

The English Department Guide

2020-21

(June 18, 2020)



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English Department Values Statement

The Ashbury College English department values the importance of communication in all its forms, and we seek to analyze the significance of subtle changes in written, visual, and auditory texts, with an emphasis on the complex relationship between form and content.

We believe that a critical understanding of the methods of communication used by ourselves and others, and the motivations behind these choices, as well as an awareness of the impact of all forms of text, are crucial in the development of compassionate, global citizens.

Teaching Assignments and Roles

Ms. B. Grady

ENG3U co-ordinator

ENG1D, ENG2DE, ENG3U

Mr. D. Kaye

ENG4U co-ordinator

ENG1D, ENG3U, ENG4US/H

Ms. C. Larock

Grade 9/10 and Writer's Craft co-ordinator

ENG2D, EWC4U

Ms. S. McCready

IB Literature co-ordinator with Mr. Taylor

ENG1D, ENG3U, ENG3UB, ENG4UB

Ms. E. O'Boyle

Grade 9/10 co-ordinator

ENG1D, ENG2D, ENG4US/H

Dr. J. M. Richardson

Head of Department

ENG3U, ENG4US/H, uOttawa Faculty of Education partial secondment

Mr. G. Taylor

IB Literature co-ordinator with Ms. McCready

ENG2DE, ENG3UB, ENG4UB

Part 1: Approaches to Teaching, Learning and Assessment

Teaching and learning in the English department are based upon research that shows that the most effective learning occurs in response to important, generative topics and compelling questions. The questions listed are based upon the IB program but they are just the beginning. We invite you to ask your own.

ENG1D

Topic 1: Myself in English

Area of Exploration focus: Readers, Writers and Texts

Area of Exploration focus question:

1. Why do we study language and literature and how are we affected by texts?

Topic 2: Introduction to Form and Content

Area of Exploration focus: Readers, Writers and Texts

Area of Exploration focus questions:

1. How does the structure or style of a text communicate meaning?
2. How does language represent cultural practices, social distinctions, and identities?

Core texts:

1. Short stories provided by the teacher
2. *Almost American Girl* by Robin Ha (graphic novel, USA/South Korea, 2020)

Topic 3: Shakespeare and Gender Bending

Area of Exploration focus: Time and Space

Area of Exploration focus questions:

1. What makes a text “classic” and does it always have to stick to a certain form?
2. How does the meaning of a text change through time and how might we view it today?

Core text:

1. *Twelfth Night* by William Shakespeare (play, England, c.1600)

Topic 4: The Teenage Struggle and the Search for Authenticity

Area of Exploration focus: Connecting texts: comparisons and relationships between texts

Area of Exploration focus questions:

1. What is the value of interpreting texts and comparing them, even ones that are very different from each other?
2. How does the meaning of a text change through time and how might we view it today?

Core texts:

1. *The Catcher in the Rye* by J. D. Salinger (novel, USA, 1951)
2. Selected poems

Topic 5: “I Have A Dream”: Race and Gender in Civil Rights Era USA

Area of exploration focus: Readers, writers, and texts

Area of Exploration focus questions:

1. How do texts challenge us and teach us new things?
2. How does the structure or style of a text communicate meaning?

Core texts:

1. *A Raisin in the Sun* by Lorraine Hansberry (play, USA, 1959)
2. Related poetry collection

ENG2D

Topic 1: How can silenced voices be heard? Indigenous Voices and Perspectives

Area of Exploration focus: Time and Space: How context shapes meaning

Area of Exploration focus question:

- How does the meaning of a text change through time and how might we view it today?
- To what extent does cultural or historical context affect the creation of a text and what does it show us about that time and place?
- How does language represent cultural practices, social distinctions, and identities?

Core texts: Indigenous literature, provided by teacher

Topic 2: The Power of Storytelling

Area of Exploration focus: Readers, Writers and Texts: Develop personal, critical responses

Area of Exploration focus question:

- Why do we study language and literature and how are we affected by texts?
- How does the structure or style of a text communicate meaning?
- How do texts challenge us and teach us new things?

Core texts: *Life of Pi* by Yann Martel (Canada, 2001)

Topic 3: Stories We Tell

Area of Exploration focus: Readers, Writers and Texts: Develop personal, critical responses

Area of Exploration focus question:

- Why do we study language and literature and how are we affected by texts?
- How does the structure or style of a text communicate meaning?
- How do texts challenge us and teach us new things?

Core texts: selections provided by teacher

Topic 4: The Graphic Novel

Area of Exploration focus: Readers, Writers and Texts: Develop personal, critical responses

Area of Exploration focus question:

- Why do we study language and literature and how are we affected by texts?
- How does the structure or style of a text communicate meaning?
- How do texts challenge us and teach us new things?

Core texts: *Maus* by Art Spiegelman (USA, 1991)

Topic 5: The Portrayal of Race in Literature

Area of Exploration focus: Intertextuality: Connecting texts: comparisons and relationships between texts

Area of Exploration focus question:

- What makes a text “classic” and does it always have to stick to a certain form?
- What is the value of interpreting texts and comparing them, even ones that are very different from each other?
- How do texts show different perspectives, and how do these ways of showing perspectives change over time?

Core texts: *Othello* by William Shakespeare (England, 1603)

Topic 6: Is Big Brother Watching Us?

Area of Exploration focus: Intertextuality: Connecting texts: comparisons and relationships between texts

Area of Exploration focus question:

- What makes a text “classic” and does it always have to stick to a certain form?
- What is the value of interpreting texts and comparing them, even ones that are very different from each other?
- How do texts show different perspectives, and how do these ways of showing perspectives change over time?

Core texts: *Nineteen Eighty-Four* by George Orwell (England, 1949)

ENG2DE

Topic 1:

Area of Exploration focus: Time and Space: How context shapes meaning

Area of Exploration focus question:

- How does the meaning of a text change through time and how might we view it today?
- To what extent does cultural or historical context affect the creation of a text and what does it show us about that time and place?
- How does language represent cultural practices, social distinctions, and identities?

Core texts: Indigenous literature, provided by teacher

Topic 2:

Area of Exploration focus: Readers, Writers and Texts: Develop personal, critical responses

Area of Exploration focus question:

- Why do we study language and literature and how are we affected by texts?
- How does the structure or style of a text communicate meaning?
- How do texts challenge us and teach us new things?

Core texts: *A Tale of Two Cities* (novel, England, 1859)

Topic 3:

Area of Exploration focus: Intertextuality: Connecting texts: comparisons and relationships between texts

Area of Exploration focus question:

- What makes a text “classic” and does it always have to stick to a certain form?
- What is the value of interpreting texts and comparing them, even ones that are very different from each other?
- How do texts show different perspectives, and how do these ways of showing perspectives change over time?

Core texts: *Othello* by William Shakespeare (England, 1603)

Topic 4:

Area of Exploration focus: Intertextuality: Connecting texts: comparisons and relationships between texts

Area of Exploration focus question:

- What makes a text “classic” and does it always have to stick to a certain form?
- What is the value of interpreting texts and comparing them, even ones that are very different from each other?
- How do texts show different perspectives, and how do these ways of showing perspectives change over time?

Core text: *Nineteen Eighty-Four* by George Orwell (England, 1949)

Topic 5:

Area of Exploration focus: Readers, Writers and Texts: Develop personal, critical responses

Area of Exploration focus question:

- Why do we study language and literature and how are we affected by texts?
- How does the structure or style of a text communicate meaning?
- How do texts challenge us and teach us new things?

Core text: *Maus* by Art Spiegelman (USA, 1991)

ENG3U (IB Language and Literature, Year 1)

Unit 1:

Area of Exploration focus: Readers, Writers and Texts

Area of Exploration focus question:

1. Why and how do we study language and literature?
2. How are we affected by texts in various ways?
3. In what ways is meaning constructed, negotiated, expressed and interpreted?
4. How does language use vary amongst text types and amongst literary forms?
5. How does the structure or style of a text affect meaning?
6. How do texts offer insights and challenges?

Core texts:

1. Poetry by William Blake (poetry, England, c. 1800, Lit)
2. *Macbeth* (play, England, 1606, Lit)
3. *The Memory Police* by Yoko Ogawa (novel, Japan, 2019, Lit)

Unit 2:

Area of Exploration focus: Time and space

Area of Exploration focus question:

1. How important is cultural or historical context to the production and reception of a text?
2. How do we approach texts from different times and cultures to our own?
3. To what extent do texts offer insight into another culture?
4. How does the meaning and impact of a text change over time?
5. How do texts reflect, represent or form a part of cultural practices?
6. How does language represent social distinctions and identities?

Core texts:

1. *Between the World and Me* by Ta-Nehisi Coates (essay, USA, 2015, Lang)
2. Essays by Scaachi Koul (personal essays, contemporary, Canada, Lang)
3. International media arts body of work

Unit 3:

Area of Exploration focus: Intertextuality

Area of Exploration focus question:

1. How do texts adhere to and deviate from conventions associated with literary forms or text types?
2. How do conventions and systems of reference evolve over time?
3. In what ways can diverse texts share points of similarity?
4. How valid is the notion of a classic text?
5. How can texts offer multiple perspectives of a single issue, topic or theme?
6. In what ways can comparison and interpretation be transformative?

Core texts:

1. *Persepolis* by Marjane Satrapi (graphic novel, Iran/France, 2000, Lit)
2. Cartoons by Liza Donnelly (cartoons, USA, contemporary Lang)
3. *The Great Gatsby* by F. Scott Fitzgerald (novel, USA, 1925, Lang)

ENG3UB (IB Literature, Year 1)

Unit 1:

Area of Exploration focus: Readers, Writers and Texts

Area of Exploration focus question:

1. Why and how do we study language and literature?
2. How are we affected by texts in various ways?
3. In what ways is meaning constructed, negotiated, expressed and interpreted?
4. How does language use vary amongst text types and amongst literary forms?
5. How does the structure or style of a text affect meaning?
6. How do texts offer insights and challenges?

Core texts:

1. Poetry by William Blake (poetry, England, c. 1800, PRL)
2. *Macbeth* by William Shakespeare (play, England, 1606, PRL)
3. *Chronicle of a Death Foretold* by Gabriel García Márquez (novella, Colombia, 1981, PRL, in translation)

Unit 2:

Area of Exploration focus: Time and space

Area of Exploration focus question:

1. How important is cultural or historical context to the production and reception of a text?
2. How do we approach texts from different times and cultures to our own?
3. To what extent do texts offer insight into another culture?
4. How does the meaning and impact of a text change over time?
5. How do texts reflect, represent or form a part of cultural practices?
6. How does language represent social distinctions and identities?

Core texts:

1. *The Glass Castle* by Jeanette Walls (memoir, USA, 2005)
2. *The Metamorphosis and other stories* by Franz Kafka (novella/short stories, Czech Republic, PRL, in translation)

Unit 3:

Area of Exploration focus: Intertextuality

Area of Exploration focus question:

1. How do texts adhere to and deviate from conventions associated with literary forms or text types?
2. How do conventions and systems of reference evolve over time?
3. In what ways can diverse texts share points of similarity?
4. How valid is the notion of a classic text?
5. How can texts offer multiple perspectives of a single issue, topic or theme?
6. In what ways can comparison and interpretation be transformative?

Core texts:

1. *Between the World and Me* by Ta-Nehisi Coates (essay, USA, 2015, Lang)
2. *Persepolis* by Marjane Satrapi (graphic novel, Iran/France, 2000, PRL, in translation)
3. *Wide Sargasso Sea* by Jean Rhys (novel, Dominica/UK, 1966, PRL)

ENG4US/H

Unit 1:

Area of Exploration focus: Readers, Writers and Texts

Area of Exploration focus questions:

1. Why and how do we study language and literature?
2. How are we affected by texts in various ways?
3. In what ways is meaning constructed, negotiated, expressed and interpreted?
4. How does language use vary amongst text types and amongst literary forms?
5. How does the structure or style of a text affect meaning?
6. How do texts offer insights and challenges?

Core text:

1. International advertisements body of work

Unit 2:

Area of Exploration focus: Intertextuality

Area of Exploration focus questions:

1. How do texts adhere to and deviate from conventions associated with literary forms or text types?
2. How do conventions and systems of reference evolve over time?
3. In what ways can diverse texts share points of similarity?
4. How valid is the notion of a classic text?
5. How can texts offer multiple perspectives of a single issue, topic or theme?

