesman*

Was it our comforting belief that Willy Loman was "only" a salesman? That *Death of a Salesman* was about—well, an American salesman? And not about all of us?

When I first read this play at the age of fourteen or fifteen, I may have thought that Willy Loman was sufficiently "other"—"old." He hardly resembled the men in my family, my father or grandfathers, for he was "in sales" and not a factory worker or small-time farmer, he wasn't a manual laborer but a man of words, speech—what his son Biff bluntly calls "hot air." His occupation, for all its adversities, was "white collar," and his class not the one into which I'd been born; I could not recognize anyone I knew intimately in him, and certainly I could not have recognized myself, nor foreseen a time decades later when it would strike me forcibly that, for all his delusions and intellectual limitations, about which Arthur Miller is unromantically clear-eyed, Willy Loman is all of us. Or, rather, we are Willy Loman, particularly those of us who are writers, poets, dreamers; the yearning soul "way out there in the blue." Dreaming is required of us, even if our dreams are very possibly self-willed delusions. And we recognize our desperate child's voice assuring us, like Willy Loman pep-talking himself at the edge of a lighted stage as at the edge of eternity—"God Almighty, [I'll] be great yet! A star like that, magnificent, can never really fade away!"

Except of course, it can.

* * *

It would have been in the early 1950s that I first read *Death of a Salesman*, a few years after its Broadway premiere and enormous critical and popular success. I would have read it in an anthology of *Best Plays of the Year*. As a young teenager I'd begun avidly devouring drama; apart from Shakespeare, no plays were taught in the schools I attended in upstate New York (in the small city of Lockport and the Village of Williamsville, a suburb of Buffalo), and so I read plays with no sense of chronology, in no historic context, no doubt often without much comprehension. Reading late at night when the rest of the household was asleep was an intense activity for me, imbued with mystery, and reading drama was far more enigmatic than reading prose fiction. It seemed to me a challenge that so little was explained in the stage

directions; there was no helpful narrative voice; you were obliged to visualize, to “see” the stage in your imagination, the play’s characters always in present tense, vividly alive. In drama, people presented themselves primarily in speech, as they do in life. Yet there was an eerie, dreamlike melding of past and present in Arthur Miller’s *Death of a Salesman*, Willy Loman’s “present-action” dialogue and his conversations with the ghosts of his past like his revered brother Ben; there was a melting of the barriers between inner and outer worlds that gave to the play its disturbing, poetic quality. (Years later I would learn that Arthur Miller had originally conceived of the play as a monodrama with the title *The Inside of His Head*).

In the intervening years, Willy Loman has become our quintessential American tragic hero, our domestic Lear, spiraling toward suicide as toward an act of selfless grace, his mad scene on the heath a frantic seed-planting episode by flashlight in the midst of which the once-proud, now disintegrating man confesses, “I’ve got nobody to talk to.” His salesmanship, his family relations, his very life—all have been talk, optimistic and inflated sales rhetoric; yet, suddenly, in this powerful scene, Willy Loman realizes he has nobody to talk to; nobody to listen. Perhaps the most memorable single remark in the play is the quiet observation that Willy Loman is “liked . . . but not well-liked.” In America, this is not enough.

* * *

Nearly fifty years after its composition, *Death of a Salesman* strikes us as the most achingly contemporary of our classic American plays. It has proved to have been a brilliant strategy on the part of the thirty-four-year-old playwright to temper his gifts for social realism with the Expressionistic techniques of experimental drama like Eugene O’Neill’s *Strange Interlude* and *The Hairy Ape*, Elmer Rice’s *The Adding Machine*, Thornton Wilder’s *Our Town*, work by Chekhov, the later Ibsen, Strindberg, and Pirandello, for by these methods Willy Loman is raised from the parameters of regionalism and ethnic specificity to the level of the more purely, symbolically “American.” Even the claustrophobia of his private familial and sexual obsessions has a universal quality, in the plaintive-poetic language Miller has chosen for him. As we near the twenty-first century, it seems evident that America has become an ever more frantic, self-mesmerized world of salesmanship, image without substance, empty advertising rhetoric, and that peculiar product of our consumer culture “public relations”—a synonym for hypocrisy, deceit, fraud. Where Willy Loman is a salesman, his son Biff is a thief. Yet these are fellow Americans to whom “attention must be paid.” Arthur Miller has written the tragedy that illuminates the dark side of American success—which is to say, the dark side of us.

