

Version

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ENGLISH FACULTY

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Lawrence Park Collegiate Institute

# Handbook and Style Guide



LAWRENCE PARK COLLEGIATE INSTITUTE

# English Faculty Handbook and Style Guide

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# MLA Style Guide

*Students should refer to the MLA Style Guide for all written work.  
The following is based on the MLA Style Guide, 6th Ed. 2005*

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TITLES OF  
WORKS

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## 1. Titles of Works

**A. Italics or underlines** are for titles of works published as independent volumes: Books (novels, short story collections, nonfiction books), films, videos, all plays, periodicals (journals, magazines, newspapers) and poems that have been published as an entire book (e.g. *Paradise Lost*).

**Examples:** *The Toronto Star, Macbeth, The Catcher in the Rye, The New Yorker*

**NOTE:** Underlining and italics are equivalent in MLA (underlining is a carryover from the days of typewriters), but university instructors may prefer one over the other. Only one method should be used in a work. **For titles of full published works, LPCI students underline when handwriting essays and assignments; they use italics when typing their work.**

## B. Quotation Marks (“ ”)

Quotation marks are for titles that are a smaller part of a larger published work: Poems in an anthology or book of poetry, titles of chapters, articles in published journals, magazines, newspapers, etc. and short stories in collections.

**Examples:** “The Boat,” in *Echoes 11*; “Global Warming Upon Us,” in *Time* magazine

**NOTE:** Never **bold** titles or combine italics with underlines and/or quotations.

**C. Punctuation of Titles when using Quotations:** commas and periods following a title are contained within quotations:

**Examples:** In “Stopping by Woods,” Frost appeals to the auditory sense. Or, Frost appeals to the auditory sense in “Stopping by Woods.”

## 2. Citing Quoted Material

**A. Short Stories, Essays, Reports, Articles, Novels and most other print sources:** MLA requires the title, author and page number of a work in a citation. However, there are many ways to accomplish this. For example:

**In “About Poetry,” Amy Smith examines commonalities of many British poets of the romantic period. After an extensive exploration, Smith concludes that “all romantic poets share a common belief in the superiority of the imagination over logic and reason” (12).**

Or

**Amy Smith examines commonalities of many British poets of the romantic period. After an extensive exploration, Smith concludes that “all romantic poets share a common belief in the superiority of the imagination over logic and reason” (“About Poetry” 12).**

Once a student has mentioned the author and title, it is not necessary keep repeating the title and author every time the work is cited. Embedded citations like the first one above require only the page or line number(s) in parenthesis if the author and title of the work are clear to the reader (i.e. mentioned in the sentence or earlier in the essay). As a general rule, once the author and work are mentioned and are clear to the reader, writers only need the page number in parenthesis.

Also, once the full name of the poet or author is mentioned, students should just use last names in the remained of the written work.

**B. Plays:** MLA requires the title, author and act, scene and lines of the original text. For example:

**In Shakespeare's *King Lear*, Gloucester learns a profound lesson from his tragic experience, which he summarizes as: “A man may see how this world goes / with no eyes” (4.2.148-49). Gloucester's blindness to the external world allows him insight into his internal world.**

**C. Poetry:** MLA requires the title, author and line number(s) of poems. For example:

**Robert Frost's clearest appeal to the auditory sense in “Stopping by Woods” is in the lines, “He gives his harness bells a shake / To ask if there is some mistake” (9-10).**

**NOTE:** the forward slash (/) above to indicate the line break of the original text.

**D. Block Quotations:** If a quotation is going to be four or more lines of poetry or prose, writers should **block quote** the passage. For example:

**NOTE:** Indent the entire passage being cited. Also, the cited material is not in quotation marks.

**Robert Frost's clearest appeal to the auditory sense in "Stopping by Woods" is in the following lines:**

He gives his harness bells a shake  
To ask if there is some mistake.  
The only other sound's the sweep  
Of easy wind and downy flake. (9-12)

**Frost's use of bells ringing and sweeping wind creates movement in the already vivid image.**

When block quoting prose, plays or poetry, recreate the texts as it appears in the original text, maintaining line breaks and punctuation. See the example below:

**NOTE:** The cited material is indented, NOT in quotations and preserves the punctuation (dialogue and indents, for example) of the original text.

**Even though the readers never learn what the man and woman are talking about, it is clear they have been arguing. While this is not directly stated, the author uses dialogue to build the tension between the two characters:**

Jimmy looked back at her. "I could get you a new one, if you want," he said, trying to get her to look at him. He shuffled in his chair and began to stand.

"No, don't bother," she said, pretending to look at her watch. "Don't go to any trouble. They're closed by now, anyway." She continued to avoid eye contact and the two sat in silence as the waiter cleared the dinner dishes. (4)

**The sarcasm in the woman's voice is a clear indication of her feelings toward him and his offer. One can assume she feels his offer is not genuine and is made only to end the argument.**

**E. Electronic Sources:** Treat online sources in the same manner as printed text. However, many websites do not give as much information as printed texts. Writers should look for the following information and supply as much as they can in their citations:

- Author
- Article title in quotations (if known)
- Title of website, project or original publication (if known)
- Posting date (if known)
- Date the material was accessed
- URL e.g. <<http://owl.english.purdue.edu/owl/resource/747/01/>>

See the above website for an exhaustive list instructions for other online and/or digital works, such as blogs, images and podcasts.

#### 4. Integrating Quotations

Quotations must be tightly integrated into one's writing. Quotations cannot stand alone in an essay, nor can they speak for themselves. Furthermore, in addition to supporting an argument, a well-integrated quotation will flow logically and seamlessly into the fabric of the writing. There are three main steps to integration:

- **Context and argument proposition (before the quotation)**
- **Combining the quotation within a sentence (during the quotation)**
- **Commenting and analyzing the quotation (after the quotation)**

\* See the next chapter for a full explanation of quotation integration. Students should spend a significant amount of time practicing quotation integration, as it is a necessary skill for developing critical responses and persuasive arguments.

#### 5. Works Cited Page

Students create a "Works Cited" page for inclusion at the end of an essay or report. Cited material, regardless of the type (film, book, poem, etc.) are listed alphabetical by last name (when author's name is unknown, the title of the work is used). Carefully note the hanging indents, titles and placement of punctuation in the example page below:

**Note:** the hanging indents make a visual break between citation entries

**Works Cited**

Avison, Margaret. "The Dumfounding." *Representative Poetry Online: Canadian Poets*. Ed. Ian Lancashire. 2002. 1 May 2007  
<<http://www.library.utoronto.ca/canpoetry/avision>>.

Battles, Mathew. "Romantics in Our Time." *English Poets of the 18th Century*. London: Oxford UP. 2004.

"Colours of Poetry." *A New Critical Reader*. Toronto: U of T UP. 1997.

"Dying for Beauty." *Encyclopedia Britannica*. 15th ed. 1991. 1:311

Keats, John. "Ode on a Grecian Urn." *The Portable Keats*. Eds. John Smith and Rebecca Taves. New York: Norton. 2003.

Rembrandt, Rijn. *Self Portrait, 1660*. Metropolitan Museum of Art, New York. In *Modern Art*. By Simaon Funky Town. New York: Random House, 1999. 640.

## Quotation Integration

*Proper integration of quotations is required for effective and coherent academic writing. When students integrate quotations properly, they demonstrate both their critical thinking and writing skills. Moreover, setting up good quotations helps students fully develop arguments and produce well organized and structured writing.*

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HOW TO  
CHOOSE  
QUOTATIONS

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### 1. How to choose Quotations

In essays, reports and other assignments, quotations are used illustrate your ideas and support your arguments. Using evidence to support a claim is a crucial academic skill, so instructors often will require you to use quotations in an assignment. However, throwing a few quotations into your essay to fulfill a requirement is not enough. It is essential that the quotations you use clearly advance your arguments and ideas. For example, quotations are not needed to give simple plot summary or facts about a text. See the examples below:

***No relevancy:***

Margaret Atwood is an “internationally known Canadian writer” (Smith 22). (the quoted material is a simple fact and not significant to an argument)

***Relevant:***

Margaret Atwood is a world renowned author. While she has had many best sellers, critics claim her most interesting novels “explore the darker sides of the human psyche” (Smith 22). (the quotation expresses an opinion that could be used to advance or support an argument about Atwood’s work)

While it is important to include evidence to support your arguments, filling an essay with too many quotations weakens your argument because there is little room left for your analysis. An essential part of using quotations is knowing what

quotations to cite. The following is a list of common reasons for selecting quotations:

- To analyse style of writing (i.e. explain word choice, a symbol, a metaphor or other use of figurative language)
- To provide evidence from an authoritative source that agrees with or furthers your argument
- To disagree with a claim being made by a source
- To explain a particularly difficult, important and/or complex meaning of a section of text
- To show a passage of that clearly supports an argument you are making

Regardless of the quotation you use, you must remember that the quotation doesn't make the argument clear to the reader; you must do that in your analysis following the quotation (more on analysis in later sections).

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## 2. TYPES OF QUOTATIONS

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### 2. Types of Quotations

There are three main types of quotations:

- **A short phrase or clause:**  
The soothsayer tells Caesar to “beware the ides of March” (1.2.103).
- **One sentence that will fit on two or three lines of the essay:**  
Brutus feels that they must kill Caesar with respect. For example, he says to Cassius and the other conspirators, “Let's kill him boldly, but not wrathfully; / Let's carve him as a dish fit for the gods” (2.1.92-93).
- **A long quotation (or a few sentences) that will not fit on just three lines of text:**  
Brutus' reason for killing Caesar is made especially clear when he addresses the angry Roman public:  
If there be any in this assembly, any dear friend of  
Caesar's, to him I say, that Brutus' love to Caesar  
was no less than his. If then that friend demand  
why Brutus rose against Caesar, this is my answer:  
Not that I loved Caesar less, but that I loved Rome more. (3.2.18-22)

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## INTEGRATING QUOTATIONS

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### 3. Integrating Quotations

Quotations cannot stand alone in your essay as a phrase, sentence or paragraph. Instead, they must be tightly integrated into your writing. Also, while they are an important aspect of setting up and supporting your arguments, quotations themselves do make an argument or speak for themselves. Writers must, in their own words, explain quotations and how they support an argument being made. In

other words, a well-integrated quotation will flow logically and seamlessly into the fabric of your writing. There are three main steps to integration:

- **Context and argument proposition** (before the quotation)
- **Combining the quotation within your sentence** (during the quotation)
- **Commenting and analyzing the quotation** (after the quotation)

Students who omit any of the above steps will create a quotation integration error (indicated by instructors as “QINT”). See the next section for the three types of errors.

---

Q U O T A T I O N  
I N T E G R A T I O N  
E R R O R S

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#### 4. Quotation Integration Errors

Most quotation integration errors are one or more of the following errors:

**QINT-G: Quotation is not integrated grammatically** – Quotations cannot stand alone as sentences; they must be a part of your sentences. As well, the meaning and syntax of the quotation must match grammatically with your sentence. See the examples and tips for combining quotations.

**QINT-C: Not enough context or argument position provided** - The reader must be given context about where the quotation comes from and the situation surrounding the quotation. As a rule of thumb, the reader should understand your essay and quotation even if they haven’t read the material being quoted. As well, the reader needs to know the argument or position that the quotation is going to show or demonstrate.