Core texts:

1. *The Glass Castle* by Jeannette Walls (memoir, USA, 2005, Lang)
2. *Nickel and Dimed* by Barbara Ehrenreich (investigative journalism, USA, 2001, Lang)
3. *Parasite* (movie, South Korea, 2019, Lang)
4. *The God of Carnage* by Yasmina Reza (play, France, 2006, Lit)

Unit 3:

Area of Exploration focus: Time and Space

Area of Exploration focus questions:

1. How important is cultural or historical context to the production and reception of a text?
2. How do we approach texts from different times and cultures to our own?
3. To what extent do texts offer insight into another culture?
4. How does the meaning and impact of a text change over time?
5. How do texts reflect, represent or form a part of cultural practices?
6. How does language represent social distinctions and identities?

Core texts:

1. *Things Fall Apart* by Chinua Achebe (novel, Nigeria, 1958, Lit)
2. *Love in the New Millennium* by Can Xue (novel, China, 2018, Lit)

Unit 4:**Area of Exploration focus:** Readers, Writers and Texts**Area of Exploration focus questions:**

1. Why and how do we study language and literature?
2. How are we affected by texts in various ways?
3. In what ways is meaning constructed, negotiated, expressed and interpreted?
4. How does language use vary amongst text types and amongst literary forms?
5. How does the structure or style of a text affect meaning?
6. How do texts offer insights and challenges?

Core text:

1. *The Inconvenient Indian* by Thomas King (non-fiction history, Canada, 2013, Lit)
2. Essays by Arundhati Roy (essays, India, contemporary, Lit)

ENG4UB (IB Literature, Year 2)

Unit 1:

Area of Exploration focus: Readers, Writers and Texts

Area of Exploration focus questions:

1. Why and how do we study language and literature?
2. How are we affected by texts in various ways?
3. In what ways is meaning constructed, negotiated, expressed and interpreted?
4. How does language use vary amongst text types and amongst literary forms?
5. How does the structure or style of a text affect meaning?
6. How do texts offer insights and challenges?

Core text:

1. Essays by Jonathan Swift (essays, England, c. 1700)
2. *The Glass Castle* by Jeannette Walls (memoir, USA, 2005, Lang)

Unit 2:

Area of Exploration focus: Intertextuality

Area of Exploration focus questions:

1. How do texts adhere to and deviate from conventions associated with literary forms or text types?
2. How do conventions and systems of reference evolve over time?
3. In what ways can diverse texts share points of similarity?
4. How valid is the notion of a classic text?
5. How can texts offer multiple perspectives of a single issue, topic or theme?

Core texts:

1. Poetry by Wilfred Owen (poems, England, 1914-1918)
2. *The Great Gatsby* by F. Scott Fitzgerald (novel, USA, 1925)

Unit 3:

Area of Exploration focus: Time and Space

Area of Exploration focus questions:

1. How important is cultural or historical context to the production and reception of a text?
2. How do we approach texts from different times and cultures to our own?
3. To what extent do texts offer insight into another culture?
4. How does the meaning and impact of a text change over time?
5. How do texts reflect, represent or form a part of cultural practices?
6. How does language represent social distinctions and identities?

Core texts:

3. *Things Fall Apart* by Chinua Achebe (novel, Nigeria, 1958, Lit)
4. *The God of Small Things* by Arundhati Roy (novel, India, 1997)

English department assessments of learning 2020-2021

The following is offered as a guide. It is subject to change based upon the needs of the class.

ENG1D:

T1	Mini oral presentation	Narrative unit test	Short story
T2	Character literary essay	Mid-year evaluation (Sight passage and Shakespeare literary essay)	Shakespeare media product
T3	<i>Catcher</i> Essay - Self selected type (single text or comparative) and topic (from list we provide)	Poetry/ <i>Catcher</i> Conversation	Found poem from assigned <i>Catcher</i> chapter
Summative (30% of year): Individual oral (10%) - <i>A Raisin in the Sun</i> Hot Seat Exam (20%): Part A sight passage (40%), Part B literary essay (60%)			

ENG2D:

T1	Pastiche poem	Pastiche Essay	<i>Life of Pi</i> essay
T2	Mid-year	Creative nonfiction assignment & <i>Maus</i> conversations (TBD)	<i>Othello</i> /Lyrics Comparative essay
T3	Graphic Novel & essay	<i>1984</i> Media Project (TBD)	Summative Oral
Summative (30% of year): Individual oral (10%): study of a chosen IB Concept with the year's texts Exam (20%): Part A graphic text sight passage (50%), Part B single text literary essay (50%)			

ENG2DE:

T1	Poetry Pastiche + Statement of Intent Essay	<i>A Tale of Two Cities</i> Chapter Conversations	<i>A Tale of Two Cities</i> , Newspaper Article
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			+ Statement of Intent Essay
T2	Mid-year	<i>Maus</i> presentation	<i>Othello</i> comparative essay
T3	1984 chapter conversations	Graphic Narrative + Statement of Intent Essay	Summative Oral
<p>Summative (30% of year): Individual oral (10%): study of a chosen IB Concept with the year's texts Exam (20%): Part A poetry guided textual analysis (50%), Part B comparative literary essay (50%)</p>			

ENG3U:

T1	In-class guided textual analysis essay #1 on Blake	<i>Macbeth</i> oral digital notebook portfolio conversation	Blake Pastiche Project (Poem & Statement of Intent Essay)
T2	Out of class guided textual analysis essay #2 on a visual media text	Mid-year evaluation (Comparative essay #1 based on <i>Machines</i> and sight passage)	Comparative oral presentation on <i>Between</i> and other related text
T3	Creative submission	Digital notebook portfolio	Global issues portfolio presentation (Individual Oral Summative)
<p>Summative (30% of year): Individual oral (10%): portfolio discussion Exam (20%): Part A poetry guided textual analysis (50%), Part B comparative literary essay (50%)</p>			

ENG3UB:

T1	In-class guided textual analysis essay #1 on Blake	<i>Macbeth</i> Oral commentary and conversation	Blake Pastiche Project (Poem & Blake Statement of Intent Essay)
T2	<i>Chronicle of a Death Foretold</i> Seminar	Mid-year Comparative essay	Debate

T3	In-class commentary on <i>Wide Sargasso Sea</i>	<i>Persepolis</i> Oral Presentation	Comparative Oral presentation (IB)
<p>Summative (30% of year): Individual oral (10%): portfolio discussion Exam (20%): Part A poetry guided textual analysis (50%), Part B comparative literary essay (50%)</p>			

ENG4U:

T1	Practice Paper 1	SL: Practice Paper 2 HL: IB essay	Digital notebook oral conversation
T2	Oral presentation	Mid-year Practice Paper 1 (December) and Practice Paper 2 (January)	Individual oral conversation
T3	Practice Paper 1 In-class	Practice Paper 2 In-class	Guided discussion Digital notebook oral conversation
<p>Summative (20% of year): The IB exam is evaluated externally. Student marks are adjusted by the Academic Office in July once the IB marks have been received.</p>			

ENG4UB:

T1	Practice Paper 1 (in class) September	HL Essay, version 1 (OR Practice Paper 2) October	Mini IB Oral October
T2	HL Essay November	MYE Mock Paper 1 December	MYE Mock Paper 2 January
T3	IB Oral February	Guided Discussion/Seminar March	Practice Paper 2 March/Early April
<p>Summative (20% of year): The IB exam is evaluated externally. Student marks are adjusted by the Academic Office in July once the IB marks have been received.</p>			

IB Language and Literature SL Assessment

Read this summary in conjunction with IB's *Language A: Language and Literature Guide (First assessment 2021)*.

External assessment (assessed directly by IB) 70%

- Paper 1: Guided textual analysis (1 hour 15 minutes) 35%
The paper consists of two non-literary passages, from two different text types, each accompanied by a question. Students choose one passage and write an analysis.
- Paper 2: Comparative essay (1 hour 45 minutes) 35%
The paper consists of four general questions. In response to one question students write a comparative essay based on two works studied in the course.

Internal assessment (assessed by teacher and moderated by IB) 30%

- Individual oral (15 minutes)
Supported by an extract from one non-literary text and one from a literary work, students offer a prepared response of 10 minutes, followed by 5 minutes of questions by the teacher to the following prompt: "Examine the ways in which the global issue of your choice is presented through the content and form of two of the texts studied."

IB Language and Literature HL Assessment

External assessment (assessed directly by IB) 80%

- Paper 1: Guided textual analysis (2 hours 15 minutes) 35%
The paper consists of two non-literary passages, from two different text types, each accompanied by a question. Students write an analysis of each of the passages.
- Paper 2: Comparative essay (1 hour 45 minutes) 25%
The paper consists of four general questions. In response to one question students write a comparative essay based on two works studied in the course.
- HL essay 20%
Students submit a 1,200 to 1,500 word essay on one non-literary text, or a collection of non-literary texts by one author, or a literary text studied during the course.

Internal assessment (assessed by teacher and moderated by IB) 20%

- Individual oral (15 minutes)
Supported by an extract from one non-literary text and one from a literary work, students offer a prepared response of 10 minutes, followed by 5 minutes of questions by the teacher to the following prompt: "Examine the ways in which the global issue of your choice is presented through the content and form of two of the texts studied."

IB Literature SL Assessment

Read this summary in conjunction with IB's *Language A: Literature (First assessment 2021)*.

External assessment (assessed directly by IB) 70%

- Paper 1: Guided textual analysis (1 hour 15 minutes) 35%
The paper consists of two passages, from two different literary forms, each accompanied by a question. Students choose one passage and write an analysis.
- Paper 2: Comparative essay (1 hour 45 minutes) 35%
The paper consists of four general questions. In response to one question students write a comparative essay based on two works studied in the course.

Internal assessment (assessed by teacher and moderated by IB) 30%

- Individual oral (15 minutes)
Supported by an extract from one work written originally in the language studied and one from a work studied in translation, students offer a prepared response of 10 minutes, followed by 5 minutes of questions by the teacher to the following prompt: "Examine the ways in which the global issue of your choice is presented through the content and form of two of the texts studied."

IB Literature HL Assessment

External assessment (assessed directly by IB) 80%

- Paper 1: Guided textual analysis (2 hours 15 minutes) 35%
The paper consists of two non-literary passages, from two different literary forms, each accompanied by a question. Students write an analysis of each of the passages.
- Paper 2: Comparative essay (1 hour 45 minutes) 25%
The paper consists of four general questions. In response to one question students write a comparative essay based on two works studied in the course.
- HL essay 20%
Students submit a 1,200 to 1,500 word essay on one literary text or work studied during the course.

Internal assessment (assessed by teacher and moderated by IB) 20%

- Individual oral (15 minutes)
Supported by an extract from one work written originally in the language studied and one from a work studied in translation, students offer a prepared response of 10 minutes, followed by 5 minutes of questions by the teacher to the following prompt: "Examine the ways in which the global issue of your choice is presented through the content and form of two of the texts studied."

The IB Learner Portfolio

Why have a portfolio?

The learner portfolio is an IB requirement, but it's so much more than that. This is an opportunity for you to explore your own writing and to express your ideas creatively. It is meant for you to show your interests and passions in your own writing. It is meant to be fun and personal – a reflection of your creativity, thinking and reflection during both grade 11 and 12.

What is a portfolio?

It's a "mad lab"! It's messy and experimental. More concretely, it is place in which you collect and collate examples of your writing and the writing of others. It is an opportunity to explore ideas, styles, and more in relation to your interests. The following are key:

- The portfolio must always be easily accessible. You must be able to show your teacher or peers your portfolio at any time. Keep track of it and keep things together.
- It must be carried over from grade 11 to grade 12. You will add to the same portfolio through both years and you will draw upon the portfolio in your assignments and teacher conversations.
- It is composed of a Google Drive folder that contains all of your digital files, a paper Spark Portfolio notebook that you keep in the classroom, and any other file folder, sketchbook or box that contains other objects or creations.
- Read and be curious about the world around you. Be organized with your writing and thinking. Focus on the writing process and not solely on the final products you create.

How often do I contribute to my portfolio?

The portfolio is an ongoing collection of your thoughts, responses, reflections and writing. You will add to it during many or most classes. Major writing assignments should also be added.

Make sure to:

- Observe the world around you; collect ideas and thoughts; collate work that reflects a range of perspectives, genres, and interests;
- Experiment with everything you can;
- Challenge yourself in what you read, write, and consider;
- Create compelling written work that has some literary merit;
- Articulate your understanding of the writer's craft (your own and others);
- Demonstrate the ability to manipulate elements of various genres;
- Use the portfolio as a space to develop your internal and external assessment components of the course;
- Connect to the areas of exploration, concepts, and global issues when relevant;
- Track your learning and progress;
- Be independent.

Course Connections

In your learner portfolio – when relevant – you will want to connect to the areas of exploration; concepts; global issues; and assessment components. They are listed below to help remind you of them.