Linda Loman as “The Woman”

by Beverly Hume

It has never been acknowledged by critics of Miller's *Death of a Salesman* that in Linda Loman, one finds traces of an intense materialism which not only estranges her from her husband, Willy, but places her in league with The Woman: who haunts Willy's memory and, along with the ghostly Ben, helps drive him toward suicide. Linda's materialistic attitude partially exists because, as family bookkeeper, she is aware of their financial problems; but it primarily exists because of her absorption in Willy's success dream, an absorption which proves malignant, fatal.

In his stage directions, Miller characterizes Linda Loman as a woman with an “iron repression of her exceptions to Willy's behavior,” as a woman who not only loves Willy, but “admires him, as though his mercurial nature, his temper, his massive dreams and little cruelties served only as sharp reminders of the turbulent longings within him, longings which she shares but lacks the temperament to utter and follow to their end.” Linda, then, is a woman who is at once passive and possessed by intense (perhaps unconscious) longings; and in *Salesman*, her “iron repression often combines with these longings to make her presence painful to Willy.

In the memory sequences of the play, for example, Willy frequently recalls how Linda's materialism increases his sense of failure. Just before “the Woman” first enters, Willy and Linda engage in this economic exchange:

LINDA: ...Did you sell anything?

WILLY: I did five hundred gross in Providence and seven hundred gross in Boston.

LINDA: No! Wait a minute, I've got a pencil. She pulls pencil and paper out of her apron pocket. That makes your commission...Two hundred—my God! Two hundred and twelve dollars!

WILLY: Well, I didn't figure it yet, but...

LINDA: How much did you do?

WILLY: Well, I—I did—about a hundred and eighty gross in Providence. Well, no—it came to—roughly two hundred gross on the whole trip.

LINDA, without hesitating: Two hundred gross. That's...She figures.

WILLY: The trouble was that three of the stores were half closed for inventory in Boston. Otherwise I woulda broke records.

LINDA: Well, it makes seventy dollars and some pennies. That's very good.

First, Linda asks the tentative (and, for here, typical) question. Then, encouraged by Willy's response, grows excited at the amount of money, but when she sees Willy falter, she retreats back to another tentative question. He fumbles, answers her question, and then, “without hesitating,” she calculates (exactly) how well he's done, finally offering the patronizing sentiment, “Well, it makes seventy dollars and some pennies. That's very good.” One finds

Linda repeating this pattern of meekness, materialistic excitement, more meekness, pragmatic calculations, and, finally, patronizing compassion throughout the play. Indeed, it is not surprising that “the Woman” enters Willy’s memory shortly after this particular dialogue—directly, in fact, after his reflection that he fears “that I’ll never sell anything again, that I won’t make a living for you [Linda], or a business...for the boys.” With mocking laughter, “the Woman” disrupts Willy’s understandable anxiety about failing to meet Linda’s contradictory demands; “the Woman” disrupts his statement to flatter him and tell him he need not worry about failing her. And Willy responds quickly to the deception.

“The Woman” and audience know that she is lying, that she is manipulating Willy only for money (or stockings); but her manipulations strangely mirror the deceptions Linda practices on Willy, and it cannot be a coincidence that Miller early has Linda’s laughter “blend” with “the Woman’s.” For both women contribute, through their material longings, to Willy’s final destruction—“the Woman” mockingly, maliciously by her betrayal of Willy before Biff; Linda unwittingly, in her repressed need to realize Willy’s materialistic success dream. Like “the Woman,” Linda constantly lies to Willy to build him up, constantly insists that she doesn’t want anything from him (even though she does), constantly tells him that she thinks him potent, lively (even when it is clear that he is depressed).

Unlike “the Woman,” Linda loves Willy and even convinces herself that her deceptions are done out of love for him; but a close consideration reveals that her motives are, at best, mixed. Linda knows, for example, that Willy borrows \$50 a week from Charlie to pretend he’s making money; but she does not let Willy know that she knows. Instead, she admires his desperation, claiming that it makes him a man of “character.” Similarly, Linda knows about the pipe in the basement (knows about Willy’s suicidal drive), but does not talk to him about it because, she says, it would “insult” him. Linda claims to be dishonest in order to protect Willy and prevent him from committing suicide; but one cannot help but note that with such rationalizations, she is able to continue to encourage Willy not only toward his doomed success dream, but also toward his “proud” and distinctively materialistic suicide.