**QINT-A: The quotation lacks analysis or explanation of its significance to the argument or idea** – Quotations must serve a specific purpose to the argument or idea being developed. This purpose, however, must be explained. Quotations cannot speak for themselves; you must explain the significance of the quotation and link it to the argument or idea being developed in the paragraph.

The following section demonstrates the three errors and ways in which to correct them.

## 5. QINT Error Examples and Corrections

The following example suffers from all three integration errors (QINT-G, QINT-C, QINT-A):

Caesar's failure to listen to warnings leads to his downfall. "He is a dreamer; let us leave him: pass" (1.2.24).

**-We are left asking: when did this happen? Who is a dreamer? How is this connected to the argument? Also, the quotation stands alone as its own sentence. See the three corrections below.**

### QINT-G Correction:

Caesar's failure to listen to warnings leads to his downfall. He says to Mark Antony, "He is a dreamer; let us leave him: pass" (1.2.24).

**-The quotation is now part of a sentence, but we are still asking: when did this happen? Who is a dreamer? How is this connected to the argument of leading to a downfall?**

### QINT-C Correction:

Caesar's failure to listen to warnings leads to his downfall. For example, when Caesar walks through a crowd of his supporters, a soothsayer warns him to "beware the ides of March" (1.2.103). However, Caesar turns away and says to Mark Antony, "He is a dreamer; let us leave him: pass" (1.2.24).

**-The quotation is now part of a sentence, and we now know the context and situation regarding the quotations, but it is still unclear how the quotation supports the argument of causing his "downfall."**

### QINT-A Correction:

Caesar's failure to listen to warnings leads to his downfall. For example, when Caesar walks through a crowd of his supporters, a soothsayer warns him to "beware the ides of March" (1.2.103). Instead of questioning the soothsayer, Caesar says to Mark Antony, "He is a dreamer; let us leave him: pass" (1.2.24). Caesar's quick and total dismissal of the warning demonstrates his arrogance. Furthermore, he later ignores similar warnings from his supporters and his wife, Calpurnia. To dismiss one warning is understandable; however, the way Caesar repeatedly ignores the warnings illustrates

a level of hubris that, in Shakespearian tragedy, is often punished by death.

**-The quotations are introduced with context, the quotations are made part of the writer's sentences, and the quotations are explained in relation to the argument.**

---

INTEGRATING  
A QUOTATION  
INTO A  
SENTENCE

---

## 6. Integrating a Quotation into a Sentence

Below are **four ways** to make a quotation part of your sentence.

a. The quoted material is worked into to the grammar of the sentence:

**The soothsayer warns Caesar to “beware the ides of March” (1.2.18). However, Caesar feels the soothsayer “is a dreamer” (1.2.24).**

**NOTE:** no punctuation before the quotation is needed, as there is no grammatical reason for any.

b. The quoted material is introduced with a phrase or signaling word like “says”:

**Caesar says to Mark Antony, “He is a dreamer; let us leave him: pass” (1.2.24).**

**OR**

**In response, Caesar says, “He is a dreamer; let us leave him: pass” (1.2.24).**

**NOTE:** in these cases, a comma is used to introduce the quotation. Other signaling words are: suggests, argues, observes, notes, states, etc. If “that” is used with a signal word, no comma is needed because it changes the grammar of the sentence:

**In response, Caesar says that “he is a dreamer” (1.2.24).**

c. Use a colon when a full sentence is used to introduce the quotation (the sentence must clearly indicate to the reader that a quotation is about to follow logically):

**Brutus clearly tells the conspirators how they should kill Caesar: “Let's kill him boldly, but not wrathfully; / Let's carve him as a dish fit for the gods” (2.1.92-93).**

d. Use a colon to introduce a block quotation:

**Brutus' reason for killing Caesar is made especially clear when he addresses the angry Roman public:**

**If there be any in this assembly, any dear friend of Caesar's, to him I say, that Brutus' love to Caesar was no less than his. If then that friend demand why Brutus rose against Caesar, this is my answer: Not that I loved Caesar less, but that I loved Rome more. (3.2.18-22)**

## 7. Changing a Quotation

Sometimes it is necessary to change a quotation for a sentence to make grammatical sense. Also, you may want to leave out parts of a passage of text to shorten a quotation.

Anytime you change original text in a quotation, you must make your reader aware of the change. Changes to quotations are indicated by square brackets [ ] . See the most common changes below.

- Use an ellipsis in square brackets [...] to indicate that you have omitted part of a quotation:

**Brutus clearly tells the conspirators how they should kill Caesar:**

**Let's be sacrifices, but not butchers [...]  
Let's carve him as a dish fit for the gods. (2.1.84,93)**

**NOTE:** Lines 85 to 92 were omitted. Also, do not place ellipsis at the beginning or end of quotations. See the error below:

**INCORRECT – In his speech, Brutus explains his reason for killing Caesar to the public: “[. . .] not that I loved Caesar less, but that I loved Rome more [. . .]” (3.2.18-22).**

- In order for a sentence to be grammatically correct, you may need to make changes to verb tenses or pronouns. Consider the following error:

**Brutus explains that his reason for killing Caesar is “not that I loved Caesar less, but that I loved Rome more” (3.2.18-22).**

**NOTE:** the quotation does not match grammatically with the first part of the sentence, as the point of view changes from “his” to “I” (3<sup>rd</sup> POV to 1<sup>st</sup> POV).

In order to fix issues like this one, writers must change a word or two to make a quotation work grammatically. Changed words are placed in square brackets [ ]. See the correction below:

**CORRECTION: Brutus explains that his reason for killing Caesar is “not that [he] loved Caesar less, but that [he] loved Rome more” (3.2.18-22).**

However, writers should not alter quotations so much that the meaning or context changes.

---

PUNCTUATING  
QUOTATIONS  
WITHIN A  
SENTENCE

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## 8. Punctuating Quotations within a Sentence

Carefully note the placement of the quotation marks, periods and commas and in the examples below:

- Parenthetical citations are placed directly after the quotation, even if it is not the end of the sentence:

**When Brutus announces that he loved Caesar but “loved Rome more” (3.2.22), he strikes a chord with the angry public.**

**The soothsayer tells Caesar to “beware the ides of March” (1.2.103).**

- All punctuation goes outside the ( ), except for quotations that end with exclamation or question mark.

**When stabbed by Brutus, Caesar asks, “Et, tu, Brute?” (3.1.112).**

---

PUNCTUATING  
BLOCK  
QUOTATIONS

---

## 9. Punctuating Block Quotations

In block quotations, simply reproduce the original text, maintaining the original punctuation and indents.

**NOTE:** The cited material is indented, NOT in quotations and preserves the punctuation (dialogue and indents, for example) of the original text.

The author uses dialogue to build the tension between the two characters:

Jimmy looked back at her. “I could get you a new one, if you want,” he said, trying to get her to look at him. He shuffled in his chair and began to stand.

“No, don’t bother,” she said, pretending to look at her watch. “Don’t go to any trouble. They’re closed by now, anyway.” She continued to avoid eye contact and the two sat in silence as the waiter cleared the dinner dishes. (4)

For poetry or plays, keep the original line breaks as well:

**Note:** block quotations do not use quotation marks; instead the entire passage is indented. Also note that the final period goes before the citation ( )

Brutus' reason for killing Caesar is made especially clear when he addresses the angry Roman public:

If there be any in this assembly, any dear friend of Caesar's, to him I say, that Brutus' love to Caesar was no less than his. If then that friend demand why Brutus rose against Caesar, this is my answer: Not that I loved Caesar less, but that I loved Rome more. (3.2.18-22)

QUOTATION  
INTEGRATION  
EXAMPLES

10. Quotation Integration Examples

The examples below use the following paragraph structure:

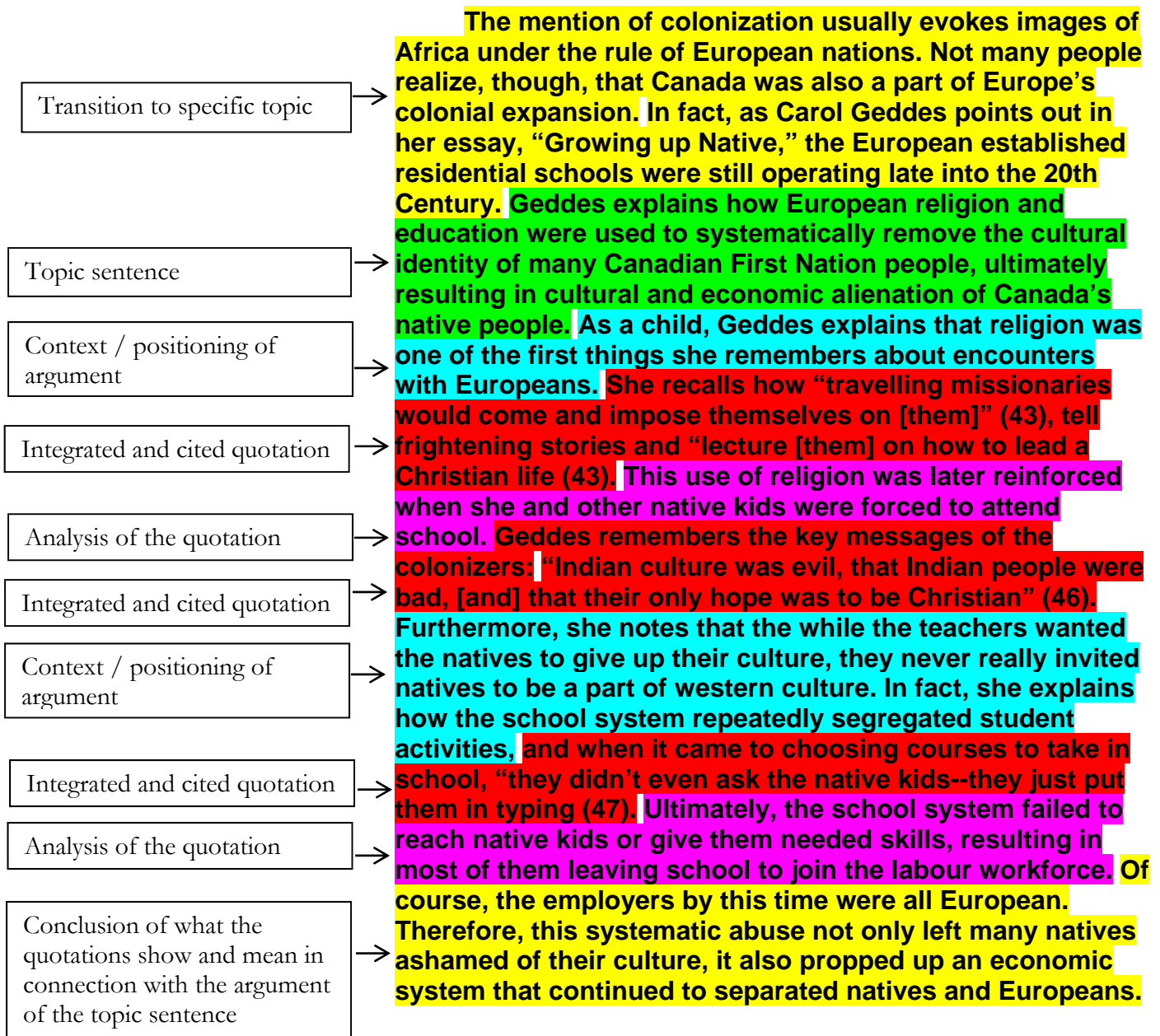
- Transitional word, phrase sentence(s)
- Topic sentence
- Context and argument positioning of quotation
- Quotation/evidence (integrated and cited)
- Analysis of quotation
- Conclusion or link back to topic sentence

Example 1:

- Transition-it is clear that the previous paragraph was about Greek writers.
- Topic sentence-Clearly stated argument for the paragraph.
- Context/argument-brief summary of the work and when the quotation takes place. The argument to be shown by the quote is set up.
- Integrated and cited quotation
- Analysis of the quotation
- Conclusion of what the quotation shows and means in connection with the argument of the topic sentence

Like the ancient Greek writers, William Shakespeare uses omens and the supernatural to develop tragedy. Perhaps his best example is in *Julius Caesar*. In the play, Caesar's failure to listen to supernatural warnings leads to his downfall. Shakespeare's retelling of Caesar's murder at the hand of his trusted friend and ally, Marcus Brutus, is filled with supernatural phenomenon and omens that the principal characters fail to recognize. For example, near the opening of the play, as Caesar walks through a crowd of his supporters, a soothsayer calls out and warns him to "beware the ides of March" (1.2.103). Instead of questioning the soothsayer, Caesar says, "He is a dreamer; let us leave him: pass" (1.2.24). Caesar's quick and total dismissal of the warning demonstrates his arrogance. Furthermore, he later ignores similar warnings from his supporters and his wife, Calpurnia. To dismiss one warning is understandable; however, the way Caesar repeatedly ignores the warnings illustrates a level of hubris that, in Shakespearian tragedy, is often punished by death.