Areas of exploration	Assessment components	Concepts	Global issues
Readers, writers and texts	Paper 1	Identity	Culture, identity and community
Time and space	Paper 2	Creativity	Beliefs, values and education
Intertextuality: connecting texts	Higher level essay	Communication	Politics, power and justice
	Individual oral	Culture	Art, creativity and imagination
		Perspective	Science, technology and the environment
		Transformation	
		Representation	

What could you create, collect, analyze, and more in your learner portfolio? Some options and text types include:

Letters, screenplays/dialogue, short stories, birthday and holiday cards, quotations, comics, opinion columns, sports reports, pastiches, advertisements, photographs, flash and fan fiction, songs, manifestoes, conversations you've overheard, stand-up routine or comedy sketches, memoirs, poems, postcards, album and cinema reviews, blogs, graphic panels, interviews, rants, tweets, narrative nonfiction, diary entries, Amazon parodies, biographies, treasure maps, pitches, oral histories, paintings, maps, travel writing, satires, photographs, collages, memes. Anything is possible!

The formal IB list of text types is on page 21 and 22 of the Language A: Language and literature guide. Page adapted from: www.englishalanglit-inthinking.co.uk

IB English Concepts

Both IB English courses are based upon the following concepts. Students should be able to talk about how all of the texts or bodies of work studied can be interpreted in light of these concepts.

Identity

- In what way can individual or group identity be communicated through a text? How significant is a creator's identity in the formation and interpretation of their work?
- What role does the reader's identity play in the acts of appreciation and interpretation?

Culture

- In what ways are creators influenced by the beliefs, values and attitudes characteristic of their time and place?
- How do texts reflect, develop or challenge cultural traditions?
- How should we approach texts from times and cultures different to our own?

Creativity

- Why use writing to create? Why use images? Or sound?
- How are reality, imagination and craft used to create effective and compelling works?
- What role does creativity play in the way that readers respond to texts?

Communication

- How and why do creators and readers connect – or not?
- To what extent are the producers of texts the owners of meaning?
- How and why do we disagree in our responses to texts?

Perspective

- To what degree can producers of texts shape voice and perspective?
- In what way does perspective impact a reader's response?
- How do cultural and historical context shape both the text and responses to it?

Transformation

- How and why do creators borrow or make reference to the work of others?
- To what end do texts adhere to and deviate from the conventions and techniques associated with particular genres and forms?
- How can texts and readers have a transformative effect on each other?

Representation

- Do texts represent or reshape reality?
- How is the act of representation problematic?
- How do representations reveal and conceal underlying values or attitudes?

Part 2: Frameworks for Analysing Texts

Texts, Discourse, and Discourse Analysis

In recent years, English has evolved from the study of literary texts to the study of all texts.

What is a text?

A text is defined as anything from which information can be extracted, and it includes the widest range of oral, written and visual materials. This includes:

- single and multiple images with or without words
- literary and non-literary written texts
- media texts (eg. films)
- radio and TV shows and scripts
- electronic texts (eg. videos, web pages, SMS messages, blogs, wikis and tweets)
- oral texts such as readings, speeches, broadcasts and transcriptions of recorded conversations (Language A: Language and Literature Guide, p. 16).

In other words, a text can be defined as “anything that carries meaning”. A shoe, a Coke can and a Shakespearean play are all texts because all give meaning and can be analysed, or “decoded”.

What is discourse analysis?

Texts occur within particular “discourses”, or types of communication. When we use one style of speech with friends in the dining hall and another in class, we switch discourses and ask to be seen in different ways. Discourses are ways of being in the world. They shape how we are seen. In discourse analysis, we “interrogate” a text with a series of questions designed to reveal what is being said and how it is being said.

Steps to Discourse Analysis

Whatever the text, ask the following questions about **purpose, form, context and audience**.

Purpose

What is the text's designed to do?

- What can be suggested about the writer's intent?
- Are the intentions made obvious or are they conveyed more subtly?
- What is literally "happening" in the text? What is it about?
- What are the main ideas, theme or argument?
- Why or why not is the text effective in achieving its purpose?

Formal and stylistic features

What are the conventions of this text type?

Genre

- What kind of text is this? What is its form and structure?
- Does it remind you of other, similar texts? To what extent is it conventional? How does it "break the rules" for its text type?

Narrative

- Who speaks?
- Does the writer address the reader directly, or does a persona address the reader?
- Does the narrative voice remain consistent, or does it shift? If it shifts, why?

Language and devices

- Describe the use and effect of diction, syntax, register (degree of formality), figurative language and other literary devices or features.

Presentation and organization

- How is the text laid out on the page?
- How are ideas ordered and sequenced?

Images

- How does the text use images, and other visual elements such as colour, design, line, symbols, font, caricatures and placement?

Context

*What do we know about the text's creator, or about the time and place in which it was created?
How is this information relevant to interpretation?*

Ideology

- What values and beliefs does the text state or suggest?
- How are the text's values shaped by the contexts of its production?

Angle or perspective

- What is the angle or perspective of the writer or speaker, and how does this shape how the reader views the text?

Foregrounding

- What concepts and issues are emphasized?

Background

- What concepts and issues are played down?

Audience

For whom is this text intended?

Reader

- To whom is the text addressed?
- What kind of reader (in terms of demographics, gender, class, and social status) is addressed, and how is this shown?
- What is assumed about the reader?
- How is the reader positioned by the text?
- Is the text's meaning dependent upon a particular audience?
- How has the text been designed to reach its audience?

Reader response

- What does the text mean to the reader?
- How is the reader persuaded to understand the text?
- What oppositional readings are possible? That is, how can the reader reject the main ideas or claims of the text?
- How does the text make the reader feel?

McIntyre, David; Pruzinsky, Tim. "English A: Language and Literature." *InThinking Subject Sites*. InThinking 2017. Web. August 21 2017.

Key Concepts in Media Literacy

1. **All media are constructions.** This is arguably the most important concept. The media do not simply reflect external reality. Rather, they present carefully crafted constructions that reflect many decisions and are the result of many determining factors. Media Literacy works towards deconstructing these constructions, or taking them apart to show how they are made.
2. **The media construct reality.** The media are responsible for the majority of the observations and experiences from which we build up our personal understandings of the world and how it works. Much of our view of reality is based on media messages that have been pre-constructed and have attitudes, interpretations, and conclusions already built in. To a great extent, the media give us our sense of reality.
3. **Audiences negotiate meaning in media.** If the media provides us with much of the material upon which we build our picture of reality, each of us finds or "negotiates" meaning according to individual factors such as personal needs and anxieties, the pleasures or troubles of the day, racial and sexual attitudes, family and cultural background, and moral standpoint.
4. **Media messages have commercial implications.** Most media production is a business, and so must make a profit. Media is therefore influenced by commercial considerations that affect content, technique, and distribution. Questions of ownership and control are central: a small number of individuals control what we watch, read and hear.
5. **Media messages contain ideological and value messages.** All media products are advertising in some sense proclaiming values and ways of life. The mainstream media convey, explicitly or implicitly, ideological messages about such issues as the nature of the good life, consumerism, gender roles, authority, and patriotism.
6. **Media messages contain social and political implications.** The media have great influence in politics and in forming social change. They give us an intimate sense of national issues and global concerns so that we have become McLuhan's Global Village.
7. **Form and content are closely related in media messages.** As Marshall McLuhan noted, each medium has its own grammar and codifies reality in its own particular way. Different media will report the same event, but create different impressions and messages.
8. **Each medium has a unique aesthetic form.** Just as we notice the pleasing rhythms of poetry or prose, so we enjoy the pleasing forms and effects of different media.

Part 3: Writing and Speaking About Texts

Writing About Literary Texts

A good literary essay will make reference to both “content” and “form” as it responds to the topic. “Content” refers to the ideas or themes expressed in a work, and “form” refers to the way in which those ideas are expressed. For example, one could write, “Through its portrayal of Macbeth’s growing ruthlessness (form), the play *Macbeth* suggests that committing a sin does not lead to happiness, but instead to torment (content).”

Countless ideas can be expressed through literature, and every reader’s interpretation of a work will be, in some way, unique. When evaluating form, however, all discussions will focus on one or more of the following three categories. Paying close attention to them can help you to ensure that both form and content are included in your discussion.

Character

Characters play a vital role in revealing the work’s purpose or meaning. Who are the main characters and with what qualities have they been endowed by the author? How are they described? What is their background? How do they speak? How do they behave? How do they interrelate with the other characters? How often do they appear in the work and for what purpose?

Looking carefully at each of the main characters and some of the important minor characters will provide a gateway into how the work has been designed. Creating contrasting characters is a method used frequently to emphasize the work’s central themes. By explaining the function of the characters, therefore, the work’s purpose will be more readily identified.

Technique

The purpose behind a work of literature can often be seen in how the writer chooses to structure and present the story. In a novel, we talk about ‘narrative technique’ to describe how the story is told. In a play, we discuss ‘dramatic technique’, and in a poem, ‘poetic technique’.

From what point of view is a piece narrated? How does the point of view affect the way the reader or the audience responds? What is the tone? For example, is it satirical, dramatic, comic or tragic? If the narration is not in the third person omniscient, how can the reliability of the narrator be measured? How are events in the piece organized, and for what purpose? Remember to use the literary terminology specific to the genre about which you are writing.

Setting

What is the time and place setting for the work? Are there various place settings and, if so, for what purpose have they been established? If the work is set in its own time, what must we know about that time to fully appreciate its meaning? How are the place settings described? Are they contrasted and, if so, why? What does an analysis of each setting reveal about the characters and the narrative design of the work?

The Parts of an Essay

Introduction

The introductory paragraph should be a clear explanation of the main idea or central thesis of your essay. You must outline specifically what your response to the topic or question is going to be. Alluding to the text(s) is crucial. Do not lapse into vague generalizations. A couple of brief quotations to help explain your thesis or central idea might be helpful, if only to keep you firmly on the point and in the text. At the end of the paragraph, it must be clear to the reader what your response to the question is, and how you intend to support it.

Supporting paragraphs

Each supporting paragraph must deal with one point or topic that you have selected in order to illuminate the main idea or central thesis of the essay. Each supporting paragraph must have a topic sentence that both introduces the topic or main point of the paragraph and refers to the main idea, or thesis, of the essay. Linking back to the essay's main idea is vital, not only in each supporting paragraph's topic sentence, but in various ways throughout the essay. The body of each paragraph, therefore, must, through the use of varied, interesting and expressive vocabulary as well as carefully constructed sentences, reiterate the essay's thesis at the same time as supporting it with quotations from the text(s) to provide support for your comments. These should, as far as possible, be seamlessly integrated into the flow of your own writing.

Conclusion

The conclusion should be a reiteration of the main idea or focus of the essay and a brief summary of how that idea has been supported.

During the course of the essay, as you write in support of the central idea or thesis you have introduced, be careful not to lose sight of it. It is the unifying principle of your essay, upon which the rest of the structure depend

How to Write a Thesis

The thesis statement provides the essay's argument and the body of the paper develops and explores this central idea. Although there is not a single, correct way to craft a thesis, there are some helpful models to help guide your writing, particularly as you are developing your skills.

Commentary essay and guided textual analysis essay (IB Lit)

Provides a close reading of a literary text such as a poem or prose passage, sometimes in response to a guiding question.

Through **form**, the **text** suggests that **content**.

Example, based on the poem *Ethic* by Armand Garnet Ruffo (Canada, 1955-):

Through its portrayal of the damaging actions of an industrial company and the effects of pollution (**form**), *Ethic* (**text**) suggests that the environmental wisdom of indigenous peoples should help guide future Canadian policies (**content**).

Literary essay

Delivers a literary argument based upon one literary text.

Through **form**, the **text** suggests that **content**.

Example, based on the play "*Master Harold*"... and the boys by Athol Fugard (South Africa, 1932-):

Through its portrayal of the relationship between a privileged, white boy and the two, caring, black waiters who have largely raised him in Apartheid South Africa (**form**), the play (**text**) suggests that racism corrupts close, loving bonds and impedes the development of people young and old (**content**).

Comparative literary essay

Delivers a literary argument by comparing two literary texts linked by a common theme or use of a literary device.

Through **form**, **text 1** suggests that **content**, while through **form**, **text 2** suggests that **content**.

Example, based on the poems *War Photographer* by Carol Ann Duffy (Scotland, 1955-) and *After great suffering...* by Emily Dickinson (United States, 1830-1886):

Through its description of the public's uncaring attitude towards the suffering of war (**form**), *War Photographer* (**text 1**) suggests that people in developed nations are often ignorant of the plight of others' suffering due to conflict (**content**), while through its description of the effects of trauma, *After great suffering ...* (**text 2**) suggests that when a

person suffers a painful loss, the body and the mind can freeze up as a means of defense (**content**).

Discourse analysis essay or guided textual analysis (IB Lang and Lit)

Provides a close reading of a literary text or a non-literary text such as a music video, advertisement or cartoon, sometimes in response to a guiding question.