Miller subtly reinforces our impression of Linda’s materialism in other ways throughout the play. When, for example, Willy proudly recalls Biff’s high school football game at Ebbet’s Field, he asks Linda if she remembers how Biff looked “the tallest” when the team came out, and she replies, “Oh yes. And in gold.” This mention of “gold” sends Willy into a reverie about Biff being like “a young god. Hercules—something like that. And the sun, the sun all around him,” but Linda remains silent on the subject. Similarly, when Willy is inspired by Happy’s deluded “million-dollar idea” to start a sporting goods line with Biff (and with Biff’s former employer Bill Oliver), Linda encourages their false hopes with exclamations of “Wonderful!” and exaggerated remembrances of Biff’s relationship with Oliver. While Linda desperately wants Willy and her sons to succeed, her optimism here again seems false, patronizing, and, like “the Woman’s” laughter, mocks Willy—and sensing the (however unconsciously), Willy lashes back at her, which in turn angers Biff and abruptly terminates the dream. In the same way, Linda’s constant “mending” of socks serves to remind Willy of “the Woman” and her mockery and of his failure as a husband and father; but Linda persists in this activity because, she says, new socks are too expensive.

It seems fitting, then, that the most strikingly materialistic sentiment comes from Linda Loman at the play’s end. Here Linda expresses her final confusion about the “meaning” of Willy’s suicide:

LINDA: ...Why did you do it? I search and search and I search, and I can't understand it, Willy. I made the last payment on the house today. Today, dear. And there'll be nobody home. We're free and clear. We're free. We're free. We're free...

Notes on Modern American Literature, Winter 1985, pp. 14-17.

Section 2 Assignment: Part 2

Journal Entries

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



Journal Entry 4.1:

A Critical Point of View



Read “Arthur Miller’s Death of a Salesman: A Celebration,” an essay by Joyce Carol Oates. Reflect on her argument and examples. Then, in a well-constructed journal entry, write your personal response to her thesis that “Willy Loman is all of us.”

This essay follows the previous section assignment—*Section 4 Assignment: Part 1: Response to a Critical Essay of the Play*.



Journal Entry 4.2:

Happy

In a fully developed journal response, outline your personal response to Happy’s behaviour in this scene. (You might wish to comment on whether or not his behaviour is consistent with what you’ve seen of him up to this moment in the play.)



Journal Entry 4.3:

Separate Agendas

Comment on the different agendas of Willy and his sons:

- Happy’s womanizing and his desire to placate Willy
- Biff’s growing desire to explode long-standing family myths
- Willy’s need to make good news where there’s none

Work your comments into a fully-developed journal response.



Journal Entry 4.4:

Biff: the Restaurant Scene

Write down your responses to Biff's role in the restaurant scene. Work it into a fully-developed journal response.



Journal Entry 2.5:

Linda Loman: Silent Accomplice



Carefully read the essay "Linda Loman as 'The Woman'" by Beverly Hume. Reflect on her argument and examples. Then, in a well-constructed paragraph, write a journal response to her thesis.

This essay follows the previous section assignment—*Section 4 Assignment: Part 1: Response to a Critical Essay of 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
Total Mark	/12

Activity 1:
Linda and the Boys

1. As soon as Linda asks if they care whether Willy lives or dies. Happy turns to go upstairs and asks Biff to come with him. The stage directions state that Biff's angry response is delivered "with a flare of disgust" (page 123).

Why does Happy want to leave the scene and why is Biff angry with Happy?

2. What reason does Linda give for wanting both Biff and Happy to get out and not come back?

Activity 1:
Climactic Scene

1. To the end, Willy contradicts himself. After say goodbye, Willy shouts, "May you rot in hell if you leave this house!" Given Willy's anger, why do you think he wants him to stay?

2. Why does Willy continue to yell that Biff has ruined his own life out of spite, while Biff insists on getting to the truth?

3. Why does Biff want Willy to let him go?

4. When Biff embraces him, breaks down and cries and (in the DVD) kisses Willy, what is it that Willy finally understands?

Activity 1: 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, draw a circle around it.



Writing on the Run!