Example 2:



# Academic Writing Tips

*General rules and conventions for academic writing style and structure*

---

CLEAR AND  
PRECISE  
WRITING

---

## 1. Clear and Precise Writing

- Use concrete rather than vague, wordy language.

**Vague**                      The images on the urn are images that related to seasons and have specific meaning, such as new life.

**Concrete**                      The images of spring on the urn are symbols of new life.

**Vague**                      The author may be saying that it is almost as if the conclusions of the experiment may have to be disregarded.

**Concrete**                      The author suggests the conclusions of the experiment should be disregarded.

- Use active voice whenever possible. Active voice means the subject of the sentence is performing the action of the verb.

**Active**                      Peter kicked the ball.

**Passive**                      The ball was kicked by Peter

**Active**                      Keats wrote the poem in the spring of 1919.

**Passive**                      The poem was written by Keats in the spring of 1919.

**Active**                      A new law was written to fix the issue.

**Passive**                      The ruling party wrote a new law to fix the issue.

- Avoid starting too many sentences with: there is, there are, it is, it was, etc.

**Example**                      There is a metaphor in the first stanza that examines the theme.

**Correction**                      A metaphor in the first stanza examines the theme.

**Even Better**                      The metaphor in the first stanza develops the theme of alienation.  
(assertive and concrete)

**Example**                      It is important to understand Romantic poetry before examining Keats' poetry.

**Correction**                      Before examining Keats' poetry, it is important to learn about Romantic poetry.

**Even Better**                      One should study the Romantic era before examining Keats' poetry.  
(Active voice, less repetition)

**Example**                      There are some poetic devices that must be examined.

**Correction**                      Some poetic devices must be examined.

**Even Better**                      The poetic devices create vivid images.  
(assertive and concrete)

- Write about Art, Literature and Film in the present simple tense.

**Correct**                      The speaker says that "Truth is Beauty."

**Incorrect**                      The speaker said that "Truth is Beauty."

**Correct**                      Macbeth enters Duncan's chamber and stabs him with the chamberlains' daggers.

**Incorrect**                      Macbeth entered Duncan's chamber and stabbed him with the chamberlains' daggers.

**Correct**                      Just as the Emperor is about to kill Luke Skywalker, Darth Vader grabs the emperor and tosses him into the heart of the Death Star.

**Incorrect**                      When the Emperor was killing Luke Skywalker, Darth Vader grabbed him and tossed him . . .

- Use varying sentence types and patterns. As well, use transitions and hooks to maintain coherence (COH) and unity. The passage below uses a variety of sentence types and lengths (simple, compound and complex) and is held tightly together with transitions:

**In his poetry and letters, Keats expresses a great interest in the nature of the imagination. For instance, in “Ode on a Grecian Urn,” Keats argues that because objects of artistic beauty engage the rational and imaginative parts of the mind, they are also objects of truth. His argument stems from his belief that rational thought and creative thought are equal in value. He has been critiqued harshly for this assertion, and many have dismissed his most famous claim. However, Keats’ argument has merit when it is examined in the context of the Romantic tradition. For example, . .**

- If you start a sentence with an action, place the actor immediately after or you will have created the infamous dangling modifier (DM).

**Incorrect**                      While moving around the urn, the reader is immersed in the engraved images.  
(who is moving around the urn?)

**Correct**                         While moving around the urn, the speaker immerses the reader in the engraved images.

**Incorrect**                      As a romantic poet, it is natural to write about nature and the imagination.  
(who or what is “it”?)

**Correct**                         As a romantic poet, Keats writes about nature and the imagination.

- Place modifiers (words and phrases that add information about a noun) near the words they modify to avoid misplaced modifiers (MM)

**Incorrect**                      Through the wedding image, Keats introduces a paradox of life and art in the second stanza.  
(life is in the second stanza?)

**Correct**                         Through the wedding image in the second stanza, Keats introduces a paradox of life and art.

- Use 3<sup>rd</sup> person POV and Academic Diction: avoid imitating a pretentious tone or using lofty, “big word” language; avoid jargon, slang, clichés and colloquialisms; avoid gendered language and stereotypes; avoid contractions where possible.

## 2. Thesis Statements

Any good piece of academic writing will have a specific and debatable thesis statement that provides readers with your perspective or argument(s). The success of an essay often depends on the formation of a specific, debatable thesis. As well, a good thesis forms the roadmap of the rest of the essay.

For example, you would not want a thesis like the following:

***The Great Gatsby* is about a man who seeks the American Dream.**

The above is not debatable because it is simply a summary, and it provides no direction for the rest of the essay. Below is a better thesis:

***The Great Gatsby* explores how the search for the American Dream destroys those who seek its fortunes.**

While comparing works is a good way to build an argument, you want to avoid thesis statements like the following:

**“Ode on Grecian Urn,” “Sailing to Byzantium” and “The Lady of Shalott” explore the value of art.**

The above simply state a fact about the poems; there is no argument. One needs to look for a pattern of common element that unifies the works, such as:

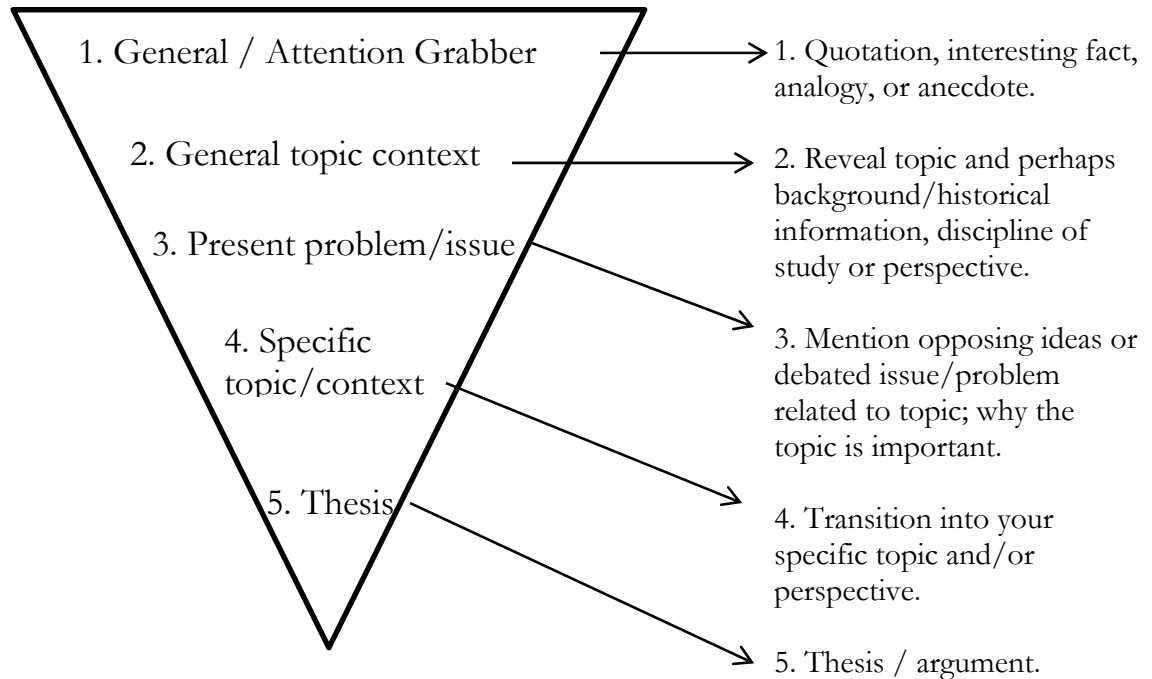
**“Ode on Grecian Urn,” “Sailing to Byzantium” and “The Lady of Shalott” place the value of art in its ability to transcend time and place.**

This thesis sets up a natural structure for the rest of the essay: examples from each poem should show how art transcends time and place.

## 2. Introductions

The first paragraph(s) of an essay are crucial for introducing your topic, its contexts and your particular argument (thesis). A conventional way to accomplish this important task is the “funnel” introduction. Funnel structure is not the only way to write an introduction. It does, however, provide a basic formula that will serve you well in most academic endeavors. See the structure and example on the next page.

## Introduction Funnel



Example:

**Plato once suggested that the “result of tragedy is artistic expression” (476). This is certainly true for Pablo Picasso. In 1901, his closest friend, Carlos Casagemas, committed suicide, an event which shocked the young artist and drove him into a deep, guilt-laden depression. Indeed, in the aftermath of this tragedy, Picasso became superstitious of anything associated with death, an obsession which was reflected not just in his often discussed “blue period” paintings, but throughout his life. Arguably the most important work of his “blue period” is the 1903 painting Picasso executed in response to Casagemas’ death, paradoxically titled *La Vie [Life]*. *La Vie* develops the three distinctive motives that inform most of his later paintings: his ambivalent view of women, his obsession with death, and his intensely subjective viewpoint.**

## Introduction Pitfalls to Avoid:

Clichés (“beauty is in the eye of the beholder”)

Sweeping generalizations (“since the beginning of time”)

Stating the obvious (“everyone experiences truth at some point . . .”)

Dictionary definitions (“the dictionary defines truth as . . .”)

Saying what you are going to say (“this essay will show how . . .”)

### 3. Body Paragraphs

Each body paragraph of an essay or report must advance the arguments and/or ideas of the thesis. Each body paragraph should contain a portion of the larger argument of the essay. This smaller portion should be indicated at or near the beginning of the paragraph in the form of a **Topic Sentence**.

Like a thesis, a topic sentence must propose an argument. The argument it proposes should be connected to the thesis. Take, for example, the thesis sentence from the introduction example: “*La Vie* develops the three distinctive motives that inform most of his later paintings: his ambivalent view of women, his obsession with death, and his intensely subjective viewpoint.”

The thesis above has three arguments that need to be expanded upon. The example below will be a paragraph that expands on the second argument—“his obsession with death.” The topic sentence could be: In *La Vie*, Picasso’s obsession with death is particularly evident in his choice of subjects and mood.