The **text** seeks to achieve **purpose** by **technique**. This suggests that **implication**.

Example, based on an advertisement for Marlboro cigarettes (United States, 1979)

<https://www.pinterest.ca/pin/354658539396432497/>:

The 1979 Marlboro man ad (**text**) seeks to convince men to buy their brand of cigarette (**purpose**) by associating the product with appealing images of rugged American manhood and ignoring the fact that cigarettes cause cancer (**technique**). This suggests that images related to the American mid-west, cowboys and ranching contribute to how masculinity is perceived within the broader culture (**implication**).

Comparative discourse analysis essay

Provides a comparison of two texts, which can be either literary (ie. a poem) and/or non-literary (ie. a web page, tweet or news article).

While **text 1** seeks to achieve **purpose** by **technique**, **text 2** seeks to achieve **purpose** by **technique**. **Text 1** suggests that **implication**, while **text 2** suggests that **implication**.

Example, based on a *Globe and Mail* newspaper review (Canada, September 26, 2017)

<https://beta.theglobeandmail.com/globe-drive/reviews/new-cars/review-aston-martin-db11-v-8-offers-a-cushy-ride-withpower/article36384519/> and a print ad (United States, late 1980s)

<https://i.pinimg.com/736x/56/0e/d4/560ed41236ea56fc68a30af6b82829ae.jpg>

While the overwhelmingly positive 2017 *Globe and Mail* review of the Aston Martin DB VIII (**text 1**) seeks to evaluate the car by weighing its many luxury features (**form**), the late-1980s print advertisement for the Aston Martin Lagonda (**text 2**) seeks to convince the viewer to buy the car by emphasizing its exclusive appeal and hand-made components (**content**). This suggests that the review aims to take a more balanced and objective approach to the car, while the ad is designed to appeal to the reader's subconscious desires.

Nine Steps to Creating an Essay

It is easy to write a quick essay and then either print it off or post it online – but good writing requires far more care. When you are given an essay topic by your teacher, consider following these steps to create a well-structured, well-supported and persuasive essay:

1. Reread the Text

- Re-read the entire work, or key passages of it, with the essay topic in mind.

2. Record Ideas and Examples

- Write down whatever ideas come to mind regarding the topic and the work. Also record quotations that speak to the topic. Remember to think in terms of “content” and “form”.

3. Organize Your Material

- Review the raw material you have generated and collected. Identify a dominant theme or idea. This will provide the focus for your essay – the thesis – as well as an emerging sense of the paper’s main supporting ideas.

4. Write the Thesis Statement

5. Write the Basic Outline

- This includes the topic sentence for each supporting paragraph.

6. Write the Skeleton Outline

- Take the quotations you have already collected, and your ideas, and add them to the basic outline in order to create a detailed outline of the essay.

7. Write the Rough Draft

- With the structure of the essay worked out, and the quotations in place, use this stage to fill in the essay around the work you have already done. Genius!

8. Edit and Revise

- The best writing takes multiple drafts. It is always helpful to have time off, or a good night’s sleep, between drafts. You will be surprised by how this allows you to bring a fresh perspective to your work and see new ways to improve your writing. It is also the case that making cuts to your writing inevitably makes it stronger.

9. Proofread and Polish Final Copy

Thirteen Essay-Writing Fundamentals

1. Include a clearly worded, interesting thesis statement close to the beginning of the essay.
2. Seamlessly integrate lots of short, direct quotations into the flow of your writing.

WRONG: “It rained on his lousy tombstone, and it rained on the grass on his stomach”, Holden says this about visiting the cemetery (Salinger 155).

RIGHT: When visiting Allie’s grave site, Holden laments that “it rained on his lousy tombstone, and it rains on the grass on his stomach” (Salinger 155).

3. Draw all of your ideas from the text through close reading.
4. Write in the third person impersonal. Do not use “I” or “we” or “you”.

WRONG: *I* think that Holden is unhappy because of his brother’s death.

RIGHT: Holden is unhappy because of his brother’s death.

5. Use the present tense.

WRONG: At the beginning of the novel, Holden *was* in the hospital.

RIGHT: At the beginning of the novel, Holden *is* in the hospital.

6. Only when absolutely necessary, use brackets to make the tense and person of the quotation agree with the essay.

WRONG: Holden’s loneliness at Pencey becomes so dire that “I almost wished I was dead” (Salinger 48).

RIGHT: Holden’s loneliness at Pencey becomes so dire that he “almost wishe(s) (he) was dead” (Salinger 48).

7. Use a topic sentence to start each paragraph and ensure that everything in the paragraph is connected to it.

8. Avoid contractions, informal expressions and double negatives.

WRONG: It is *not* that Holden *doesn't* want to be *one of the boys*, so much as *the guy just doesn't get it*.

RIGHT: Although Holden wishes to gain acceptance from his peers, he lacks the social graces and, perhaps, the hypocrisy to allow him to do so.

9. When quoting from a poem, show line breaks with a break symbol. It looks like this: /

10. Italicize the titles of works. Alternatively, underline the titles of novels and place the titles of short stories, poems, songs and plays in quotation marks.

WRONG: Catcher in the Rye, "Catcher in the Rye", Macbeth

RIGHT: *Catcher in the Rye*, *Macbeth*

11. Do not use the word "however" as a conjunction. It cannot be used to link clauses.

WRONG: Othello loves Desdemona, however he murders her at the end of the play.

RIGHT: Othello loves Desdemona. However, he murders her at the end of the play.

12. Write an interesting title that includes the subject matter, title of the work and author.

WRONG: Catcher in the Rye Essay #1

RIGHT: Phoniness: Superficiality in Salinger's *The Catcher in the Rye*.

13. Write about the **text**, not the author or the reader. That means being specific in your analysis and avoiding overly general assertions such as "the writer uses alliteration so that the ideas stick in the reader's mind" or "stream of consciousness is used to make the piece flow better", or "the setting is described in depth to allow the reader to fully picture it". Any reference to the reader's head should likewise be avoided.

Close Reading of Text

In English, you often come across questions like “What is the effect of the soliloquy at the end of the act?”, or “What is the effect of the alliteration on line two of the poem?” But what does the word “effect” really mean? What does it ask you to do?

If you respond to a question on effect by writing about how a device or phrase is “to add emphasis”, “to set the image in the reader’s mind”, “to stress the mood”, or “to reinforce the meaning”, your writing will be too general. It will not shed light on the meaning of the text. Instead, apply close reading techniques to the text in order to show how a particular aspect of form supports the content.

An example of student writing that is too vague in its description of effect is:

“Shrieked and slashed”. The alliteration of this poem makes the reader feel as though the words are linked also it draws the reader’s attention and vividly describes the actions taking place so that the reader can see the action in his or her head.”

Although alliteration in the poem has been identified as an aspect of “form”, no analysis has been done in terms of how this aspect supports the poem’s overall meaning. Why is alliteration used? Does the ‘s’ sound suggest the movement of trees? Are the trees portrayed as alive, and dangerous, mimicking the action inside the nearby house?

An example of student writing that is more descriptive of the “effect” is:

“The phrase ‘by and by black night’ uses alliteration of the consonant sound ‘b’. This alliteration emphasizes the bleakness of the night and of death and achieves its purpose because the sound of the consonant is a muffled one, much like death and night muffle life and day.”

or

The alliteration in ‘Death’s second self that seals up all in rest’ uses the repetition of the ‘s’ sound to demonstrate death’s ability to slide or squirm into a person’s life quietly and threateningly.

In these examples, the writers describe in very creative and imaginative terms the effect of the devices. In the rest of their essays, they go on to tie this analysis of “form” back to their statement of “content” (their thesis). The reader is given a very specific idea of what the **effect** of the literary device is. Other words that are often used to ask about “effect” include “impact”, “purpose”, “effectiveness”, “discuss” and “comment”.

Formatting

A correctly formatted paper will include the following elements:

A double-spaced text, with “ragged” or “unjustified” right hand edge.

A title page that follows the example on p. 14 of this guide.

12-point standard font, such as *Times*.

Numbered pages. Page one will be the first page of the essay itself, not the title page.

A word count at the end of the essay.

Include a Work(s) Cited page for all texts that you referenced (quoted or paraphrased) in your essay. Be sure to include the primary text(s) you analyzed.

Include a Bibliography for all texts you read while working on the paper, even if you did not use them directly.

When handing in a paper copy, a staple in the top left corner and no plastic cover or duotang – just the essay itself.

Citing Sources (MLA)

Every subject uses its own style of citation. English uses MLA, the citation style determined by the Modern Languages Association. For more information, go to:

<https://owl.english.purdue.edu/owl/resource/747/01/>

Within the text

Identify and acknowledge the source of information by writing the last name of the author and the page number in brackets immediately following the quotation. For example:

Nick is an ideal narrator because he is “inclined to reserve all judgements” (Fitzgerald 5).

When quoting from a Shakespearean play, cite the act, scene and line number:

Othello describes Iago as a man of “honesty and trust” (1.3, 279).

When the work is clear to the reader, omit the author’s name and include just the page. When making reference to other texts, such as YouTube videos or films, consult Noodletools for the correct citation format.

Works cited section

Include a list of the work(s) cited on a “Works Cited” page at the end of your paper. Some sample MLA style citations are as follows:

For a book by one author:

Friedman, Thomas. *The World Is Flat: A Brief History of the Twenty-First Century*. Vancouver: Douglas & McIntyre, 2007. Print.

For part of an anthology:

Shakespeare, William. "The Tragedy of Othello the Moor of Venice." *William Shakespeare: The Complete Works*. Ed. Wells, Stanley; Taylor, Gary. Oxford: Oxford University Press, 1988. 819-53. Print.

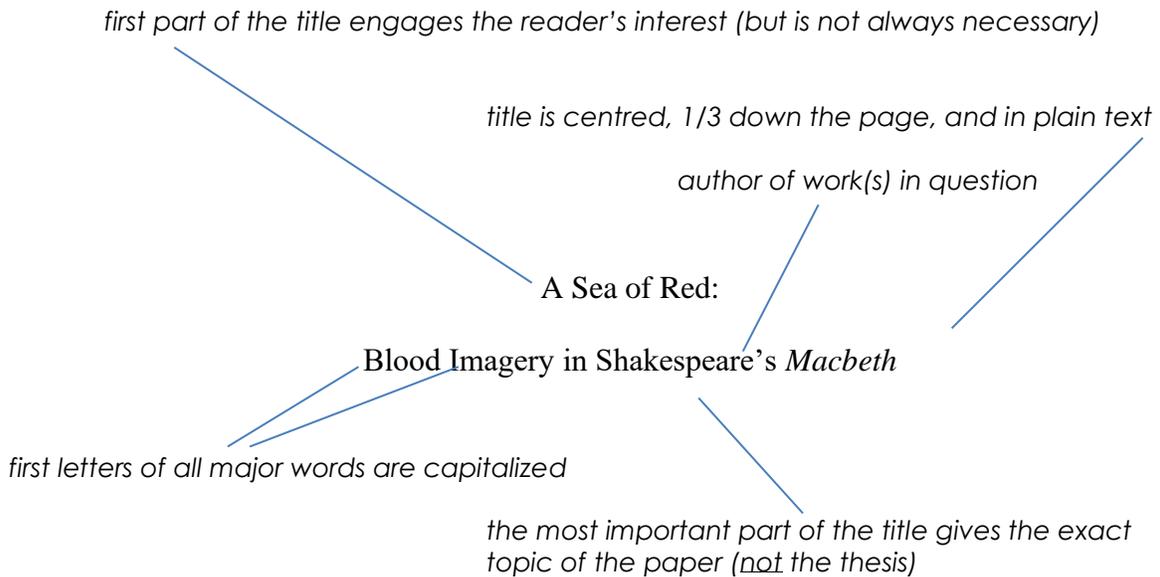
For a web page:

Hobson, Louis B. "Theatre Calgary's "Da Kink in My Hair" Is a Joyous Celebration for Audiences to Revel In." *Calgary Herald*. Calgary Herald September 13 2016. Web. August 17 2017.

Bibliography

Include in the “Bibliography” all of the works cited, plus all of the works and web-sites you read while working on the paper (even if you did not use them directly). For example, if you looked at several sites while ‘looking for ideas’, those websites should be listed in the bibliography.

Sample Title Page



Your name
Date
Course and Section
Teacher

the necessary details to explain who you are and where your paper is going

special details that we ask you to include as aids to your learning

Academic honesty pledge. Assuming that you have followed the school's policy on academic honesty, write the following: I pledge that I have followed the Ashbury College academic honesty policy in writing this essay.

Writing reflection. How have I applied my teacher's feedback or instruction? What am I trying that is new? How should the teacher direct their feedback?