If you have trouble finding the error in any of the sentences, review the appropriate lessons in *Writing on the Run!*

1. The lifeguard at the pool always said, “boys, it’s never too late to learn how to swim.”
2. The current epidemic in obesity results form a lack of exercise, eating too much and watching television too often.
3. Bob proudly showed off his new toy; it was a cherry-red pickup truck.
4. Two reasons for the epidemic in obesity are: eating too much and exercising too little.
5. The sailors all agreed that they’re boat was the finest and fastest in the harbour.

Activity 1: Delusions

The topics of critical debate we looked at in this lesson can be connected by the topic of delusion or self-deception. To question the nature of reality is always fun, so here's your chance to think about the issue of delusion.

1. If you agreed with the critics who see *Death of a Salesman* as a criticism of the cruelties of the capitalist system, who (or what) would you say is responsible for Willy's delusions?

2. We've talked a lot about Willy's delusions. What about Linda? In your opinion is Linda deluded about Willy? Explain why or why not.

3. At what point in the play does Biff lose his delusions?

4. Here's a tricky one. What about Happy's delusions? In your opinion, is Happy living in a world of delusion, or has he simply set up his reality to suit himself?

Section 5 Assignment: Part 1

Creative Project

For your final creative assignment, you will be given a choice of three 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 music and make a soundtrack for Act Two. This presentation will consist of two parts:

- First, make a list of the music cues from the text of Act Two (giving page references and the appropriate stage directions), and with the list of cues, list the types of music you've chosen to make up your soundtrack.
- Second, make a recording of the music.

You may use a tape recorder, CD burner, mp3 file, .wav file—anything available to you.

Examples of Music Cues: Look for these and others as you make up your list:

- If you read Act Two carefully, you'll see the music cues Miller has given for the play. There is music to introduce the act, music between scenes, music to accompany characters, and expressionistic music to create atmosphere.
- Willy, Ben and the boys have their own theme music which will often introduce them as they come onto the set.
- As well, music is used to create atmosphere: when Willy challenges Charley to fight the "music rises to a mocking frenzy" (page 90). As the curtain opens to Act Two, the music is "gay and bright," (page 71) to mirror Willy and Linda's happiness. As the scene opens in the restaurant with Stanley carrying in chairs, the music is "raucous."
- As Willy leaves the house to commit suicide, the music "rises in intensity, almost to an unbearable scream" (page 136).

Option B:

Make a video version of one of the major scenes in Act Two: for example, the restaurant scene, or the Boston hotel room scene, or the confrontation scene between Willy and Biff.

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.

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 Willy Loman (discovered in the trunk of his car after his suicide).

For this assignment, 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 Willy Loman that were discovered after his 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 Willy's life. For example (and these examples are only suggestions you might or might not wish to use):

- Willy's dreams of being the perfect salesman, winning over buyers and making great sales
- The lonely reality of driving hundreds of miles, having people make fun of him, and barely selling enough to support his family
- Willy's dreams for Biff, the great athlete who will become a successful businessman
- The guilt he feels and can admit to in a poem about the scene in the Boston hotel room (in fact, you might do a series of poems on this subject)
- The anger and guilt he feels about Linda, his wife
- His relationship with his brother, Ben
- His nostalgia for the world of nature or for a life devoted to using his hands
- His yearning for his absent father

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

Evaluation Guidelines	Marks
<p>Option A:</p> <p>The List:</p> <ul style="list-style-type: none"> List the music cues you are using and label them according to the page and stage direction in the text. With your list of music cues, list the kinds of music you will be recording (songs, bits of music, instrumental pieces). Also with your list, you'll need to include a few sentences explaining why you've chosen particular songs or bits of instrumental music. (24 marks) <p>The Recording of the Soundtrack: Your soundtrack will be graded according to the following criteria:</p> <ul style="list-style-type: none"> Suitability of music to character, event, and atmosphere (12 marks) Clarity of recording (6 marks) Imaginative blending of the different varieties of music (6 marks) 	48
<p>Option B:</p> <ul style="list-style-type: none"> Your analysis of the scene should be specific and precise. Make sure your analysis is directly related to the video version of the scene (12 marks). Your video version will be judged for its imaginative creativity and clarity of presentation (36 marks). 	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"> A collection of at least a dozen poems with appropriate titles A booklet format in which to present the poems An introduction to the collection of poems A table of contents listing the poems in chronological order and by title A front-cover design and interior graphics or sketches with some of the poems 	48
Total Marks	/48

Section 5 Assignment: Part 2

Journal Entries

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



Journal Entry 5.1: Video Reversals



Take time to review both the textual and the DVD versions of the scene. (*Death of a Salesman* - pages 122–127 to the stage direction, “Ben drifts off upstage.” and the *Death of a Salesman* DVD - from 01:50:50 to 01:58:32).