Good body paragraphs will link with the paragraph that precedes it. A general structure to follow is:

**Transitional word, phrase sentence(s)**  
**Topic sentence**  
**Context and argument positioning of quotation**  
**Quotation/evidence (integrated and cited)**  
**Analysis of quotation**  
**Conclusion or link back to topic sentence**

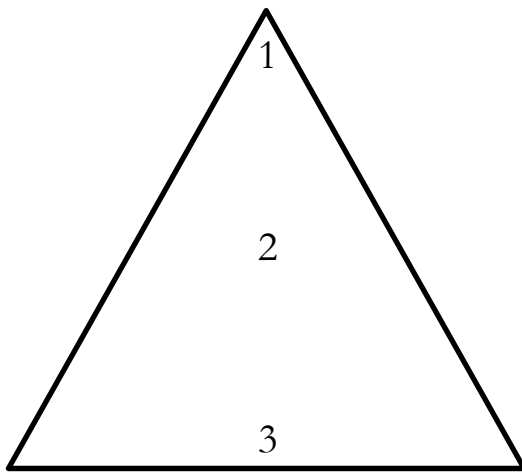
**Example:**

Picasso’s ambivalence towards women could have been a result of his growing pessimism regarding all forms of relationships, relationships that he was losing to early and senseless deaths. Ultimately he becomes obsessed with death, and *in La Vie*, this obsession is particularly evident in his choice of subjects and mood. Scholars have concluded that the characters are Casagemas and his lover, for whom Casagemas committed suicide. Picasso was completely overtaken by the loss of his friend, and he spent much time contemplating his own death, which shows up in the painting. In fact, “X-ray analysis of the painting reveals that the central figure [Casagemas] was originally Picasso” (Blunt 43) himself. In this way, Picasso was painting himself as a dead figure. Of course the cold blues of the painting create a melancholic tone and atmosphere, and while they cover the original image of Picasso, they do not hide the overwhelming sense of despair and lifelessness in a painting so ironically titled “Life.” In the end, the painting about life has only death as its subject.

## 4. Conclusions

The final paragraph(s) of an essay or report are where you must connect all of your previous arguments into a final, logical conclusion. Many writers fail to realize that a concluding paragraph is the place where you synthesize all the arguments into one main idea. While it must echo your thesis, the conclusion is not simply summary or repetition of the thesis and arguments. A good conclusion will make the topic matter to the reader, give a sense of completeness and leave the reader with a final impression. See the structure below for a basic format.

Reverse Funnel



1. Revisit your thesis but **DO NOT SIMPLY REPEAT IT.**

2. Link your essay/argument to a broader context of your area of study, meaning answer how what you have argued is important to the outside world? Your conclusion should answer the question: Why does this topic matter? What significance does it have beyond this particular essay?

3. Give a sense of completion: give readers closure:

- Call for action
- Give a solution or recommendation
- Speculate on the future of the topic
- tie-back to anecdote, quote or material from introduction.

Example:

**Historically, it is clear that a profound change took place for Picasso after 1901, a change that originates in tragedy. Had Picasso not been thrown into the dark depth of depression, his work would not be dominated by his subjective viewpoints and images of death and women. As well, since these three distinctive motives make his work easily identifiable, one can also conclude that the depression suffered as a result of his friend's tragic death is also responsible for his success. Of course, this leaves us in a moral/artistic dilemma: is it right to continue creating and revering "Art" that is inspired by the suffering of others? Maybe Plato is right, but given that much of today's most moving pieces of artwork, literature and photography are coming from places like Iraq and Afghanistan, perhaps "Art" is less about "artist expression" and more about the way the human spirit copes with the reality of unyielding tragedy.**

Conclusion Pitfalls to Avoid:

- do not repeat your thesis and arguments (don't mirror)
- don't preach
- don't be too emotional or dramatic
- do not introduce new evidence

## Assessment Policy

*The LPCI English Assessment Policy is in accordance with the following documents:*  
*The Ontario Curriculum Grades 9 & 10 ENGLISH 2007*  
*The Ontario Curriculum Grades 11 & 12 ENGLISH 2007*  
*Growing Success: Assessment, Evaluation and Reporting in Ontario Schools. First edition, 2010*

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ASSESSMENT  
TERMINOLOGY  
AND  
PURPOSES

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### 1. Assessment Terminology and Purposes

Student work will be assessed in the following ways (from *Growing Success* 2010):

Nature of assessment	Use of information
<p><i>Diagnostic Assessment:</i></p> <ul style="list-style-type: none"> <li>Occurs before or at the beginning of a unit of instruction</li> <li>Assessment for learning</li> </ul>	<p>The information gathered:</p> <ul style="list-style-type: none"> <li>Is used to determine prior knowledge and current skill levels</li> <li>Is used to plan instruction</li> <li>Is not returned to student with a grade level</li> </ul>
<p><i>Formative Assessment:</i></p> <ul style="list-style-type: none"> <li>Occurs frequently and in an ongoing manner while students are gaining knowledge and skills of a unit</li> <li>Is verbal or written feedback of work in process</li> <li>May be a provisional grade</li> <li>Assessment as learning</li> </ul>	<p>The information gathered:</p> <ul style="list-style-type: none"> <li>Is used to monitor students' progress toward achievement goals and curriculum expectations</li> <li>May be used to indicate provisional levels of achievement</li> <li>Is used to provide feedback and next steps for learning</li> </ul>
<p><i>Summative Assessment:</i></p> <ul style="list-style-type: none"> <li>Occurs near or at the end of a unit</li> <li>Work is assigned a grade level of achievement</li> <li>Assessment of learning</li> </ul>	<p>The information gathered:</p> <ul style="list-style-type: none"> <li>Is used to assign a grade value or level of achievement based on set criteria (rubrics)</li> <li>Form the basis for grade reporting</li> </ul>

**\* Note:** Each course unit will have one or two *Summative Assessments*. While a grade level may not be assigned to formative assessments during the unit, the process work of the

unit is crucial for students' achievement on the summative assessment. Students should track their assessment results on the mark tracking sheet included in this package.

## 2. English Curriculum Strands

The Ontario English Curriculum is organized in four strands

Strand	Description of Expectations	Weighting	
		Academic & University	Applied & College
<b>Reading and Literature Studies</b>	<p><b>1. Reading for Meaning:</b> read and demonstrate an understanding of a variety of literary, informational, and graphic texts, using a range of strategies to construct meaning;</p> <p><b>2. Understanding Form and Style:</b> recognize a variety of text forms, text features, and stylistic elements and demonstrate understanding of how they help communicate meaning;</p> <p><b>3. Reading With Fluency:</b> use knowledge of words and cueing systems to read fluently;</p> <p><b>4. Reflecting on Skills and Strategies:</b> reflect on and identify their strengths as readers, areas for improvement, and the strategies they found most helpful before, during, and after reading.</p>	30%	25%
<b>Writing</b>	<p><b>1. Developing and Organizing Content:</b> generate, gather, and organize ideas and information to write for an intended purpose and audience;</p> <p><b>2. Using Knowledge of Form and Style:</b> draft and revise their writing, using a variety of literary, informational, and graphic forms and stylistic elements appropriate for the purpose and audience;</p> <p><b>3. Applying Knowledge of Conventions:</b> use editing, proofreading, and publishing skills and strategies, and knowledge of language conventions, to correct errors, refine expression, and present their work effectively;</p> <p><b>4. Reflecting on Skills and Strategies:</b> reflect on and identify their strengths as writers, areas for improvement, and the strategies they found most helpful at different stages in the writing process.</p>	30%	25%
<b>Oral Communication</b>	<p><b>1. Developing and Organizing Content:</b> generate, gather, and organize ideas and information to write for an intended purpose and audience;</p> <p><b>2. Using Knowledge of Form and Style:</b> draft and revise their writing, using a variety of literary, informational, and graphic forms and stylistic elements appropriate for the purpose and audience;</p> <p><b>3. Applying Knowledge of Conventions:</b> use editing, proofreading, and publishing skills and strategies, and knowledge of language conventions, to correct errors, refine expression, and present their work effectively;</p> <p><b>4. Reflecting on Skills and Strategies:</b> reflect on and identify their strengths as writers, areas for improvement, and the strategies they found most helpful at different stages in the writing process.</p>	20%	25%
<b>Media Studies</b>	<p><b>1. Understanding Media Texts:</b> demonstrate an understanding of a variety of media texts;</p> <p><b>2. Understanding Media Forms, Conventions, and Techniques:</b> identify some media forms and explain how the conventions and techniques associated with them are used to create meaning;</p> <p><b>3. Creating Media Texts:</b> create a variety of media texts for different purposes and audiences, using appropriate forms, conventions, and techniques;</p> <p><b>4. Reflecting on Skills and Strategies:</b> reflect on and identify their strengths as media interpreters and creators, areas for improvement, and the strategies they found most helpful in understanding and creating media texts.</p>	20%	25%

### 3. Achievement Levels

*Growing Success* states that a student’s achievement of curriculum expectations will be assessed and tracked by the four levels of achievement, but grades will be reported (report cards) using percentage marks. When reporting, teachers do not average, but rather use the most recent and consistent level of achievement.

Achievement Level	Percentage Mark Range	Achievement Level	Percentage Mark Range
4 High	95–100	2 Low	60–62
4 Mid	87–94	1 High	57–59
4 Low	80–86	1 Mid	53–56
3 High	77–79	1 Low	50–52
3 Mid	73–76	R High	35–49
3 Low	70–72	R Mid	20–34
2 High	67–69	R Low	0 - 19
2 Mid	63–66		

**\*Note:** Level 3 is the “Provincial Standard.” Level 1 is far below standard. Level 2 is approaching standard. Level 4 identifies achievement that surpasses the standard. Grades 9 and 10 courses can use level “I” to indicate insufficient data. Levels R and I are below a passing grade.

### 4. Achievement Categories

Assignments and Summatives are designed to strengthen and assess the four Ontario Ministry Achievement Categories:

- **Knowledge & Understanding**
- **Thinking & Inquiry**
- **Communication**
- **Application**

In English, grades will be generated, tracked and assessed using the Ontario Ministry achievement categories: **Knowledge & Understanding (25%)**, **Thinking & Inquiry (25%)**, **Communication (25%)** and **Application (25%)**. Also, Student work will be assessed according to five levels of achievement (Levels R, 1, 2, 3, 4).

### 5. Assessment Types

Assessment will be on-going, and students will be given feedback and opportunities to improve. The purpose of assessment and reporting is to communicate to students and parents and to provide guidance for student growth. Teachers will use both self and peer assessment to enhance learning.

In order to measure a student’s achievement of the course expectations, teachers will utilize a variety of assessment methods and strategies, such as tests, quizzes, written work of various form and length, media products, portfolios, presentations, exhibitions, skills demonstrations, teacher/student conferences, written feedback, verbal feedback, homework checks and classroom discussions.