Big six. Every English paper should draw its ideas through close reading of quotations. That includes making reference to literary devices and their effects. List six literary devices that you reference in this paper.

Part 4: Success Criteria

Commentary essay

A commentary is a type of literary essay in which the writer interprets a text. The paper has a thesis, but the thesis functions as an interpretation. In the body of the commentary, the writer does a close reading of the text, analysing words and phrases in light of the interpretation. Some tips to writing the commentary are:

Keep the introduction short and focused. Be sure to have an insightful thesis or interpretation and consider identifying one or two key literary devices; this will allow you to refer back to them as the paper progresses.

Organize the analysis. You may trace the work ‘chronologically’. Starting the analysis at the end of the excerpt will make the essay confusing and will negate any possibility of following the piece’s development. Remember, the progress of a text is critical to its meaning. You may also look at the piece holistically with a focus on form elements and how they contribute to meaning. Either way, be consistent in your organization.

Not every passage is about war, sex or death. When designing your interpretation, be sensitive to the text. Avoid the temptation to turn texts into something different.

Quote frequently. Inserting brief quotations from the original text regularly throughout your analysis is essential, as is thoughtfully analysing the text whenever possible. You should be able to explain almost all of the lines of the passage in the context of your thesis.

Topic sentences are your friends. Too often, students fail to make use of precise statements at the beginning of paragraphs. Remember, each topic sentence should relate directly to the thesis and should encapsulate a fully developed supporting idea. This will give your paper the structure that it needs and clearly indicate what aspect of the thesis the paragraph supports. Concluding sentences are also friendly.

Like quotations, literary devices should be seamlessly integrated throughout the paper. Avoid the temptation to end with a paragraph on all of the devices you failed to mention.

While they are by no means infallible, teachers have both short and long term memories. You do not need to re-state every single point made throughout the essay in the conclusion. A brief summary, with a final memorable observation about the broader implications of the poem or prose passage, is far more effective.

You are not a professional literary critic. Avoid making statements about how fantastic or terrible you think that the author and their writing are. Your job is to interpret and analyze the piece, not review it.

Conversation

The conversation is an opportunity for you to demonstrate your understanding of a text by talking to your teacher, or perhaps to another student. One person typically asks questions, the other answers, and then ideas are extended and explored through a back-and-forth exchange. The tone of a conversation is friendly but businesslike, and a good conversation will lead to interesting and unique insights on the text and connections to other ideas or cultural topics.

To be successful in a conversation, try the following:

1. Be relaxed, confident, pleasant and polite in your demeanor and approach. Sit up straight with good posture, and look the other person in the eye.
2. Answer questions precisely, with specific references to the text.
3. While all good conversations feature precise, detailed references, the very best often include direct quotations, followed by close reading.
4. Take every opportunity to make interesting connections between the topic and other parts of the text or other aspects of culture.
5. Express your ideas fluently, without hesitation.
6. Use precise, formal, literary language.
7. Include the correct literary terminology.
8. Make the conversation your own. Bring your own experiences as a reader and consumer of texts into the exchange.
9. Show that you are able to think spontaneously—generate ideas and insights on the spur of the moment.
10. Conclude the conversation with a confident smile and a “thank you”.

Discourse analysis essay (one text)

Knowledge and Understanding

- Through detailed analysis, the essay answers the following questions in detail:
 - Purpose: what is the text designed to do?
 - Form: what are the conventions of this text type?
 - Genre
 - Narrative
 - Language
 - Presentation and organization
 - Images
 - Context: creator, time and place—how are they relevant?
 - Ideology
 - Conceptual framing
 - Foregrounding
 - Background
 - Audience: for whom is this text intended?
 - Reader
 - Reader response

Thinking

- Insightful thesis features text, purpose and technique.
 - Purpose is stated in a clear and detailed manner.
 - Technique describes the text's most important features.
- Topic sentences at the beginning of paragraphs articulate supporting ideas.
- Thesis and argument show independent, creative thought.
- Self-reflection statement on title page perceptively outlines the writer's strengths and weaknesses and how this paper builds on prior feedback and instruction.
- The implications, themes or "big ideas" that flow from the analysis are explored.

Communication

- Introduction provides the reader with the information necessary to understand the thesis and therefore launches the argument.
- Ideas develop in a well-organized fashion through the body.
- Conclusion draws ideas together and shows thesis in new light.
- Writing is clear, fluent, elegant, and error-free.
- Short quotations and examples seamlessly integrate into flow of writing.
- Titles are correctly written. Paper is properly formatted. Sources are cited.

Application

- The argument is based upon textual evidence – the close reading of specific examples such as individual words, phrases, or visual details.
- Devices specific to the genre are accurately identified and insightfully analysed.
- Perceptive, imaginative close reading or analysis occurs through the lens of the thesis.

Guided discussion

The goal of a guided discussion is to lead a group in an exploration of a topic or question, making sure that a broad variety of views are offered, validated, and debated. A guided discussion is not designed to argue one point of view – it is meant to open up participants' ideas and spark interest and creative thought. Participants in a guided discussion should feel able to contribute – knowing that their point of view will be respected, even if others disagree, and that ideas, not participants, are the focus.

Through your leadership of the group discussion, you will provide insight on the novel based upon your own, and the group's, close reading of the text.

Steps to success:

1. Introduce the topic. Provide the background necessary, focus in on the main issues, perhaps offer a provocative point of view to spur interest.
2. Ask questions of the class. These should be clear, succinct, and designed to get people thinking. Focus your questions on key passages from the text in order to encourage close reading. A fifteen-minute presentation might be focussed on three to five key passages.
3. Respond to answers. Validate the speaker's so that they feel that they have been listened to respectfully. Ask follow-up questions to extend the ideas. Offer alternate points of view in order to generate debate.
4. Repeat process from 2 to 3.
5. Keep the topic and goal of the discussion in mind at all times, tactfully steering people back to the topic when necessary.
6. Summarize and conclude. Your conclusion should present a view of the topic that sheds light upon the text's meaning.

Literary essay (comparative, with two texts)

Students are often asked to write a paper comparing two texts. The texts can belong to the same genre, such as two novels or two videos, or they can belong to different genres, such as a web-page and a news article, or a cartoon and a poem. These criteria apply to any comparison.

Knowledge and Understanding

- Through a balanced comparison, light is shed on each text's form and content.
- Knowledge of each text's cultural context is incorporated into the argument.
- Understanding of the characteristics of the text type(s), or genre(s), is shown.

Thinking

- Insightful thesis features form and content for both texts.
 - Form is detailed in a helpful, fulsome manner.
 - Content statements are specific and meaningful. The ideas expressed are defensible and could be applied to other contexts.
- Both texts are compared within each topic sentence.
- Both texts are often compared within the same body paragraph sentence.
- Thesis and argument show independent, creative thought.
- Self-reflection statement on title page perceptively outlines the writer's strengths and weaknesses, what the writer is focused on improving, and how this paper builds on prior feedback and instruction.

Communication

- Writing is clear, fluent, elegant, and error-free.
- Short, well-chosen quotations and examples seamlessly integrate into the flow of the writing.
- Titles of texts are correctly formatted.
- The paper is properly formatted. Sources are accurately cited.

Application

- The argument is based upon textual evidence – the close reading of specific examples such as individual words, phrases, or visual details.
- Devices specific to the genre (ie. novel, video, play, film, text, web-page, speech etc.) are accurately identified and insightfully analysed.
- Perceptive, imaginative close reading or analysis occurs through the lens of the thesis.

Literary essay (one text)

Students are often asked to write a paper analyzing a single text. The text can belong to any genre—poetry, video, film, new media, graphic texts, non-fiction etc.

Knowledge and Understanding

- Through detailed analysis, light is shed on the text's form and content.
- Knowledge of the text's cultural context is incorporated into the argument.
- Understanding of the text type or genre is shown.

Thinking

- Insightful thesis features form and content.
 - Form is detailed in a helpful, fulsome manner.
 - Content statement is specific and meaningful. The idea expressed is defensible and could be applied to other contexts.
- Topic sentences at the beginning of paragraphs articulate supporting ideas.
- Thesis and argument show independent, creative thought.
- Self-reflection statement on title page perceptively outlines the writer's strengths and weaknesses, what the writer is focused on improving, and how this paper builds on prior feedback and instruction.

Communication

- Introduction provides the reader with the information necessary to understand the thesis and therefore launches the argument.
- Conclusion draws the ideas together into an interesting and satisfying summation and shows the thesis in a new light.
- Writing is clear, fluent, elegant, and error-free.
- Short, well-chosen quotations and examples seamlessly integrate into flow of writing.
- Titles of texts are correctly formatted.
- The paper is properly formatted. Sources are accurately cited.

Application

- The argument is based upon textual evidence – the close reading of specific examples such as individual words, phrases, or visual details.
- Devices specific to the genre (ie. novel, video, play, film, text, web-page, speech etc.) are accurately identified and insightfully analysed.
- Perceptive, imaginative close reading or analysis occurs through the lens of the thesis.

Literary seminar

A literary seminar is a focused presentation on elements of a text. It allows for a deep exploration of the issues, and includes opportunities for discussion. It differs from the guided discussion in that it features more detailed delivery by the presenters and less direct and ongoing participation by the class.

Steps to success include:

- Know the text and make your own argument. Your presentation should arise from your interaction with the text, not whatever quotations and summaries you have found online. If you do take ideas from the Internet, be sure to cite them as you speak.
- Coordinate with your group members. Often seminars are delivered in groups, and ensuring you do not step on your partners' toes ensures an organized and effective delivery. Any comments and grades will be awarded to you individually, not the group.
- Provide concrete examples to support your argument. Stating generalizations about the text is never helpful to an audience.
- Include close reading. A good deal of time should be devoted to close analysis of the literary text. You are helping your classmates pinpoint important aspects of the text, and they should come away from your seminar with an excellent set of notes and markings to help them with further assessments.
- Assume that your classmates have read the text. Refer to the story, but do not retell it.
- Use a formal academic tone. You are the expert, and should sound like one. Speak clearly, sit up straight, use gestures where appropriate, and make eye contact with the whole group. Use literary language. Take your time; you are not in a rush, so if you need to pause for a couple of beats to move onto the next point, do so.
- Return to your thesis often, showing how it is developing through the seminar.
- Refer to the oral presentation success criteria page for further information.
- Present yourself as positive, well-prepared, and enthusiastic.

Oral commentary

In an oral commentary, a student gives an interpretation of a passage or text and develops that interpretation through a close reading of the text. A popular and effective approach is to start the commentary by providing context for the text or extract, stating an interpretation composed of form and content, and then conducting a close reading of the text from top to bottom, drawing ideas from the text in light of the argument.

Knowledge

- The commentary shows excellent knowledge and understanding of the text.
- Comments arise from an effective close reading of well-chosen quotations.
- In the case of extracts, the text is placed within the context of the overall work.

Thinking

- A clear, insightful interpretation is stated near the beginning of the commentary.
- The interpretation is clear to the listener. This may involve the speaker explaining its meaning and significance.
- The interpretation serves as a lens for the close reading of text.
- The interpretation features an illuminating statement of form and an insightful expression of content.
- The listener is reminded of the interpretation throughout the commentary.
- The approach taken shows independence and creativity of thought.

Communication

- Language is very clear and entirely appropriate
- Register (vocabulary, tone, sentence structure and terminology) and style are consistently effective and appropriate to the commentary.
- The commentary is very effectively organized, with coherent structure
- Quotations are seamlessly integrated into the flow of speech.

Application

- Close reading skills are skillfully applied so that meaning arises from the text.
- There is excellent awareness and illustration of the use of literary features, with very good understanding of their effect on the text's meaning and impact.

Oral presentation

In an increasingly visual culture, oral presentations play a growing role in the classroom and workplace as a means of engaging an audience through the skilful presentation of ideas and information. To create an oral presentation that will allow you to communicate your ideas most effectively, ask yourself the following.

Are the sources of my ideas and information always clear to the audience?

- Tell the audience where your information has come from when you share that information. This should be done verbally and/or on the slide as you are speaking.
- There should also be a bibliography at the end.