What’s your opinion of the way the director has re-ordered scenes twenty and twenty-one? Does the reversal improve the play or not? Take the time to think through the reasons for your opinion. Then write a solid journal response that explains what you believe.



Journal Entry 5.2: Catharsis



Take time to review both the textual and the video versions of the scene. (*Death of a Salesman* - pages 122–133 to the stage direction, “Ben appears in the light just outside the kitchen.” and the *Death of a Salesman* DVD - from 01:58:32 to 02:06:40).

As discussed in the lesson, Biff’s tearful embrace to his father signals a catharsis for him and for Willy as well. Write a fully developed journal response to describe how you felt when watching this scene on the DVD.



Journal Entry 5.3: Ben’s Authority

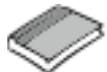


Take time to review both the textual and the DVD versions of the scene. (*Death of a Salesman* - pages 133–136 to the stage direction, “As the car speeds off.” and the *Death of a Salesman* DVD - from 02:06:40 to 02:09:45).

Willy’s boasting and bragging suggests that he needs the approval of others. Based on the evidence in the play, write a journal response about why Ben’s approval seems to carry more weight than anyone else’s.



Journal Entry 5.4: The Requiem



Take time to review both the textual and the video versions of the scene. (*Death of a Salesman* - pages 137–139 to the end of Act Two and the *Death of a Salesman* DVD - from 02:09:45 to the end).



You've read what others think about the *Requiem*. Now write a journal response stating and explaining your own opinion.



Journal Entry 5.5: Questioning Our Beliefs










One reason to study literature is to understand what writers have to say about the world. To understand Arthur Miller's *Death of a Salesman*, you have spent a lot of time reading, viewing, and thinking about the play. As a result, you have a good idea of Arthur Miller's take on certain aspects of American life in the late 1940s.

Willy Loman persists in believing in a system that doesn't benefit him in any of the ways that count. Do you know anyone who acts as Willy does? Do your beliefs affect the way you plan to make a living?








Make a few notes on this topic in a journal response.

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
Total Mark	/12






PARAGRAPH SCORING GUIDE

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






MULTI-PARAGRAPH SCORING GUIDE

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






JOURNAL SCORING GUIDE

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








NONSENSE POEM SCORING GUIDE

	General	Sound Patterns
4 – GOOD!  Your nonsense poem is entertaining! Your assignment also makes excellent use of a variety of sound devices, and correctly identifies them in your poem.	<input type="checkbox"/> poem employs perfect rhyme in the style of Dr. Seuss <input type="checkbox"/> language use is vivid and sophisticated; makes use of nonsense freedoms to create new words to work into rhyme scheme <input type="checkbox"/> highly effective use of nonsense imagery <input type="checkbox"/> poem is ten lines or longer	<input type="checkbox"/> successfully demonstrates four to five sound patterns <input type="checkbox"/> successfully identifies and defines four to five of the sound patterns in the poem <input type="checkbox"/> two of the sound patterns demonstrated and identified are unique from the lesson demonstration
3 – A PASS!  Your nonsense poem is solid. Your assignment also makes use of some sound devices, and correctly identifies them in your poem.	<input type="checkbox"/> poem employs perfect rhyme mostly consistent with the style of Dr. Seuss <input type="checkbox"/> use of nonsense imagery is included throughout <input type="checkbox"/> language is appropriate, but not varied <input type="checkbox"/> poem is at least ten lines	<input type="checkbox"/> successfully demonstrates at least three sound patterns <input type="checkbox"/> successfully identifies and defines at least three of the sound patterns in the poem <input type="checkbox"/> at least one of the sound patterns demonstrated and identified is unique from the lesson demonstration
2 – ALMOST  Your nonsense poem is minimally developed, and does not adequately demonstrate enough sound patterns.	<input type="checkbox"/> poem attempts perfect rhyme, but does not sustain the scheme throughout the poem <input type="checkbox"/> language is correct, but not varied <input type="checkbox"/> nonsense imagery attempted, but poem lacks clarity in places <input type="checkbox"/> poem is not quite ten lines long	<input type="checkbox"/> successfully demonstrates two sound patterns <input type="checkbox"/> successfully identifies and defines at least two of the sound patterns in the poem <input type="checkbox"/> the sound patterns demonstrated and identified are not unique from the lesson demonstration
1 – NOT YET  Your nonsense poem assignment is inaccurate and incomplete.	<input type="checkbox"/> poem does not attempt a consistent rhyme scheme <input type="checkbox"/> incorrect word usage; little variety in word choice <input type="checkbox"/> no nonsense imagery present, poem is unclear <input type="checkbox"/> poem is too short	<input type="checkbox"/> may successfully demonstrate one sound poem, but does not identify in poem, or other definition <input type="checkbox"/> the sound patterns is not unique from the lesson demonstration
0 – NOT AT ALL 	<input type="checkbox"/> Presentation is too brief to evaluate or not attempted at all.	