RUBRICS

6. Rubrics

LPCI English Faculty uses standard rubrics that are tied directly to curriculum expectations . Each rubric is organized by overall curriculum expectations, specific curriculum expectations, achievement goals, achievement levels and achievement chart category (see example below). Teachers will review assessment criteria on each rubric; however, students and parents should review the rubrics periodically as well, especially when working toward a summative assessment. The standard LPCI rubrics are available at [www.antonini.ca/english](http://www.antonini.ca/english)

Curriculum Expectations		Essay														
		"R" Below Level 1			D: Level 1 (50 - 59%)			C: Level 2 (60 - 69%)			B: Level 3 (70 - 79%)			A: Level 4 (80 - 100%)		
		1L	1M	1H	2L	2M	2H	3L	3M	3H	4L	4M	4H			
			50-52%	53-56%	57-59%	60-62%	63-66%	67-69%	70-72%	73-76%	77-79%	80-86%	87-94%	95-100%		
Communication	□ introduction and conclusion		incomplete or missing	introductory and/or concluding paragraphs incomplete.	clearly identifiable introductory & concluding paragraphs.	complete, effective introductory & concluding paragraphs.										
	□ thesis		thesis incomplete and/or inaccurate.	a clear but undemanding thesis.	thesis shows developing knowledge of material.	thesis shows competent handling of subject/purpose										
	□ paragraph structure		some attempt at topic and concluding sentences.	either topic or concluding sentence complete.	topic & concluding sentences are identifiable & complete.	as in 3 and clearly link to/develop thesis statement.										
	□ content organization		limited organization and embedding of content	content inconsistently embedded and organized	content sufficiently embedded and organized	content competently embedded and organized										
	□ idea development		limited idea development.	adequate idea development	competent idea development.	ideas fully developed										

ATTENDANCE

7. Attendance

Regular attendance is extremely important, as day-to-day work comprises students’ level of achievement. If a class is missed due to illness or school sponsored events, students are responsible for completing missed work. See your teacher immediately after returning from an absence.

Teachers and the school administration must be notified regarding all absences. Parents should call the school rather than write notes to teachers. Also, medical notes are required for missed summative assessments.

## 8. Late or Missed Assignments

Students are expected to complete all assigned work by the deadlines identified by teachers. If a student anticipates a problem with meeting a deadline, she or he must discuss the problem with the teacher in advance.

Individual situations will require different decisions and teacher professional judgment. Teachers may try a number of strategies and suggestions to promote the meeting of deadlines (extensions, conferences, alternative tasks, peer tutoring). However, “students **must understand that there will be consequences for not completing assignments for evaluation or for submitting those assignments late**” and “teachers may deduct marks for late assignments, up to the total value of the assignment” (*Growing Success* 2010).

Students will be informed of a date past which a late assignment will no longer be accepted. It is therefore possible for a student to receive a mark of zero after an appropriate time has been allowed and assignments have been returned to the class.

## 9. Academic Honesty and Integrity

Cheating and plagiarism are serious academic offences and will result in a mark of zero on the given assessment. Parents and the Administration will also be notified. Teachers will instruct students on ways to avoid plagiarism. One tool the faculty uses is [www.turnitin.com](http://www.turnitin.com). All students should expect to use this online tool for checking and submitting work to teachers. More information is available at [www.antonini.ca/english](http://www.antonini.ca/english).

## 10. Mark Tracking Sheets

Example:

Assignment / Assessment name	Assessment type			Achievement Categories				Mark	Learning Skills					
	Diagnostic	Formative	Summative	Knowl. & Und. 25%	Thinking & Inquiry 25%	Communication 25%	Application 25%		Works Individually	Team Work	Organization	Class / Homework	Initiative	
Log entry Sept 2	x			s	s									
Intro Paragraph Sept 8		x		3L	2H	2L			G			G		
Final Paragraph Sept 20th			x	3m	3L-	2m					G			
Presentation outline Oct 4		x		3m	3L-	low	3L							
Presentation Oct 19th			x			2H-	3L-							
<b>Term report</b>				<b>3M 22.5</b>	<b>3L- 21</b>	<b>2H- 13.6</b>	<b>3L 14.3</b>	<b>71.4</b>						
Essay outline Nov 10		x		√	√							S		
Essay Nov. 23			x	3H	3M	3m	3h				G			
Seminar Dec 10th			x		4M	3M	4L-			E			E	
<b>Term Report</b>				<b>3H</b>	<b>4L-</b>	<b>3M</b>	<b>4L-</b>	<b>78</b>						
Newspaper Story			x	3H		3H	3H-							
Novel Logs	x	x		G	S	3m			S			S		
Novel Test			x	2H	8/10									
Dramatic scene analysis			x	3l	3H	3H	3H+			G			G	
Advertisement			x	3M	3h		4m-							
<b>Course Work (70%)</b>				3M	3H+	3H	4L-	78.1	<b>54.67/70</b>					
<b>Final Evaluation (30%)</b>														
Essay				3M+	3m+	3m	3L	15.2 /20						
Presentation				3h	3H	3H	4L-	7.9 /10						
<b>Total</b>								<b>23.1 /30</b>						
<b>Final mark</b>								<b>77.7/100</b>						



## 11. Standard Rubrics

The following rubrics are also available online at [www.antonini.ca/english](http://www.antonini.ca/english) .

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LAWRENCE PARK COLLEGIATE INSTITUTE

# English Faculty Handbook and Style Guide

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**Writing Rubric**

\* Teachers should indicate which bands of exectations below will be assessed

Curriculum Expectations	"R" Below Level 1	D: Level 1 (50 - 59%)			C: Level 2 (60 - 69%)			B: Level 3 (70 - 79%)			A: Level 4 (80 – 100%)		
		1L	1M	1H	2L	2M	2H	3L	3M	3H	4L	4M	4H
		50-52%	53-56%	57-59%	60-62%	63-66%	67-69%	70-72%	73-76%	77-79%	80-86%	87-94%	95-100%
Knowledge & understanding	<input type="checkbox"/> understanding of course material and purpose		reads course materials with some understanding of theme & purpose.	reads course materials with satisfactory understanding of theme & purpose.	reads course materials proficiently & understands theme & purpose	reads course materials with thorough, insightful understanding of theme & purpose							
	<input type="checkbox"/> Knowledge of text forms and features (e.g. elements of fiction/non fiction)		recognizes few characteristics of text forms and/or features; attempts explanation of contribution to meaning	identifies some characteristics of text forms and/or features; adequately explains contribution to meaning	accurately identifies characteristics of text forms and features; explains how they help communicate meaning	identifies a variety of characteristics of text forms and features; explains how they help communicate meaning							
	<input type="checkbox"/> elements of style (e.g. rhetorical methods, figurative/literary devices)		identifies few elements of style in texts; little to no explanation of how they help communicate meaning of the texts	identifies some elements of style in texts; attempts to explain how they help communicate meaning of the texts	identifies elements of style in texts; explains how they help communicate meaning and enhance the effectiveness of texts	identifies a variety of elements of style in texts; explains how they help communicate meaning and enhance the effectiveness of the texts							
	<input type="checkbox"/> vocabulary development; literary/language terminology.		is developing grade appropriate vocabulary	has an adequate grade and purpose appropriate vocabulary.	uses and understands grade and purpose appropriate vocabulary	uses and understands an extensive and expanding grade and purpose appropriate vocabulary							
	<input type="checkbox"/> research & idea development.		adequate idea development	competent idea development.	good idea development.	exceptional idea developed							
Thinking & Inquiry	<input type="checkbox"/> thesis		undemanding but clear thesis	thesis expresses sufficient purpose/argument	thesis expresses a well structured, appropriate argument.	as in 3 but written economically and/or stylistically							
	<input type="checkbox"/> evidence to support argument/thesis/ purpose		some general supporting or specific evidence.	supporting and some specific evidence given but incomplete to establish point	supporting and/or specific evidence appropriate for establishing point.	supporting/specific evidence well chosen; point established forcefully and economically							
	<input type="checkbox"/> inferences; analysing and evaluating texts		some attempt to analyse how evidence supports point	analysis is on target but incomplete	analysis is complete and point is established	analysis is complete, insightful and clearly supported							
	<input type="checkbox"/> research & idea development.		adequate idea development	competent idea development.	good idea development.	exceptional idea developed							

K/U -

T/I -



Writing Rubric

\* Teachers should indicate which bands of expectations below will be assessed

Curriculum Expectations	"R" Below Level 1	D: Level 1 (50 - 59%)			C: Level 2 (60 - 69%)			B: Level 3 (70 - 79%)			A: Level 4 (80 – 100%)			
		1L	1M	1H	2L	2M	2H	3L	3M	3H	4L	4M	4H	
		50-52%	53-56%	57-59%	60-62%	63-66%	67-69%	70-72%	73-76%	77-79%	80-86%	87-94%	95-100%	
Communication	<input type="checkbox"/> grammar, punctuation and spelling		adequate spelling, grammar and punctuation			satisfactory spelling, grammar and punctuation			very few or no spelling, grammar and punctuation errors.			as in 3 but uses grammar or punctuation to enhance meaning and/or style		
	<input type="checkbox"/> sentence craft		adequately varies sentence types to communicate most ideas clearly			varies sentence types and lengths to communicate ideas clearly			effectively varies sentence types and lengths to communicate clearly and to suit purpose and audience			wide variety of sentence types and lengths communicate clearly, accurately and suit purpose and audience		
	<input type="checkbox"/> coherence		infrequent use of transitions and hooks.			somewhat effective transition and hook use			transitions and/or hooks create logical connections between ideas and paragraphs			transitions and hooks create unified and coherent writing		
	<input type="checkbox"/> introduction and conclusion		complete introductory & concluding paragraphs.			complete introductory & concluding paragraphs with both using effective structure			as in Level 2, but a minimal sense of repetitiveness and a hook for reader's interest			as in Level 3, but organizing principle is effective and fully developed.		
	<input type="checkbox"/> paragraph structure		topic and concluding sentences are identifiable			topic and concluding sentences identifiable and non-repetitive			topic and concluding sentences expressed effectively and non-repetitively			as in 3 and are stylistically embedded into fabric of paragraph		
Application	<input type="checkbox"/> relevance; critical literacy (bias, values)		very little depth and relevance; little linkage beyond text.			some depth and relevance; some attempt to link beyond text.			links beyond text shows significant depth and relevance			links beyond text are insightful, critical and highly relevant.		
	<input type="checkbox"/> voice, tone and diction		adequately selects and applies language/register to suit audience/purpose; POV inconsistent			competently selects and applies language/register to suit audience/purpose; POV mostly consistent			effectively selects and applies language/register/POV to suit audience/purpose			exceptional use and application of language/register/POV to suit audience/purpose.		
	<input type="checkbox"/> Application and use of writing process		limited use and application of writing process.			come use and application of writing process to produce writing .			effective use and application of writing process to produce good writing .			exceptional use and application of writing process to produce quality writing.		
	<input type="checkbox"/> content/evidence integration (apply quotations/evidence to written work)		content adequately embedded and integrated			clear attempt at embedding and integrating content			content/evidence is well integrated into fabric of			content seamlessly embedded and integrated		
	<input type="checkbox"/> producing finished work		adequately applies formatting/ layout/ editing conventions of written work, including MLA citation			competently applies formatting/ layout/ editing conventions of written work, including MLA citation			very few errors in formatting/ layout/ editing conventions of written work, including MLA citation			strictly adheres to formatting/ layout/ editing conventions of written work, including MLA citation		