How much attention has been given to making the delivery effective and appropriate to the presentation? Consider the following:

- open with a provocative statement, question, or anecdote
- state a clear thesis or point of view
- signal what your main points will be
- signpost your presentation by regularly telling the audience where you are going
- stay on point
- illustrate points with examples (in English, textual examples with close reading)
- link the topic to audience interests
- match your style of presentation to your topic
- include boldly designed slides with few words to signpost and structure your talk

To what extent are strategies used to interest the audience (for example, audibility, eye contact, gesture, effective use of supporting material)? Ideas include:

- speak loudly, enunciate clearly, and vary your tone in order to support meaning
- pace your delivery so that people can follow your logic and turn to the text as needed
- demand attention by maintaining eye contact with people around the room
- stand still with excellent posture, feet shoulder width apart, moving only with intention
- include supporting material -- art supplies, slides, texts, or visual aids or props
- add physical gestures to support meaning and add emphasis
- include dramatic readings or other performance elements
- ask your audience to write, draw, discuss, speak, consult, act, react or otherwise think
- pose intriguing questions

How clear and appropriate is the language? How well is the register and style suited to the choice of presentation? (“Register refers, in this context, to the student’s use of

elements such as vocabulary, tone, sentence structure and terminology appropriate to the presentation. Approaches include:

- speak in a formal, polite, clear yet engaging manner, with sentences and paragraphs
- use a wide variety of precise vocabulary
- avoid fillers, clichés, slang, and empty phrases
- employ terminology specific to your field (such as literary terminology)

Part 5: Commonly Used Rubrics

Commentary

	Level 1 (D) 1- (50-52) 1 (53-56) 1+ (57-59)	Level 2 (C) 2- (60-62) 2 (63-66) 2+ (67-69)	Level 3 (B) 3- (70-72) 3 (73-76) 3+ (77-79)	Level 4 (A) 4 – (80 to 86) 4 (87 to 94)	Level 4+ (A+) 95 to 100
Knowledge and Understanding <i>Understanding of the thought and feeling expressed in the text.</i>	Limited knowledge and understanding of the thought and feeling expressed in the text.	Some knowledge and understanding of the thought and feeling expressed in the text.	Considerable knowledge and understanding of the thought and feeling expressed in the text.	Thorough knowledge and understanding of the thought and feeling expressed in the text.	Exceptional knowledge and understanding of the thought and feeling expressed in the text.
Thinking <i>Quality of interpretation.</i> <i>Appreciation for the effects of literary features.</i> <i>Independence and creativity of thought and self-reflection.</i>	Interpretation offers limited insight. Limited appreciation for the effects of literary features. Limited independent and creative thought and self-reflection.	Interpretation offers some insight. Some appreciation for the effects of literary features. Some independent and creative thought and self-reflection.	Interpretation is insightful. Considerable appreciation for the effects of literary features. Considerable independent and creative thought and self-reflection.	Interpretation is highly insightful. Thorough appreciation for the effects of literary features. A high degree of independent and creative thought and self-reflection.	Interpretation is exceptionally insightful. Thorough, imaginative appreciation for the effects of literary features. Exceptional independent and creative thought and self-reflection.
Communication <i>Expression of ideas.</i> <i>Organization of ideas.</i> <i>Integration of quotations.</i>	Limited clarity and accuracy of expression. Limited organization. Limited integration of quotations.	Some clarity and accuracy of expression. Some organization. Some integration of quotations.	Clear, accurate expression. Logical organization. Effective integration of quotations.	Clear, accurate, concise expression. Logical, persuasive organization. Highly effective integration of quotations.	Exceptionally clear, accurate and concise expression. Exceptionally logical, persuasive organization. Sophisticated integration of quotations.
Application <i>Application of close reading skills.</i> <i>Use of literary terms.</i>	Limited close reading of quotations. Limited use of literary terms.	Some close reading of quotations. Some use of literary terms.	Considerable close reading of quotations. Accurate use of literary terms.	Thorough close reading of quotations. Accurate, precise use of literary terms.	Exceptionally thorough, imaginative close reading of quotations. Accurate, precise, sophisticated use of literary terms.

Conversation

	Level 1 (D) 1- (50-52) 1 (53-56) 1+(57-59)	Level 2 (C) 2- (60-62) 2 (63-66) 2+ (67-69)	Level 3 (B) 3- (70-72) 3 (73-76) 3+ (77-79)	Level 4 (A) 4 – (80 to 86) 4 (87 to 94)	Level 4+ (A+) 95 to 100
Knowledge and Understanding <i>Knowledge and understanding of material, ie. texts or issues under discussion.</i>	Limited knowledge and understanding.	Some knowledge and understanding.	Considerable knowledge and understanding.	High degree of knowledge and understanding.	Exceptional knowledge and understanding.
Thinking <i>Reflection on the issues and/or the reflections of others.</i>	Reflection has limited effectiveness.	Reflection has some effectiveness.	Reflection is effective.	Reflection has a high degree of effectiveness.	Reflection is exceptionally effective.
Communication <i>Expression and organization of ideas and information in a timely fashion.</i>	Expresses and organizes ideas and information with limited effectiveness.	Expresses and organizes ideas and information with some effectiveness.	Expresses and organizes ideas and information effectively.	Expresses and organizes ideas and information with a high degree of effectiveness.	Expresses and organizes ideas and information with an exceptionally high degree of effectiveness.
Application <i>Ability to make connections between the issue at hand and personal experience, coursework, and the experiences of self and others.</i>	Makes connections with limited effectiveness.	Makes connections with some effectiveness.	Makes connections effectively.	Makes connections with a high degree of effectiveness.	Makes connections with an exceptionally high degree of effectiveness.

Comparative essay

	Level 1 (D) 1- (50-52) 1 (53-56) 1+(57-59)	Level 2 (C) 2- (60-62) 2 (63-66) 2+ (67-69)	Level 3 (B) 3- (70-72) 3 (73-76) 3+ (77-79)	Level 4 (A) 4 – (80 to 86) 4 (87 to 94)	Level 4+ (A+) 95 to 100
Knowledge and Understanding <i>Knowledge and understanding of texts.</i>	Limited knowledge and understanding of texts.	Some knowledge and understanding of texts.	Considerable knowledge and understanding of texts.	Thorough knowledge and understanding of texts.	Exceptional knowledge and understanding of texts.
Thinking <i>Quality of thesis.</i> <i>Appreciation for the effects of literary features.</i> <i>Independence and creativity of thought and self-reflection.</i>	Thesis offers limited insight. Limited appreciation for the effects of literary features. Limited independent and creative thought and self-reflection.	Thesis offers some insight. Some appreciation for the effects of literary features. Some independent and creative thought and self-reflection.	Thesis is insightful. Considerable appreciation for the effects of literary features. Considerable independent and creative thought and self-reflection.	Thesis is highly insightful. Thorough appreciation for the effects of literary features. A high degree of independent and creative thought and self-reflection.	Thesis is exceptionally insightful. Thorough, imaginative appreciation for the effects of literary features. Exceptional independent and creative thought and self-reflection.
Communication <i>Expression of ideas.</i> <i>Organization of ideas.</i> <i>Comparison of texts</i> <i>Integration of quotations.</i>	Limited clarity and accuracy of expression. Limited organization. Limited comparison Limited integration of quotations.	Somewhat clear and accurate expression. Somewhat logical organization. Some comparison Some integration of quotations.	Clear, accurate expression. Logical organization. Effective comparison Effective integration of quotations.	Clear, accurate, concise expression. Logical, persuasive organization. Highly effective comparison Highly effective integration of quotations.	Exceptionally clear, accurate and concise expression. Exceptionally logical, persuasive organization. Sophisticated consideration of both texts Sophisticated integration of quotations.
Application <i>Application of close reading skills.</i> <i>Use of literary terms.</i>	Limited close reading of quotations. Limited use of literary terms.	Some close reading of quotations. Some use of literary terms.	Considerable close reading of quotations. Accurate use of literary terms.	Thorough close reading of quotations. Accurate, precise use of literary terms.	Exceptionally thorough, imaginative close reading of quotations. Accurate, precise, sophisticated use of literary terms.

Conversation/online forum

	Level 1 (D) 1- (50-52) 1 (53-56) 1+(57-59)	Level 2 (C) 2- (60-62) 2 (63-66) 2+ (67-69)	Level 3 (B) 3- (70-72) 3 (73-76) 3+ (77-79)	Level 4 (A) 4 – (80 to 86) 4 (87 to 94)	Level 4+ (A+) 95 to 100
<p>Knowledge and Understanding</p> <p><i>Knowledge and understanding of material, ie. texts or issues under discussion.</i></p> <p><i>Completeness of contributions: both original contributions and responses to others.</i></p>	Limited knowledge and understanding. Limited completion.	Some knowledge and understanding. Somewhat complete.	Considerable knowledge and understanding. Complete.	High degree of knowledge and understanding.	Exceptional knowledge and understanding.
<p>Thinking</p> <p><i>Reflection on the issues and/or the reflections of others.</i></p>	Reflection has limited effectiveness.	Reflection has some effectiveness.	Reflection is effective.	Reflection has a high degree of effectiveness.	Reflection is exceptionally effective.
<p>Communication</p> <p><i>Expression and organization of ideas and information in a timely, appropriate fashion.</i></p>	Expresses and organizes ideas and information with limited effectiveness.	Expresses and organizes ideas and information with some effectiveness.	Expresses and organizes ideas and information effectively.	Expresses and organizes ideas and information with a high degree of effectiveness.	Expresses and organizes ideas and information with an exceptionally high degree of effectiveness.
<p>Application</p> <p><i>Ability to make connections between the issue at hand and personal experience, coursework, and the experiences of self and others.</i></p>	Makes connections with limited effectiveness.	Makes connections with some effectiveness.	Makes connections effectively.	Makes connections with a high degree of effectiveness.	Makes connections with an exceptionally high degree of effectiveness.

Creative response

	Level 1 (D) 1- (50-52) 1 (53-56) 1+(57-59)	Level 2 (C) 2- (60-62) 2 (63-66) 2+ (67-69)	Level 3 (B) 3- (70-72) 3 (73-76) 3+ (77-79)	Level 4 (A) 4 – (80 to 86) 4 (87 to 94)	Level 4+ (A+) 95 to 100
Knowledge and Understanding <i>Knowledge and understanding of the primary text's form and content</i>	Limited knowledge and understanding demonstrated	Some knowledge and understanding demonstrated	Considerable knowledge and understanding demonstrated	Thorough knowledge and understanding demonstrated	Insightful knowledge and understanding of demonstrated
Thinking <i>Independence and creativity of thought.</i> <i>Depth and completeness of self-reflection.</i>	Limited independent and creative thought. Limited self-reflection.	Some independent and creative thought. Some self-reflection.	Considerable independent and creative thought. Considerable self-reflection.	A high degree of independent and creative thought. A high degree of self-reflection.	An exceptionally high degree of independent and creative thought. Exceptional self-reflection.
Communication <i>Clarity of expression.</i> <i>Organization.</i>	Limited clarity and accuracy of expression. Limited organization.	Somewhat clear and accurate expression. Somewhat logical organization.	Clear, accurate expression. Logical organization.	Clear, accurate, concise expression. Logical, persuasive organization.	Exceptionally clear, accurate, concise expression. Exceptionally logical, persuasive organization.
Application <i>Application of genre's conventions.</i> <i>Connections made between the primary text and the creative response</i>	Limited application of genre's conventions. Limited connection between the primary text and the creative response.	Some application of genre's conventions. Some connection between the primary text and the creative response.	Successful application of genre's conventions. Considerable connection between the primary text and the creative response.	Highly successful application of genre's conventions. Thoughtful connections made between the primary text and the creative response.	Exceptionally successful application of genre's conventions. Insightful connections made between the primary text and the creative response.

Creative writing

	Level 1 (D) 1- (50-52) 1 (53-56) 1+(57-59)	Level 2 (C) 2- (60-62) 2 (63-66) 2+ (67-69)	Level 3 (B) 3- (70-72) 3 (73-76) 3+ (77-79)	Level 4 (A) 4 – (80 to 86) 4 (87 to 94)	Level 4+ (A+) 95 to 100
Knowledge and Understanding <i>Knowledge and understanding of form and content.</i>	Limited knowledge and understanding of form and content.	Some knowledge and understanding of form and content.	Considerable knowledge and understanding of form and content.	Thorough knowledge and understanding of form and content.	Exceptional knowledge and understanding of form and content.
Thinking <i>Independence and creativity of thought.</i> <i>Depth and completeness of self-reflection.</i>	Limited independent and creative thought. Limited self-reflection.	Some independent and creative thought. Some self-reflection.	Considerable independent and creative thought. Considerable self-reflection.	A high degree of independent and creative thought. A high degree of self-reflection.	An exceptionally high degree of independent and creative thought. Exceptional self-reflection.
Communication <i>Clarity of expression.</i> <i>Organization.</i>	Limited clarity and accuracy of expression. Limited organization.	Somewhat clear and accurate expression. Somewhat logical organization.	Clear, accurate expression. Logical organization.	Clear, accurate, concise expression. Logical, persuasive organization.	Exceptionally clear, accurate, concise expression. Exceptionally logical, persuasive organization.
Application <i>Application of genre's conventions.</i> <i>Use of literary devices.</i>	Limited application of genre's conventions. Limited use of literary devices.	Some application of genre's conventions. Some use of literary devices.	Successful application of genre's conventions. Accurate use of literary devices.	Highly successful application of genre's conventions. Accurate and precise use of literary devices.	Exceptionally successful application of genre's conventions. Accurate, precise, sophisticated use of literary devices.