ORAL COMMUNICATION SCORING GUIDE

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

ORAL COMMUNICATION SCORING GUIDE FOR ORAL INTERPRETATION

	Preparation	Delivery
6 – EXCELLENT!  Your oral interpretation is thoughtfully considered, engaging, expressive, and illuminating..	<input type="checkbox"/> substantial preparation is evident <input type="checkbox"/> poem chosen is very well suited to oral delivery, containing many sound devices, perhaps humour, or other elements <input type="checkbox"/> choices of where to place emphasis, pauses, changes in pitch and volume are very effective	<input type="checkbox"/> voice is used consciously and successfully to enhance the message <input type="checkbox"/> any music/visuals are carefully chosen to enhance the presentation <input type="checkbox"/> engages and entertains audience <input type="checkbox"/> reading is delivered seamlessly
5 – GOOD!  Your composition is effective and has a clear sense of purpose; however, there are areas of minor weakness that could be further polished.	<input type="checkbox"/> substantial preparation is evident <input type="checkbox"/> poem chosen is one well suited to oral delivery, containing many sound devices <input type="checkbox"/> choices of where to place emphasis, pauses, changes in pitch and volume are satisfactory	<input type="checkbox"/> voice is used consciously and successfully to enhance the message <input type="checkbox"/> any music/visuals are carefully chosen to enhance the presentation <input type="checkbox"/> engages or entertains audience <input type="checkbox"/> reading is mostly seamless, with few errors
4 – SATISFACTORY!  Your composition is competent and straightforward; there are areas of weakness that could be developed with more originality of thought or expression.	<input type="checkbox"/> adequate preparation is evident <input type="checkbox"/> poem chosen is satisfactorily suited to oral delivery <input type="checkbox"/> choices of where to place emphasis, pauses, changes in pitch and volume are satisfactory	<input type="checkbox"/> voice is used mostly successfully to enhance the message <input type="checkbox"/> any music/visuals chosen mostly enhance the presentation <input type="checkbox"/> engages or entertains audience <input type="checkbox"/> reading is mostly seamless, with some errors
3 – A PASS  Your composition is passable and basic; deeper exploration of the ideas and more effective expression are required.	<input type="checkbox"/> some preparation is evident <input type="checkbox"/> poem chosen is minimally suitable for oral delivery <input type="checkbox"/> choices of where to place emphasis, pauses, changes in pitch and volume are minimally acceptable	<input type="checkbox"/> voice is appropriate and correct, but may not enhance the message <input type="checkbox"/> any music/visuals chosen have little effect on the presentation <input type="checkbox"/> reading maintains audience interest
2 – ALMOST  Your composition is weak and under-developed. More attention to developing ideas and structuring the composition are required.	<input type="checkbox"/> little preparation is evident <input type="checkbox"/> poem chosen is too short, or is not the best choice for oral delivery <input type="checkbox"/> choices of where to place emphasis, pauses, changes in pitch and volume are not appropriate	<input type="checkbox"/> voice problems interfere with message delivery in places <input type="checkbox"/> any music/visuals chosen are used ineffectively <input type="checkbox"/> audience may struggle to understand or follow the presentation
1 – NOT YET  Your composition is inaccurate or incomplete.	<input type="checkbox"/> preparation is not evident <input type="checkbox"/> poem appears to be chosen without consideration for how it would be read aloud, or the audience to receive it <input type="checkbox"/> using emphasis, pauses, changes in pitch and volume are not considered	<input type="checkbox"/> voice problems interfere with message delivery <input type="checkbox"/> any music/visuals chosen are totally ineffective <input type="checkbox"/> audience is unable to understand or follow the presentation
0 – NOT AT ALL  	<input type="checkbox"/> You did not submit a recording of, or deliver an oral interpretation of a poem.	