Comm-

App-



\* Teachers should indicate which bands of exectations below will be assessed

Curriculum Expectations	"R" Below Level 1	D: Level 1 (50 - 59%)			C: Level 2 (60 - 69%)			B: Level 3 (70 - 79%)			A: Level 4 (80 - 100%)		
		1L	1M	1H	2L	2M	2H	3L	3M	3H	4L	4M	4H
		50-52%	53-56%	57-59%	60-62%	63-66%	67-69%	70-72%	73-76%	77-79%	80-86%	87-94%	95-100%
Knowledge & understanding	<input type="checkbox"/> media forms (ads, film, news story, TV show, etc.)		identifies a few characteristics of media forms and demonstrates limited understanding of how they shape content and/or create meaning	identifies some characteristics of media forms and demonstrates some understanding of how they shape content and create meaning	identifies many characteristics of media forms and demonstrates understanding into how they shape content and create meaning	thoroughly identifies many characteristics of media forms and demonstrates insight into how they shape content and create meaning							
	<input type="checkbox"/> conventions and techniques		identifies a limited range of media conventions and/or techniques and demonstrates limited understanding of how they convey meaning and influence audiences.	identifies some media conventions and/or techniques and demonstrates some understanding of how they convey meaning and influence audiences	identifies many media conventions and/or techniques and demonstrates understanding of how they convey meaning and influence audiences.	thoroughly identifies many media conventions and/or techniques and demonstrates how they convey meaning and influence audiences							
	<input type="checkbox"/> purposes and audiences		adequate understanding of how challenging media texts are created to suit purposes and audiences	some understanding of how challenging media texts are created to suit purposes and audiences	good understanding of how challenging media texts are created to suit purposes and audiences	insightful understanding of how challenging media texts are created to suit purposes and audiences							
	<input type="checkbox"/> production perspective		adequate understanding of how production, marketing, financing, distribution, and legal factors influence the media industry	some understanding of how production, marketing, financing, distribution, and legal factors influence the media industry	clear understanding of how production, marketing, financing, distribution, and legal factors influence the media industry	insightful understanding of how production, marketing, financing, distribution, and legal factors influence the media industry							
Thinking & Inquiry	<input type="checkbox"/> thesis/argument/ position		undemanding but clear thesis/argument/position	thesis expresses sufficient purpose/argument	thesis expresses a well structured, appropriate argument.	as in 3 but written economically and/or stylistically							
	<input type="checkbox"/> interpreting, evaluating and analysing media texts		adequate analysis / evaluation of how challenging media texts communicate overt and implied meaning	some analysis / evaluation of how challenging media texts communicate overt and implied meaning	good analysis / evaluation of how challenging media texts communicate overt and implied meaning	thorough analysis / evaluation of how challenging media texts communicate overt and implied meaning							
	<input type="checkbox"/> inferences; analysing and evaluating media texts		some attempt to analyse how evidence supports point	analysis is on target but incomplete	analysis is complete and point is established	analysis is complete, insightful and clearly supported							
	<input type="checkbox"/> research & idea development.		adequate idea development	competent idea development.	good idea development.	exceptional idea developed							

K/U -

T/I -



\* Teachers should indicate which bands of expectations below will be assessed

Curriculum Expectations	"R" Below Level 1	D: Level 1 (50 - 59%)			C: Level 2 (60 - 69%)			B: Level 3 (70 - 79%)			A: Level 4 (80 – 100%)			
		1L	1M	1H	2L	2M	2H	3L	3M	3H	4L	4M	4H	
		50-52%	53-56%	57-59%	60-62%	63-66%	67-69%	70-72%	73-76%	77-79%	80-86%	87-94%	95-100%	
Communication	<input type="checkbox"/> grammar, punctuation and spelling		adequate spelling, grammar and punctuation			satisfactory spelling, grammar and punctuation			very few or no spelling, grammar and punctuation errors.			as in 3 but uses grammar or punctuation to enhance meaning and/or style		
	<input type="checkbox"/> sentence craft		adequately varies sentence types to communicate most ideas clearly			varies sentence types and lengths to communicate ideas clearly			effectively varies sentence types and lengths to communicate clearly and to suit purpose and audience			wide variety of sentence types and lengths communicate clearly, accurately and suit purpose and audience		
	<input type="checkbox"/> coherence		infrequent use of transitions and hooks.			somewhat effective transition and hook use			transitions and/or hooks create logical connections between ideas and paragraphs			transitions and hooks create unified and coherent writing		
	<input type="checkbox"/> introduction and conclusion		complete introductory & concluding paragraphs.			complete introductory & concluding paragraphs with both using effective structure			as in Level 2, but a minimal sense of repetitiveness and a hook for reader's interest			as in Level 3, but organizing principle is effective and fully developed.		
	<input type="checkbox"/> paragraph structure		topic and concluding sentences are identifiable			topic and concluding sentences identifiable and non-repetitive			topic and concluding sentences expressed effectively and non-repetitively			as in 3 and are stylistically embedded into fabric of paragraph		
Application	<input type="checkbox"/> relevance; critical literacy (bias, values)		very little depth and relevance; little linkage beyond text.			some depth and relevance; some attempt to link beyond text.			links beyond text shows significant depth and relevance			links beyond text are insightful, critical and highly relevant.		
	<input type="checkbox"/> voice, tone and diction (media terminology)		adequately selects and applies language/register to suit audience/purpose; POV inconsistent			competently selects and applies language/register to suit audience/purpose; POV mostly consistent			effectively selects and applies language/register/POV to suit audience/purpose			exceptional use and application of language/register/POV to suit audience/purpose.		
	<input type="checkbox"/> Application and use of writing process		limited use and application of writing process.			come use and application of writing process to produce writing .			effective use and application of writing process to produce good writing .			exceptional use and application of writing process to produce quality writing.		
	<input type="checkbox"/> content/evidence integration (apply quotations/evidence to written work)		content adequately embedded and integrated			clear attempt at embedding and integrating content			content/evidence is well integrated into fabric of			content seamlessly embedded and integrated		
	<input type="checkbox"/> producing finished work		adequately applies formatting/ layout/ editing conventions of written work, including MLA citation			competently applies formatting/ layout/ editing conventions of written work, including MLA citation			very few errors in formatting/ layout/ editing conventions of written work, including MLA citation			strictly adheres to formatting/ layout/ editing conventions of written work, including MLA citation		

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Oral Presentation with media  
Rubric

\* Teachers should indicate which bands of exectations below will be assessed

Curriculum Expectations	"R" Below Level 1	D: Level 1 (50 - 59%)			C: Level 2 (60 - 69%)			B: Level 3 (70 - 79%)			A: Level 4 (80 – 100%)			
		1L	1M	1H	2L	2M	2H	3L	3M	3H	4L	4M	4H	
		50-52%	53-56%	57-59%	60-62%	63-66%	67-69%	70-72%	73-76%	77-79%	80-86%	87-94%	95-100%	
Knowledge & understanding	<input type="checkbox"/> understanding of topic material and purpose		demonstrates some understanding of topic & purpose.			demonstrates satisfactory understanding of topic & purpose.			proficiently understanding of topic & purpose			insightful understanding of topic & purpose		
	<input type="checkbox"/> media texts (techniques, conventions and forms)		demonstrates limited understanding of how media texts shape content and/or create meaning			demonstrates some understanding of how media texts shape content and create meaning			demonstrates understanding into how media texts shape content and create meaning			demonstrates insight into how media texts shape content and create meaning		
	<input type="checkbox"/> vocabulary development		is developing grade appropriate vocabulary			has an adequate grade and purpose appropriate vocabulary.			uses and understands grade and purpose appropriate vocabulary			uses and understands an extensive and expanding grade and purpose appropriate vocabulary		
	<input type="checkbox"/> research & idea development.		adequate research and idea development			competent research and idea development.			good research and idea development.			exceptional research and idea developed		
Thinking & Inquiry	<input type="checkbox"/> thesis/position/ purpose statement		undemanding but clear thesis/purpose/argument			thesis expresses sufficient purpose/argument			thesis/purpose/argument expresses a well structured, appropriate argument.			as in 3 butexpressed economically and/or stylistically		
	<input type="checkbox"/> evidence and/or examples to support argument/thesis/ purpose		some general supporting or specific evidence.			supporting and some specific evidence given but incomplete to establish point			supporting and/or specific evidence appropriate for establishing point.			supporting/specific evidence well chosen; point established forcefully and economically		
	<input type="checkbox"/> inferences; analysing and evaluating texts/media		some attempt to analyse how evidence supports point			analysis is on target but incomplete			analysis is complete and point is established			analysis is complete, insightful and clearly supported		
	<input type="checkbox"/> research & idea development.		adequate idea development			competent idea development.			good idea development.			exceptional idea developed		

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Oral Presentation with media Rubric

\* Teachers should indicate which bands of expectations below will be assessed

Curriculum Expectations	"R" Below Level 1	D: Level 1 (50 - 59%)			C: Level 2 (60 - 69%)			B: Level 3 (70 - 79%)			A: Level 4 (80 – 100%)		
		1L	1M	1H	2L	2M	2H	3L	3M	3H	4L	4M	4H
		50-52%	53-56%	57-59%	60-62%	63-66%	67-69%	70-72%	73-76%	77-79%	80-86%	87-94%	95-100%
Communication	<input type="checkbox"/> vocal strategies		adequate varying use of vocal strategies (pitch, pace, volume).	some effective use of vocal strategies (pitch, pace, volume).	good varying use of vocal strategies (pitch, pace, volume).	exceptional, varying use of vocal strategies (pitch, pace, volume).							
	<input type="checkbox"/> non-verbal strategies		seldom use of non-verbal clues (facial expressions, gestures, eye contact).	some use of non-verbal clues (facial expressions, gestures, eye contact).	natural use of non-verbal clues (facial expressions, gestures, eye contact).	natural use of non-verbal cues (facial expressions, gestures, eye contact) enhances meaning and purpose.							
	<input type="checkbox"/> clarity, structure and coherence		communicates with adequate attention to coherence, structure and organization	communicates with satisfactory attention to coherence, structure and organization	communicates with clear and coherent style, structure and organization	communicates with exceptionally clear and coherent style, structure and organization							
	<input type="checkbox"/> introduction and conclusion		complete introductory &/or concluding statement.	complete introductory & concluding statements	as in Level 2, but a minimal sense of repetitiveness and a hook for reader's interest and ending sense of closure	as in Level 3, but organizing principle is effective and fully developed.							
Application	<input type="checkbox"/> relevance; critical literacy (bias, values)		very little depth and relevance; little linkage beyond text.	some depth and relevance; some attempt to link beyond text.	links beyond text shows significant depth and relevance	links beyond text are insightful, critical and highly relevant.							
	<input type="checkbox"/> application of voice, tone and diction		adequately selects and applies language/register to suit audience/purpose	competently selects and applies language/register to suit audience/purpose	effectively selects and applies language/register to suit audience/purpose	exceptional use and application of language/register to suit audience/purpose.							
	<input type="checkbox"/> application oratory/oral rhetorical methods		little use and application of rhetorical device(s).	some use and application of rhetorical device(s).	effective use and application of rhetorical device(s).	exceptional use and application of rhetorical device(s).							
	<input type="checkbox"/> application of knowledge/skills to produce media texts		limited success in producing media texts; limited use of appropriate forms, conventions and techniques to suit audience and purpose	produces relatively effective media texts, using mostly appropriate forms, conventions and techniques to suit audience and purpose	produces effective media texts, using the most appropriate forms, conventions and techniques to suit audience and purpose	produces creative, effective and dynamic media texts, using appropriate forms, conventions and techniques to suit audience and purpose							
	<input type="checkbox"/> application of audio/visual cues and support		audio/visual cues are insufficiently integrated but somewhat enhance oral presentation	audio/visual cues are integrated sporadically and somewhat enhance oral presentation	audio/visual cues are effectively integrated and enhance oral presentation	audio/visual cues are highly integrated and effectively and creatively enhance oral presentation							