Debate

	Level 1 (D) 1- (50-52) 1 (53-56) 1+ (57-59)	Level 2 (C) 2 - (60-62) 2 (63-66) 2+ (67-69)	Level 3 (B) 3 – (70-72) 3 (73-76) 3+ (77-79)	Level 4 (A) 4 – (80 to 86) 4 (87 to 94)	Level 4+ (A+) 95 to 100
Knowledge and Understanding <i>Knowledge and understanding of text.</i>	Limited knowledge and understanding of text.	Some knowledge and understanding of text.	Considerable knowledge and understanding of text.	Thorough knowledge and understanding of text.	Exceptional knowledge and understanding of text.
Thinking <i>Quality of thesis.</i> <i>Appreciation for the effects of literary features.</i> <i>Independence and creativity of thought and self-reflection.</i>	Thesis offers limited insight. Limited appreciation for the effects of literary features. Limited independent and creative thought and self-reflection.	Thesis offers some insight. Some appreciation for the effects of literary features. Some independent and creative thought and self-reflection.	Thesis is insightful. Considerable appreciation for the effects of literary features. Considerable independent and creative thought and self-reflection.	Thesis is highly insightful. Thorough appreciation for the effects of literary features. A high degree of independent and creative thought and self-reflection.	Thesis is exceptionally insightful. Thorough, imaginative appreciation for the effects of literary features. Exceptional independent and creative thought and self-reflection.
Communication <i>Expression of ideas.</i> <i>Organization of ideas.</i> <i>Integration of quotations.</i>	Limited clarity and accuracy of expression. Limited organization. Limited integration of quotations.	Somewhat clear and accurate expression. Somewhat logical organization. Some integration of quotations.	Clear, accurate expression. Logical organization. Effective integration of quotations.	Clear, accurate, concise expression. Logical and persuasive organization. Highly effective integration of quotations.	Exceptionally clear, accurate, concise expression. Exceptionally logical, persuasive organization. Sophisticated integration of quotations.
Application <i>Application of debating skills.</i> <i>Application of close reading skills.</i> <i>Use of literary terms.</i>	Limited debating skills. Limited close reading of quotations. Limited use of literary terms.	Some debating skills. Some close reading of quotations. Some use of literary terms.	Effective debating skills. Considerable close reading of quotations. Accurate use of literary terms.	Highly effective debating skills. Thorough close reading of quotations. Accurate and precise use of literary terms.	Exceptionally effective debating skills. Exceptionally thorough and imaginative close reading of quotations. Accurate, precise, sophisticated use of literary terms.

Discourse analysis essay (one text)

	Level 1 (D) 1- (50-52) 1 (53-56) 1+(57-59)	Level 2 (C) 2- (60-62) 2 (63-66) 2+ (67-69)	Level 3 (B) 3- (70-72) 3 (73-76) 3+ (77-79)	Level 4 (A) 4 – (80 to 86) 4 (87 to 94)	Level 4+ (A+) 95 to 100
Knowledge and Understanding <i>Knowledge and understanding of text</i>	Limited knowledge and understanding	Some knowledge and understanding	Considerable knowledge and understanding	Thorough knowledge and understanding	Exceptional knowledge and understanding
Thinking <i>Degree of insight in thesis and implication</i>	Limited insight	Some insight	Considerable insight	High degree of insight	Exceptional insight
<i>Appreciation for the effects of text's features</i>	Limited appreciation	Some appreciation	Considerable appreciation	Thorough appreciation	Exceptional appreciation
<i>Independence and creativity of thought and self-reflection</i>	Limited independence and creativity	Some independence and creativity	Considerable independence and creativity	A high degree of independence and creativity	Exceptional independence and creativity
Communication <i>Clarity and accuracy of expression</i>	Limited clarity and accuracy	Some clarity and accuracy	Considerable clarity and accuracy	A high degree of clarity and accuracy	Exceptional clarity and accuracy
<i>Organization of ideas</i>	Limited organization	Some organization	Considerable organization	A high degree of organization	Exceptional organization
<i>Integration of specific textual references</i>	Limited integration	Some integration	Considerable integration	Effective integration	Sophisticated integration
Application <i>Application of close reading and discourse analysis skills</i>	Limited application	Some application	Considerable application	Thorough application	Exceptional application
<i>Use of discourse analysis terms</i>	Limited use	Some use	Considerable use	Accurate, precise use	Accurate, precise, sophisticated use

Guided discussion

	Level 1 (D) 1- (50-52) 1 (53-56) 1+ (57-59)	Level 2 (C) 2- (60-62) 2 (63-66) 2+ (67-69)	Level 3 (B) 3- (70-72) 3 (73-76) 3+ (77-79)	Level 4 (A) 4 – (80 to 86) 4 (87 to 94)	Level 4+ (A+) 95 to 100
Knowledge and Understanding <i>Knowledge and understanding of text.</i>	Limited knowledge and understanding of text.	Some knowledge and understanding of text.	Considerable knowledge and understanding of text.	Thorough knowledge and understanding of text.	Exceptional knowledge and understanding of text.
Thinking <i>Ability to respond to students.</i> <i>Independence and creativity of thought and self-reflection.</i>	Discussion leaders respond to students with limited thought, care and interest. Limited independent and creative thought and self-reflection.	Discussion leaders respond to students with some thought, care and interest. Some independent and creative thought and self-reflection.	Discussion leaders respond to students with considerable thought, care and interest. Considerable independent and creative thought and self-reflection.	Discussion leaders respond to students with a high degree of thought, care and interest. A high degree of independent and creative thought and self-reflection.	Discussion leaders respond to students with exceptional thought, care and interest. An exceptional degree of independent and creative thought and self-reflection.
Communication <i>Expression of ideas.</i> <i>Integration of quotations.</i>	Limited clarity and accuracy of expression. Limited integration of quotations.	Somewhat clear and accurate expression. Some integration of quotations.	Clear, accurate expression. Effective integration of quotations.	Clear, accurate, concise expression. Highly effective integration of quotations.	Exceptionally clear, accurate and concise expression. Sophisticated integration of quotations.
Application <i>Application of guided discussion techniques.</i> <i>Application of close reading skills.</i>	Limited application of guided discussion techniques. Limited close reading of quotations.	Some application of guided discussion techniques. Some close reading of quotations.	Successful application of guided discussion techniques. Considerable close reading of quotations.	Highly successful application of guided discussion techniques. Thorough close reading of quotations.	Exceptionally successful application of guided discussion techniques. Exceptionally thorough, imaginative close reading of quotations.

Literary essay (single text)

	Level 1 (D) 1- (50-52) 1 (53-56) 1+(57-59)	Level 2 (C) 2- (60-62) 2 (63-66) 2+ (67-69)	Level 3 (B) 3- (70-72) 3 (73-76) 3+ (77-79)	Level 4 (A) 4 – (80 to 86) 4 (87 to 94)	Level 4+ (A+) 95 to 100
Knowledge and Understanding <i>Knowledge and understanding of text.</i>	Limited knowledge and understanding of text.	Some knowledge and understanding of text.	Considerable knowledge and understanding of text.	Thorough knowledge and understanding of text.	Exceptional knowledge and understanding of text.
Thinking <i>Quality of thesis.</i> <i>Appreciation for the effects of literary features.</i> <i>Independence and creativity of thought and self-reflection</i>	Thesis offers limited insight. Limited appreciation for the effects of literary features. Limited independent and creative thought and self-reflection.	Thesis offers some insight. Some appreciation for the effects of literary features. Some independent and creative thought and self-reflection.	Thesis is insightful. Considerable appreciation for the effects of literary features. Considerable independent and creative thought and self-reflection.	Thesis is highly insightful. Thorough appreciation for the effects of literary features. A high degree of independent and creative thought and self-reflection.	Thesis is exceptionally insightful. Thorough, imaginative appreciation for the effects of literary features. Exceptional independent and creative thought and self-reflection.
Communication <i>Expression of ideas.</i> <i>Organization of ideas.</i> <i>Integration of quotations.</i>	Limited clarity and accuracy of expression. Limited organization. Limited integration of quotations.	Somewhat clear and accurate expression. Somewhat logical organization. Some integration of quotations.	Clear, accurate expression. Logical organization. Effective integration of quotations.	Clear, accurate, concise expression. Logical, persuasive organization. Highly effective integration of quotations.	Exceptionally clear, accurate and concise expression. Exceptionally logical, persuasive organization. Sophisticated integration of quotations.
Application <i>Application of close reading skills.</i> <i>Use of literary terms.</i>	Limited close reading of quotations. Limited use of literary terms.	Some close reading of quotations. Some use of literary terms.	Considerable close reading of quotations. Accurate use of literary terms.	Thorough close reading of quotations. Accurate, precise use of literary terms.	Exceptionally thorough, imaginative close reading of quotations. Accurate, precise, sophisticated use of literary terms.

Literary paragraph

	Level 1 (D) 1- (50-52) 1 (53-56) 1+(57-59)	Level 2 (C) 2- (60-62) 2 (63-66) 2+ (67-69)	Level 3 (B) 3- (70-72) 3 (73-76) 3+ (77-79)	Level 4 (A) 4 – (80 to 86) 4 (87 to 94)	Level 4+ (A+) 95 to 100
Knowledge and Understanding <i>Knowledge and understanding of text.</i>	Limited knowledge and understanding of text.	Some knowledge and understanding of text.	Considerable knowledge and understanding of text.	Thorough knowledge and understanding of text.	Exceptional knowledge and understanding of text.
Thinking <i>Quality of topic sentence.</i> <i>Independence and creativity of thought and self-reflection.</i>	Topic sentence offers limited observation. Limited independent and creative thought and self-reflection.	Topic sentence offers some observation. Some independent and creative thought and self-reflection.	Topic sentence is arguable. Considerable independent and creative thought and self-reflection.	Topic sentence is insightful. A high degree of independent and creative thought and self-reflection.	Topic sentence offers exceptional insight. Exceptional independent and creative thought and self-reflection.
Communication <i>Expression of ideas.</i> <i>Organization of ideas.</i> <i>Integration of evidence</i>	Limited clarity and accuracy of expression. Limited organization. Limited integration of details as evidence.	Somewhat clear and accurate expression. Somewhat logical organization. Some integration of details as evidence	Clear, accurate expression. Logical organization. Effective integration of quotations as evidence.	Clear, accurate, concise expression. Logical, persuasive organization. Highly effective integration of quotations as evidence.	Exceptionally clear, accurate and concise expression. Exceptionally logical, persuasive organization. Sophisticated integration of quotations as evidence.
Application <i>Application of explanations of evidence to support argument.</i>	Limited explanation of evidence	Some explanation of evidence.	Adequate connection of details to the central argument.	Effective connection of details to the central argument.	Sophisticated connection of details to the central argument.

Oral presentation

	Level 1 (D) 1 - (50-52) 1 (53-56) 1+ (57-59)	Level 2 (C) 2 - (60-62) 2 (63-66) 2+ (67-69)	Level 3 (B) 3 - (70-72) 3 (73-76) 3+ (77-79)	Level 4 (A) 4 - (80 to 86) 4 (87 to 94)	Level 4+ (A+) 95 to 100
Knowledge and Understanding					
<i>Knowledge and understanding of text.</i>	Limited knowledge and understanding of text.	Some knowledge and understanding of text.	Considerable knowledge and understanding of text.	Thorough knowledge and understanding of text.	Exceptional knowledge and understanding of text.
Thinking					
<i>Quality of thesis.</i>	Thesis offers limited insight.	Thesis offers some insight.	Thesis is insightful.	Thesis is highly insightful.	Thesis is exceptionally insightful.
<i>Appreciation for the effects of literary features.</i>	Limited appreciation for the effects of literary features.	Some appreciation for the effects of literary features.	Considerable appreciation for the effects of literary features.	Thorough appreciation for the effects of literary features.	Thorough, imaginative appreciation for the effects of literary features.
<i>Independence and creativity of thought, and responses to questions and comments.</i>	Limited independent and creative thought, and responses.	Some independent and creative thought and responses.	Considerable independent and creative thought and responses.	A high degree of independent and creative thought and responses.	Exceptional independent and creative thought and responses.
<i>Depth and completeness of self-reflection.</i>	Limited self-reflection.	Some self-reflection.	Considerable self-reflection.	A high degree of self-reflection.	Exceptional self-reflection.
Communication					
<i>Expression and delivery of ideas.</i>	Limited clarity and accuracy of expression and delivery.	Somewhat clear and accurate expression and delivery.	Clear, accurate expression and delivery.	Clear, accurate, concise expression and delivery.	Exceptionally clear, accurate and concise expression and delivery.
<i>Organization of ideas.</i>	Limited organization.	Somewhat logical organization.	Logical organization.	Logical, persuasive organization.	Exceptionally logical, persuasive organization.
<i>Integration of quotations.</i>	Limited integration of quotations.	Some integration of quotations.	Effective integration of quotations.	Highly effective integration of quotations.	Sophisticated integration of quotations.
Application					
<i>Application of close reading skills.</i>	Limited close reading of quotations.	Some close reading of quotations.	Considerable close reading of quotations.	Thorough close reading of quotations.	Exceptionally thorough, imaginative close reading of quotations.
<i>Use of literary terms.</i>	Limited use of literary terms.	Some use of literary terms.	Accurate use of literary terms.	Accurate, precise use of literary terms.	Accurate, precise, sophisticated use of literary terms.