ORAL PRESENTATION OF EDITORIAL SCORING GUIDE

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

SHORT ANSWER SCORING GUIDE

Content

6 – WOW!

Your answer shows a **thorough understanding** of the question.

- ☐ Analysis and presentation of information is consistent and very logically sequenced
- ☐ Ideas are tightly focused, on topic, and fully developed

5 – STRONG!

Your answer **effectively** answers the question.

- ☐ Analysis and presentation of information is well organized and well sequenced
- ☐ Ideas are well focused, on topic, and well developed

4 – GOOD

Your answer **adequately** answers the question.

- ☐ Analysis and presentation of information is satisfactorily organized and sequenced
- ☐ Ideas are generally focused and adequately developed

3 – A PASS

You have answered the question at a **basic level**.

- ☐ Analysis and presentation are at times difficult to follow
- ☐ An answer to the question is present, though not clearly stated
- ☐ The answer has a loose focus, may stray off topic, and is minimally developed

2 – ALMOST

Your **have not sufficiently** answered the question.

- ☐ The presentation or analysis of information in the answer is illogical or insufficient
- ☐ Language use in the answer is weak
- ☐ The answer lacks focus, purpose, and development

1 – NOT YET








Your answer is **incomplete**.

- ☐ The answer may be limited in scope
- ☐ The answer does not address the question clearly, lacks focus and purpose
- ☐ Vocabulary is immature or vague; word choice is not appropriate
- ☐ Sentence structure is incoherent
- ☐ Frequent grammar or spelling errors affect understanding






0 – NOT AT ALL

- ☐ Answer is **too brief** to evaluate or **not attempted** at all.

SCORING GUIDE FOR VISUAL POEM

	Images	Design
6 – EXCELLENT!  Your visual poem is thoughtfully considered, engaging, expressive, and illuminating.	<input type="checkbox"/> images create a tone that reflects the dream poem <input type="checkbox"/> images communicate any symbolism in the dream poem <input type="checkbox"/> images illustrate figurative devices in the poem such as metaphor or simile	<input type="checkbox"/> thoughtful and well executed layout choices have been made to present text and image <input type="checkbox"/> the poem may experiment with movement or sound as well as graphic elements
5 – GOOD!  Your visual poem is well considered, expressive, and illuminating.	<input type="checkbox"/> images create a tone that reflects a part of the dream poem <input type="checkbox"/> images may communicate any symbolism in the dream poem <input type="checkbox"/> images illustrate figurative devices in the poem such as metaphor or simile	<input type="checkbox"/> above-average layout choices have been made to present text and image, with some demonstration of thoughtfulness included
4 – SATISFACTORY  Your visual poem exceeds minimum expectations.	<input type="checkbox"/> images convey the tone of the poem satisfactorily <input type="checkbox"/> image choice is logical, based on the poem	<input type="checkbox"/> the visual poem includes all the required elements
3 – A PASS  Your visual poem minimally meets expectations.	<input type="checkbox"/> minimal attempt was made to create a cohesive picture with the images <input type="checkbox"/> images minimally relate to the poem <input type="checkbox"/> images minimally communicate the tone of the poem	<input type="checkbox"/> the visual poem is missing some of the required elements
2 – ALMOST  Your visual poem is not well developed and is weak.	<input type="checkbox"/> attempt to create a cohesive picture with images is unsatisfactory <input type="checkbox"/> images do not relate to the poem <input type="checkbox"/> images do not successfully communicate the tone of the poem	<input type="checkbox"/> the visual poem is missing many of the required elements
1 – NOT YET  Your visual poem is incomplete.	<input type="checkbox"/> attempt to create an image or images unsuccessful	<input type="checkbox"/> the visual poem is missing all of the required elements
0 – NOT AT ALL 	<input type="checkbox"/> No attempt was made to create a cohesive picture with the images	