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Oral Presentation without media Rubric

\* Teachers should indicate which bands of expectations below will be assessed

Curriculum Expectations	"R" Below Level 1	D: Level 1 (50 - 59%)			C: Level 2 (60 - 69%)			B: Level 3 (70 - 79%)			A: Level 4 (80 - 100%)		
		1L	1M	1H	2L	2M	2H	3L	3M	3H	4L	4M	4H
		50-52%	53-56%	57-59%	60-62%	63-66%	67-69%	70-72%	73-76%	77-79%	80-86%	87-94%	95-100%
Knowledge & understanding	<input type="checkbox"/> understanding of topic material and purpose		demonstrates some understanding of topic & purpose.	demonstrates satisfactory understanding of topic & purpose.	proficiently understanding of topic & purpose	insightful understanding of topic & purpose							
	<input type="checkbox"/> vocabulary development		is developing grade appropriate vocabulary	has an adequate grade and purpose appropriate vocabulary.	uses and understands grade and purpose appropriate vocabulary	uses and understands an extensive and expanding grade and purpose appropriate vocabulary							
	<input type="checkbox"/> research & idea development.		adequate research and idea development	competent research and idea development.	good research and idea development.	exceptional research and idea developed							
Thinking & Inquiry	<input type="checkbox"/> thesis/position/purpose statement		undemanding but clear thesis/purpose/argument	thesis expresses sufficient purpose/argument	thesis/purpose/argument expresses a well structured, appropriate argument.	as in 3 but expressed economically and/or stylistically							
	<input type="checkbox"/> evidence and/or examples to support argument/thesis/purpose		some general supporting or specific evidence.	supporting and some specific evidence given but incomplete to establish point	supporting and/or specific evidence appropriate for establishing point.	supporting/specific evidence well chosen; point established forcefully and economically							
	<input type="checkbox"/> inferences; analysing and evaluating		some attempt to analyse how evidence supports point	analysis is on target but incomplete	analysis is complete and point is established	analysis is complete, insightful and clearly supported							
	<input type="checkbox"/> research & idea development.		adequate idea development	competent idea development.	good idea development.	exceptional idea developed							

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Oral Presentation without media Rubric

\* Teachers should indicate which bands of expectations below will be assessed

Curriculum Expectations	"R" Below Level 1	D: Level 1 (50 - 59%)			C: Level 2 (60 - 69%)			B: Level 3 (70 - 79%)			A: Level 4 (80 - 100%)		
		1L	1M	1H	2L	2M	2H	3L	3M	3H	4L	4M	4H
		50-52%	53-56%	57-59%	60-62%	63-66%	67-69%	70-72%	73-76%	77-79%	80-86%	87-94%	95-100%
Communication	<input type="checkbox"/> vocal strategies		adequate varying use of vocal strategies (pitch, pace, volume).	some effective use of vocal strategies (pitch, pace, volume).	good varying use of vocal strategies (pitch, pace, volume).	exceptional, varying use of vocal strategies (pitch, pace, volume).							
	<input type="checkbox"/> non-verbal strategies		seldom use of non-verbal clues (facial expressions, gestures, eye contact).	some use of non-verbal clues (facial expressions, gestures, eye contact).	natural use of non-verbal clues (facial expressions, gestures, eye contact).	natural use of non-verbal cues (facial expressions, gestures, eye contact) enhances meaning and purpose.							
	<input type="checkbox"/> clarity, structure and coherence		communicates with adequate attention to coherence, structure and organization	communicates with satisfactory attention to coherence, structure and organization	communicates with clear and coherent style, structure and organization	communicates with exceptionally clear and coherent style, structure and organization							
	<input type="checkbox"/> introduction and conclusion		complete introductory &/or concluding statement.	complete introductory & concluding statements	as in Level 2, but a minimal sense of repetitiveness and a hook for reader's interest and ending sense of closure	as in Level 3, but organizing principle is effective and fully developed.							
Application	<input type="checkbox"/> relevance; critical literacy (bias, values)		very little depth and relevance; little linkage beyond text.	some depth and relevance; some attempt to link beyond text.	links beyond text shows significant depth and relevance	links beyond text are insightful, critical and highly relevant.							
	<input type="checkbox"/> application of voice, tone and diction		adequately selects and applies language/register to suit audience/purpose	competently selects and applies language/register to suit audience/purpose	effectively selects and applies language/register to suit audience/purpose	exceptional use and application of language/register to suit audience/purpose.							
	<input type="checkbox"/> application oratory/oral rhetorical methods		little use and application of rhetorical device(s).	some use and application of rhetorical device(s).	effective use and application of rhetorical device(s).	exceptional use and application of rhetorical device(s).							

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Media Creation with Written Rationale Rubric

\* Teachers should indicate which bands of exectations below will be assessed

Curriculum Expectations	"R" Below Level 1	D: Level 1 (50 - 59%)			C: Level 2 (60 - 69%)			B: Level 3 (70 - 79%)			A: Level 4 (80 – 100%)		
		1L	1M	1H	2L	2M	2H	3L	3M	3H	4L	4M	4H
		50-52%	53-56%	57-59%	60-62%	63-66%	67-69%	70-72%	73-76%	77-79%	80-86%	87-94%	95-100%
Knowledge & understanding	<input type="checkbox"/> media forms (ads, film, news story, TV show, etc.)		identifies a few characteristics of media forms and demonstrates limited understanding of how they shape content and/or create meaning	identifies some characteristics of media forms and demonstrates some understanding of how they shape content and create meaning	identifies many characteristics of media forms and demonstrates understanding into how they shape content and create meaning	thoroughly identifies many characteristics of media forms and demonstrates insight into how they shape content and create meaning							
	<input type="checkbox"/> conventions and techniques		identifies a limited range of media conventions and/or techniques and demonstrates limited understanding of how they convey meaning and influence audiences.	identifies some media conventions and/or techniques and demonstrates understanding of how they convey meaning and influence audiences	identifies many media conventions and/or techniques and demonstrates understanding of how they convey meaning and influence audiences.	thoroughly identifies many media conventions and/or techniques and demonstrates how they convey meaning and influence audiences							
	<input type="checkbox"/> production perspective		adequate understanding of how production, marketing, financing, distribution, and legal factors influence the media industry	some understanding of how production, marketing, financing, distribution, and legal factors influence the media industry	clear understanding of how production, marketing, financing, distribution, and legal factors influence the media industry	insightful understanding of how production, marketing, financing, distribution, and legal factors influence the media industry							
Thinking & Inquiry	<input type="checkbox"/> purposes and audiences		adequate explanation of how media texts are created to suit purposes and audiences	some explanation of how media texts are created to suit purposes and audiences	good explanation of how media texts are created to suit purposes and audiences	insightful explanation of how media texts are created to suit purposes and audiences							
	<input type="checkbox"/> interpreting, evaluating and analysing media texts		adequate analysis / evaluation of how challenging media texts communicate overt and implied meaning	some analysis / evaluation of how challenging media texts communicate overt and implied meaning	good analysis / evaluation of how challenging media texts communicate overt and implied meaning	thorough analysis / evaluation of how challenging media texts communicate overt and implied meaning							
	<input type="checkbox"/> inferences; analysing and evaluating media texts		some attempt to analyse how evidence supports point	analysis is on target but incomplete	analysis is complete and point is established	analysis is complete, insightful and clearly supported							

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\* Teachers should indicate which bands of expectations below will be assessed

Curriculum Expectations	"R" Below Level 1	D: Level 1 (50 - 59%)			C: Level 2 (60 - 69%)			B: Level 3 (70 - 79%)			A: Level 4 (80 - 100%)		
		1L	1M	1H	2L	2M	2H	3L	3M	3H	4L	4M	4H
		50-52%	53-56%	57-59%	60-62%	63-66%	67-69%	70-72%	73-76%	77-79%	80-86%	87-94%	95-100%
Communication	<input type="checkbox"/> grammar, punctuation and spelling		adequate spelling, grammar and punctuation	satisfactory spelling, grammar and punctuation	very few or no spelling, grammar and punctuation errors.	as in 3 but uses grammar or punctuation to enhance meaning and/or style							
	<input type="checkbox"/> sentence craft		adequately varies sentence types to communicate most ideas clearly	varies sentence types and lengths to communicate ideas clearly	effectively varies sentence types and lengths to communicate clearly and to suit purpose and audience	wide variety of sentence types and lengths communicate clearly, accurately and suit purpose and audience							
	<input type="checkbox"/> coherence		infrequent use of transitions and hooks.	somewhat effective transition and hook use	transitions and/or hooks create logical connections between ideas and paragraphs	transitions and hooks create unified and coherent writing							
	<input type="checkbox"/> paragraph structure		topic and concluding sentences are identifiable	topic and concluding sentences identifiable and non-repetitive	topic and concluding. sentences expressed effectively and non-repetitively	as in 3 and are stylistically embedded into fabric of paragraph							
Application	<input type="checkbox"/> relevance; critical literacy (bias, values)		very little depth and relevance; little linkage beyond text.	some depth and relevance; some attempt to link beyond text.	links beyond text shows significant depth and relevance	links beyond text are insightful, critical and highly relevant.							
	<input type="checkbox"/> voice, tone and diction (media terminology)		adequately selects and applies language/diction to suit audience/purpose; POV inconsistent	competently selects and applies language/diction to suit audience/purpose; POV mostly consistent	effectively selects and applies language/diction/POV to suit audience/purpose	exceptional use and application of language/diction/POV to suit audience/purpose.							
	<input type="checkbox"/> producing media texts		limited success in producing media texts; limited use of appropriate forms, conventions and techniques to suit audience and purpose	produces relatively effective media texts, using mostly appropriate forms, conventions and techniques to suit audience and purpose	produces effective media texts, using the most appropriate forms, conventions and techniques to suit audience and purpose	produces creative, effective and dynamic media texts, using appropriate forms, conventions and techniques to suit audience and purpose							

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Metacognition Rubric - Writing

\* Teachers should indicate which bands of exectations below will be assessed

Curriculum Expectations		"R" Below Level 1	D: Level 1 (50 - 59%)			C: Level 2 (60 - 69%)			B: Level 3 (70 - 79%)			A: Level 4 (80 – 100%)			
			1L	1M	1H	2L	2M	2H	3L	3M	3H	4L	4M	4H	
			50-52%	53-56%	57-59%	60-62%	63-66%	67-69%	70-72%	73-76%	77-79%	80-86%	87-94%	95-100%	
Know. & Under.	<input type="checkbox"/> reflecting on skills and strategies		adequate knowledge of writing methods & strategies			competent knowledge and self assessment of a few writing process methods and strategies			good knowledge and self assessment of writing methods and strategies			insightful knowledge and self assessment of various writing process methods and strategies			K/U -
	<input type="checkbox"/> interconnected strand skills: listening, reading speaking & viewing		identifies or explains how 1 or 2 other strand skills help them write more effectively			identifies and explains how a few other strand skills help them write more effectively			effectively identifies and explains how a variety of other strand skills help them write more effectively			thoroughly identifies and explains how a variety of other strand skills help them write more effectively			
Thinking & Inquiry	<input type="checkbox"/> Plan to use interconnected strand skills: listening, reading speaking & viewing		Creates limited plan to use other strand skills help them write more effectively			Creates adequate plan to use other strand skills help them write more effectively			Creates an effective plan to use other strand skills help them write more effectively			Creates thorough plan to use other strand skills help them write more effectively			T/I -