GROUP WORK SCORING GUIDE

	Leadership:	Teamwork:
4 – GOOD!  Contributes positively and effectively to the group.	<input type="checkbox"/> Actively helps to organize and facilitate the group <input type="checkbox"/> Consistently maintains a positive attitude <input type="checkbox"/> Seeks and incorporates the ideas of others <input type="checkbox"/> Follows through on individual commitments with a dedication to quality	<input type="checkbox"/> Works with others respectfully and encouragingly to achieve the group's purpose <input type="checkbox"/> Identifies missing perspectives and offers meaningful feedback <input type="checkbox"/> Delivers thoughts in an articulate, convincing manner <input type="checkbox"/> Asks valuable questions, offers insightful examples, or accurately paraphrases main ideas
3 – A PASS  Contributes appropriately to the group.	<input type="checkbox"/> Helps to organize and facilitate the group when prompted <input type="checkbox"/> Often maintains a positive attitude <input type="checkbox"/> Listens to and incorporates the ideas of others <input type="checkbox"/> Follows through on individual contributions with a commitment to good quality	<input type="checkbox"/> Often works with others respectfully to achieve the group's purpose <input type="checkbox"/> Attempts to identify missing perspectives, but may do so unevenly <input type="checkbox"/> Delivers thoughts in clear and logical manner <input type="checkbox"/> Asks relevant questions, offers related examples, or paraphrases general ideas
2 – ALMOST  Contributes minimally to the group.	<input type="checkbox"/> Occasionally helps to organize and facilitate the group when prompted <input type="checkbox"/> Does not consistently maintain a good attitude <input type="checkbox"/> Occasionally listens to and incorporates the ideas of others <input type="checkbox"/> Follows through on individual contributions with a commitment to satisfactory quality	<input type="checkbox"/> Attempts to identify missing perspectives, though these may be inaccurate <input type="checkbox"/> Delivers thoughts in a manner which is difficult to understand <input type="checkbox"/> Asks questions, offers examples, or paraphrases ideas, but these may be minimal or unrelated
1 – NOT YET  Participation is weak.	<input type="checkbox"/> Does not help to organize and facilitate group <input type="checkbox"/> May not bring a positive attitude to the group <input type="checkbox"/> Is a passive participant in the group <input type="checkbox"/> Individual contributions are incomplete or not satisfactory	<input type="checkbox"/> May work in opposition to the group's purpose <input type="checkbox"/> Does not attempt to identify missing perspectives <input type="checkbox"/> Delivers thoughts in a manner which is difficult to understand or is non-participatory <input type="checkbox"/> Does not ask relevant questions, offer examples, or paraphrase main ideas
0 – NOT AT ALL 	<input type="checkbox"/> Has not participated enough to evaluate	

RESEARCH WRITING RUBRIC — FORM






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

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RESEARCH WRITING RUBRIC — CONTENT

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






PROSE POEM SCORING GUIDE

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

LYRIC POEM SCORING GUIDE

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

FREE VERSE POEM SCORING GUIDE

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

MULTI-PARAGRAPH SCORING GUIDE FOR POETRY COMPARISON: CONTENT

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

MULTI-PARAGRAPH SCORING GUIDE FOR POETRY COMPARISON: WRITTEN EXPRESSION

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

Business Letter Scoring Guide

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

Visual Design Scoring Guide

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

Visual Design Checklist

General Check

- ☐ the product is appropriate for and appeals to its audience
- ☐ a headline near the top clearly identifies the product's purpose (may be accompanied by an applicable graphic)
- ☐ only relevant information is included
- ☐ information is divided into small, easily readable chunks, often presented as lists or tables
- ☐ chunks of information are identified with titles where appropriate and are arranged in a logical order
- ☐ graphics are used to add context, interest, and balance
- ☐ important location and/or contact information is located near the bottom
- ☐ a persuasive or summarizing statement, or action phrase, may be included near the bottom

Design Element Check

Type

- ☐ the typeface(s) used are readable and complement the mood of the product
- ☐ no more than 2 different typefaces are used
- ☐ headlines are 18–24 pt, bold
- ☐ body copy is very readable and 9–12 pt
- ☐ bold is used to emphasize
- ☐ italic is used to differentiate
- ☐ type alignment looks balanced and easy to read

Graphics

- ☐ graphics which illustrate information are placed close to the corresponding text
- ☐ small graphics may be used to achieve balance
- ☐ lines may be used to separate elements

White Space

- ☐ white space is provided to separate elements and achieve an uncluttered look

Colour

- ☐ colour may be used to add interest and attract the eye to important information
- ☐ there is enough contrast between type and the background colour

Composition

- ☐ the composition complements the page size and proportions
- ☐ elements are not too close to the page edge
- ☐ the elements are visually balanced on the page