Metacognition Rubric - Reading and Literature

\* Teachers should indicate which bands of exectations below will be assessed

Curriculum Expectations		"R" Below Level 1	D: Level 1 (50 - 59%)			C: Level 2 (60 - 69%)			B: Level 3 (70 - 79%)			A: Level 4 (80 – 100%)			
			1L	1M	1H	2L	2M	2H	3L	3M	3H	4L	4M	4H	
			50-52%	53-56%	57-59%	60-62%	63-66%	67-69%	70-72%	73-76%	77-79%	80-86%	87-94%	95-100%	
Know. & Under.	<input type="checkbox"/> reflecting on skills and strategies		adequate knowledge of reading methods & strategies			competent knowledge and self assessment of a few reading process methods and strategies			good knowledge and self assessment of reading methods and strategies			insightful knowledge and self assessment of various reading process methods and strategies			K/U -
	<input type="checkbox"/> interconnected strand skills: listening, reading speaking & viewing		identifies or explains how 1 or 2 other strand skills help them read more effectively			identifies and explains how a few other strand skills help them read more effectively			effectively identifies and explains how a variety of other strand skills help them read more effectively			thoroughly identifies and explains how a variety of other strand skills help them read more effectively			
Thinking & Inquiry	<input type="checkbox"/> Plan to use interconnected strand skills: listening, reading speaking & viewing		Creates limited plan to use other strand skills help them read more effectively			Creates adequate plan to use other strand skills help them read more effectively			Creates an effective plan to use other strand skills help them read more effectively			Creates thorough plan to use other strand skills help them read more effectively			T/I -



Metacognition Rubric - Oral Communication		* Teachers should indicate which bands of exectations below will be assessed													
Curriculum Expectations		"R" Below Level 1	D: Level 1 (50 - 59%)			C: Level 2 (60 - 69%)			B: Level 3 (70 - 79%)			A: Level 4 (80 – 100%)			
			1L	1M	1H	2L	2M	2H	3L	3M	3H	4L	4M	4H	
			50-52%	53-56%	57-59%	60-62%	63-66%	67-69%	70-72%	73-76%	77-79%	80-86%	87-94%	95-100%	
Know. & Under.	<input type="checkbox"/> reflecting on skills and strategies		adequate knowledge of oral language methods & strategies			competent knowledge and self assessment of a few oral language methods and strategies			good knowledge and self assessment of oral language methods and strategies			insightful knowledge and self assessment of various oral language methods and strategies			K/U -
	<input type="checkbox"/> interconnected strand skills: listening, reading speaking & viewing		identifies or explains how 1 or 2 other strand skills help them speak / listen more effectively			identifies and explains how a few other strand skills help them speak / listen more effectively			effectively identifies and explains how a variety of other strand skills help them speak / listen more effectively			thoroughly identifies and explains how a variety of other strand skills help them speak / listen more effectively			
Thinking & Inquiry	<input type="checkbox"/> Plan to use interconnected strand skills: listening, reading speaking & viewing		Creates limited plan to use other strand skills help them speak / listen more effectively			Creates adequate plan to use other strand skills help them speak / listen more effectively			Creates an effective plan to use other strand skills help them speak / listen more effectively			Creates thorough plan to use other strand skills help them speak / listen more effectively			T/I -

Metacognition Rubric - Media		* Teachers should indicate which bands of exectations below will be assessed													
Curriculum Expectations		"R" Below Level 1	D: Level 1 (50 - 59%)			C: Level 2 (60 - 69%)			B: Level 3 (70 - 79%)			A: Level 4 (80 – 100%)			
			1L	1M	1H	2L	2M	2H	3L	3M	3H	4L	4M	4H	
			50-52%	53-56%	57-59%	60-62%	63-66%	67-69%	70-72%	73-76%	77-79%	80-86%	87-94%	95-100%	
Know. & Under.	<input type="checkbox"/> reflecting on skills and strategies		adequate knowledge of media production / analysis methods & strategies			competent knowledge and self assessment of a few media production / analysis methods and strategies			good knowledge and self assessment of media production / analysis methods and strategies			insightful knowledge and self assessment of various media production / analysis methods and strategies			K/U -
	<input type="checkbox"/> interconnected strand skills: listening, reading speaking & viewing		identifies or explains how 1 or 2 other strand skills help them create / analyse media more effectively			identifies and explains how a few other strand skills help them create / analyse media more effectively			effectively identifies and explains how a variety of other strand skills help them create / analyse media more effectively			thoroughly identifies and explains how a variety of other strand skills help them create / analyse media more effectively			
Thinking & Inquiry	<input type="checkbox"/> Plan to use interconnected strand skills: listening, reading speaking & viewing		Creates limited plan to use other strand skills help them create / analyse media more effectively			Creates adequate plan to use other strand skills help them create / analyse media more effectively			Creates an effective plan to use other strand skills help them create / analyse media more effectively			Creates thorough plan to use other strand skills help them create / analyse media more effectively			T/I -



Curriculum Expectations		"R" Below Level 1	D: Level 1 (50 - 59%)			C: Level 2 (60 - 69%)			B: Level 3 (70 - 79%)			A: Level 4 (80 – 100%)		
			1L	1M	1H	2L	2M	2H	3L	3M	3H	4L	4M	4H
			50-52%	53-56%	57-59%	60-62%	63-66%	67-69%	70-72%	73-76%	77-79%	80-86%	87-94%	95-100%
Communication	<input type="checkbox"/> Setting		creates setting with limited effectiveness			creates setting with some effectiveness			creates setting with considerable effectiveness			creates setting with a high degree of effectiveness		
	<input type="checkbox"/> dialogue / quotations		limited use of dialogue and/or quotations conventions			adequate use of dialogue and/or quotations conventions			uses conventions of dialogue and/or quotations with considerable effectiveness			uses conventions of dialogue and/or quotations with a high degree of effectiveness		
	<input type="checkbox"/> elements of style (rhetorical methods, figurative/literary devices, showing/telling, narrative, exposition)		uses few elements of style; elements add little to the text's effectiveness			adequate use a variety of elements of style in texts; elements add somewhat to text's effectiveness			competent use of a variety of elements of style; elements add significantly to text's effectiveness			skillfully uses a variety of elements of style; elements add greatly to text's effectiveness		
	<input type="checkbox"/> Plot/Article development		develops plot and structure with limited coherence and cohesiveness			develops plot and structure with some coherence and cohesiveness			develops an engaging plot and structure with considerable coherence and cohesiveness			develops an engaging and original plot structure with a high degree of coherence and cohesiveness		
	<input type="checkbox"/> character development		uses learning methods of characterization			uses one or two methods of characterization to create stock characters			uses a variety of methods of characterization to create well defined characters			uses a variety of overt and subtle methods of characterization to create well defined characters		
Application	<input type="checkbox"/> voice, tone and diction		adequately selects and applies language/register to suit audience/purpose; POV inconsistent			competently selects and applies language/register to suit audience/purpose; POV mostly consistent			effectively selects and applies language/register/POV to suit audience/purpose			exceptional use and application of language/register/POV to suit audience/purpose.		
	<input type="checkbox"/> grammar, punctuation and spelling		adequate spelling, grammar and punctuation			satisfactory spelling, grammar and punctuation			very few or no spelling, grammar and punctuation errors.			as in 3 but uses grammar or punctuation to enhance meaning and/or style		
	<input type="checkbox"/> Application and use of writing process		limited use and application of writing process.			come use and application of writing process to produce writing .			effective use and application of writing process to produce good writing .			exceptional use and application of writing process to produce quality writing.		
	<input type="checkbox"/> Apply knowledge of text forms and features (plot, conflict, character, and other elements of fiction and non-fiction)		applies few characteristics of text forms and/or features			applies some characteristics of text forms and/or features with some success			applies characteristics of text forms and features to create relatively polished writing			skillfully applies a variety of characteristics of text forms and features to create polished writing		
	<input type="checkbox"/> producing finished work		adequately applies formatting/ layout/ editing conventions of written work			competently applies formatting/ layout/ editing conventions of written work			very few errors in formatting/ layout/ editing conventions of written work			strictly adheres to formatting/ layout/ editing conventions of written work		

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\* Teachers should indicate which bands of expectations below will be assessed

Curriculum Expectations	"R" Below Level 1	D: Level 1 (50 - 59%)			C: Level 2 (60 - 69%)			B: Level 3 (70 - 79%)			A: Level 4 (80 – 100%)		
		1L	1M	1H	2L	2M	2H	3L	3M	3H	4L	4M	4H
		50-52%	53-56%	57-59%	60-62%	63-66%	67-69%	70-72%	73-76%	77-79%	80-86%	87-94%	95-100%
Knowledge & understanding	<input type="checkbox"/> understanding of course material and purpose		reads course materials with some understanding of theme & purpose.	reads course materials with satisfactory understanding of theme & purpose.	reads course materials proficiently & understands theme & purpose	reads course materials with thorough, insightful understanding of theme & purpose							
	<input type="checkbox"/> vocabulary development (writing, publishing and communications terminology).		is developing grade and purpose appropriate vocabulary	has an adequate grade and purpose appropriate vocabulary.	uses and understands grade and purpose appropriate vocabulary	uses and understands an extensive and expanding grade and purpose appropriate vocabulary							
	<input type="checkbox"/> knowledge of the techniques, skills and processes of writing		<input type="checkbox"/> demonstrates limited knowledge of the techniques, skills and processes of writing	<input type="checkbox"/> demonstrates some knowledge of the techniques, skills and processes of writing	<input type="checkbox"/> demonstrates considerable knowledge of the techniques, skills and processes of writing	<input type="checkbox"/> demonstrates a thorough and insightful knowledge of the techniques, skills and processes of writing							
	<input type="checkbox"/> research careers and the publishing industry; beliefs about writing		research demonstrates limited knowledge of the processes, challenges and beliefs about writing and publishing	research demonstrates some knowledge of the processes, challenges and beliefs about writing and publishing	research demonstrates considerable knowledge of the processes, challenges and beliefs about writing and publishing	research demonstrates thorough and insightful knowledge of the processes, challenges and beliefs about writing and publishing							
Thinking & Inquiry	<input type="checkbox"/> inferences; analysing and evaluating writer's and their works		limited attempt to analyse how the relationships between purpose and audience and the writer's choice of techniques, diction, voice and style	some attempt to analyse how the relationships between purpose and audience and the writer's choice of techniques, diction, voice and style	considerable analysis of the relationships between purpose and audience and the writer's choice of techniques, diction, voice and style	skilfully analyses how the relationships between purpose and audience and the writer's choice of techniques, diction, voice and style							
	<input type="checkbox"/> analysis of text forms and features (e.g. elements of fiction/non fiction/genre)		recognizes and describes few characteristics of text forms and/or features with limited effectiveness	identifies and describes some characteristics of text forms and/or features with some effectiveness	accurately identifies and describes characteristics of text forms and features with considerable effectiveness	identifies and describes a variety of characteristics of text forms and features with a high level of effectiveness							
	<input type="checkbox"/> analysis of elements of style (e.g. rhetorical methods, figurative/literary devices)		identifies and describes few elements of style in texts with limited effectiveness	identifies and describes some elements of style in texts with some effectiveness	identifies and describes elements of style in texts with considerable effectiveness	identifies and describes a variety of elements of style in texts with a high level of effectiveness							

K/U -

T/I -