Quotation analysis

	Level 1 (D) 1- (50-52) 1 (53-56) 1+ (57-59)	Level 2 (C) 2- (60-62) 2 (63-66) 2+ (67-69)	Level 3 (B) 3- (70-72) 3 (73-76) 3+ (77-79)	Level 4 (A) 4 – (80 to 86) 4 (87 to 94)	Level 4+ (A+) 95 to 100
Knowledge and Understanding <i>Understanding of the context and significance of the quotation</i>	Limited knowledge and understanding of the context and significance of the quotation	Some knowledge and understanding of the context and significance of the quotation	Considerable knowledge and understanding of the context and significance of the quotation	Thorough knowledge and understanding of the context and significance of the quotation	Exceptional knowledge and understanding of the context and significance of the quotation
Thinking <i>Quality of interpretation.</i> <i>Appreciation for the effects of literary features.</i> <i>Independence and creativity of thought.</i>	Interpretation offers limited insight. Limited appreciation for the effects of literary features. Limited independent and creative thought.	Interpretation offers some insight. Some appreciation for the effects of literary features. Some independent and creative thought.	Interpretation is insightful. Considerable appreciation for the effects of literary features. Considerable independent and creative thought.	Interpretation is highly insightful. Thorough appreciation for the effects of literary features. A high degree of independent and creative thought.	Interpretation is exceptionally insightful. Thorough, imaginative appreciation for the effects of literary features. Exceptional independent and creative thought.
Communication <i>Expression of ideas.</i> <i>Organization of ideas.</i>	Limited clarity and accuracy of expression. Limited organization.	Some clarity and accuracy of expression. Some organization.	Clear, accurate expression. Logical organization.	Clear, accurate, concise expression. Logical, persuasive organization.	Exceptionally clear, accurate and concise expression. Exceptionally logical, persuasive organization.
Application <i>Application of close reading skills.</i> <i>Use of literary terms.</i>	Limited close reading of quotations. Limited use of literary terms.	Some close reading of quotations. Some use of literary terms.	Considerable close reading of quotations. Accurate use of literary terms.	Thorough close reading of quotations. Accurate, precise use of literary terms.	Exceptionally thorough, imaginative close reading of quotations. Accurate, precise, sophisticated use of literary terms.

Reflection

	Level 1 (D) 1- (50-52) 1 (53-56) 1+(57-59)	Level 2 (C) 2- (60-62) 2 (63-66) 2+ (67-69)	Level 3 (B) 3- (70-72) 3 (73-76) 3+ (77-79)	Level 4 (A) 4 – (80 to 86) 4 (87 to 94)	Level 4+ (A+) 95 to 100
Knowledge and Understanding <i>Knowledge and understanding of material.</i>	Demonstrates limited knowledge and understanding of material.	Demonstrates some knowledge and understanding of material.	Demonstrates considerable knowledge and understanding of material.	Demonstrates thorough knowledge and understanding of material.	Demonstrates exceptional knowledge and understanding of material.
Thinking <i>In own reflections and in response to the work of others: critical thinking processes, skills and strategies such as analyzing, interpreting, and evaluating, forming and justifying conclusions on the basis of evidence.</i>	Uses critical thinking skills with limited effectiveness.	Uses critical thinking skills with some effectiveness.	Uses critical thinking skills with considerable effectiveness.	Uses critical thinking skills with a high degree of effectiveness.	Uses critical thinking skills with an exceptionally high degree of effectiveness.
Communication <i>Expression and organization of ideas and information.</i>	Expresses and organizes ideas and information with limited effectiveness.	Expresses and organizes ideas and information with some effectiveness.	Expresses and organizes ideas and information with considerable effectiveness.	Expresses and organizes ideas and information with a high degree of effectiveness.	Expresses and organizes ideas and information with an exceptionally high degree of effectiveness.
Application <i>Application of knowledge and skills.</i> <i>Ability to make connections with other students' reflections (if applicable).</i>	Applies knowledge and skills with limited effectiveness. Makes connections with limited effectiveness.	Applies knowledge and skills with some effectiveness. Makes connections with some effectiveness.	Applies knowledge and skills with considerable effectiveness. Makes connections with considerable effectiveness.	Applies knowledge and skills with a high degree of effectiveness. Makes connections with a high degree of effectiveness.	Applies knowledge and skills with an exceptionally high degree of effectiveness. Makes connections with an exceptionally high degree of effectiveness.

Seminar

	Level 1 (D) 1 - (50-52) 1 (53-56) 1+ (57-59)	Level 2 (C) 2 - (60-62) 2 (63-66) 2+ (67-69)	Level 3 (B) 3 – (70-72) 3 (73-76) 3+ (77-79)	Level 4 (A) 4 – (80 to 86) 4 (87 to 94)	Level 4+ (A+) 95 to 100
Knowledge and Understanding					
<i>Knowledge of text(s).</i>	Limited knowledge of text.	Some knowledge of text.	Considerable knowledge of the text	Thorough knowledge text.	Exceptional knowledge of text.
<i>Understanding of the topic</i>	Limited understanding of the topic.	Some understanding of the topic.	Considerable understanding of the topic.	Thorough understanding of the topic.	Creative approach to the topic.
Thinking					
<i>Argument/interpretation</i>	Limited development of a discernible argument.	Superficial argument/ interpretation.	Argument/interpretation is appropriate and adequately developed	Argument/interpretation is highly insightful and skilfully developed.	Argument/interpretation is exceptionally insightful and original.
<i>Appreciation for the effects of literary features.</i>	Literary features are rarely addressed.	Literary features are identified but not fully explained.	Literary features are explained, but they are not always connected to the central thesis.	Thorough appreciation for the effects of literary features.	Thorough, imaginative appreciation for the effects of literary features.
<i>Ability to self-reflect.</i>	Limited self-reflection.	Some self-reflection.	Clear self-reflection.	Thorough self-reflection.	Exceptional self-reflection.
Communication					
<i>Focus of ideas</i>	Limited attempt at coherence and focus.	Some attempt at coherence and focus.	Generally focussed in a coherent and effective manner.	Highly focussed and effective.	Exceptionally focussed and effective.
<i>Organization of ideas.</i>	Limited organization	Somewhat logical organization.	Logical organization.	Logical, persuasive organization.	Exceptionally logical, persuasive organization.
<i>Integration of quotations.</i>	Limited integration of quotations.	Some integration of quotations.	Effective integration of quotations.	Highly effective integration of quotations.	Sophisticated integration of quotations.
Application					
<i>Presentation conventions (eye contact, voice, delivery, vocabulary)</i>	Limited presentation skills	Presentation skills are somewhat effective	Presentation skills are effective in conveying material delivered,	Presentation skills are highly effective in conveying material delivered,	Exceptional delivery of the material.
<i>Peer participation</i>	Limited peer participation	Some attempt to encourage participation	Solid attempt to interact with peers.	Skilfully draws peers into the seminar	Seamless inclusion of peers within the seminar.
<i>Handout</i>	No handout provided	Handout is somewhat useful	Handout is adequate	Handout is thoughtfully developed and formatted.	Handout is exemplary

Grade Equivalencies

IB Score Out of 20 / 25 / 30 / 40	IB Score Out of 7	Ontario Percentage
0-2 / 0-4 / 0-5 / 0-5	1	0-49
3-5 / 5-8 / 6-10/6-11	2	50-60
6-7 / 9-10 / 12-18	3	61-71
8-10 / 11-13 / 19-23	4	72-83
11-13 / 14-16 / 24-28	5	84-92
14-16 / 17-19 / 29-33	6	93-96
17-20 / 20-25 / 34-40	7	97-100

Ontario Scale of 1 to 4	Ontario Percentage (average mark in bracket)	Letter Grade
1-	50-52 (50)	D-
1	53-56 (55)	D
1+	57-59 (58)	D+
2-	60-62 (60)	C -
2	63-66 (65)	C
2+	67-69 (68)	C+
3-	70-72 (70)	B-
3	73-76 (75)	B
3+	77-79 (78)	B+
4-	80-86 (85)	A
4	87-94 (90)	A
4+	95-98 (95)	A+
4++	98-100 (100)	A+

What Do Essays Look Like Across Grade Bands?

4++ (IB 7)	98-100 (100)	Thesis is original, creative and illuminating. Topic sentences are sophisticated and engaging. The argument flows in a surprising, even dazzling fashion. Quotations are seamlessly integrated and imaginatively analysed in light of the argument. Text is explored in a revelatory manner. The paper is exceptional – one of the best read by a teacher during her or his career. Reading it is a joy.
4+ (IB 6/7)	95-98 (95)	Thesis is original and highly perceptive. Topic sentences surprise and engage the reader. The argument flows beautifully. Quotations are seamlessly integrated and creatively analysed in light of the argument. Text is explored in an original manner. The paper is superb – one of the very best of the last few years. Reading the paper is highly enjoyable.
4 (IB 5/6)	87-94 (90)	Thesis is clear and perceptive. Topic sentences state crisp and engaging ideas. The argument flows purposefully. Quotations are seamlessly integrated and effectively analysed in light of the argument. Text is explored thoroughly. The paper is excellent – a pleasure to read and one of the best in the class. Reading the paper is enjoyable.
4- (IB 4/5)	80-86 (85)	Thesis is clear and interesting. Topic sentences feature well-written supporting ideas. The argument flows logically. Quotations are well integrated and clearly analysed in light of the argument. Text is explored in a meaningful way. The paper is clear and shows a good understanding of the fundamentals of essay writing. Reading the paper is a very efficient use of time.
3+ (IB 4)	77-79 (78)	Thesis is fairly clear. The argument features a sequence of ideas. Quotations are generally integrated and some analysis takes place in light of the argument. Text is explored to some degree. The paper presents a decent argument fairly clearly. Reading the paper is an efficient use of time.
3 (IB 4)	73-76 (75)	Thesis is present. The argument features some sequence of ideas. Some quotations may include some analysis at the level of story. Text is explored to some degree. The paper presents an argument fairly clearly. Reading the paper is a generally efficient use of time.
3- (IB 3/4)	70-72 (70)	Thesis may not be present. The argument may proceed haphazardly. Use of quotations is limited. Text is touched on. The paper presents an argument but there are difficulties in reading and understanding it. Reading the paper may take work.
2 (IB 3)	63-66 (65)	Thesis is not present or may be unhelpful. It is getting to be difficult to see how the argument builds. Use of quotations is very limited. Text is not explored. Problems hamper the reader's ability to understand the argument. Reading the paper takes work.

English Department Policy on Academic Honesty

The development of the Internet has made it more important than ever that students understand the meaning of ‘academic honesty’, and the rules that govern both creative and analytical writing, and oral presentations.

The English department requires you to do the following in order to protect yourself:

1. On the last page of every assignment written outside of class, please write and sign: “I pledge that this assignment has been written in accordance with the Ashbury College English Department Policy on Academic Honesty”.
2. Save drafts of your work. These drafts can be paper drafts, with editorial comments, or electronic versions.
3. Cite all sources. This applies to written and oral assignments.

The vast majority of English papers and presentations you will prepare at Ashbury will be “primary text” papers. These require you to interpret literary works by yourself, without reference to outside sources such as web sites. If you do choose to consult web sites or other sources for ideas or information, however, you must always footnote the idea or phrase you have borrowed and include a full citation on the “Works Cited” page. You must also attach to your paper a print-out or photocopy of your source for your teacher to review. In an oral presentation, cite while you speak and include a bibliography at the end of your presentation, either as a slide or a hand-out.

If you receive help from a parent or friend, be sure that the authorship of the work remains your own.

If your teacher has questions concerning an assignment’s authenticity, he or she may:

- Discuss the issue with the head of department.
- Ask to see your rough drafts in order to learn how the paper developed.
- Compare the work to your in-class assignments.
- Check sources through “Turnitin.com” or the Internet.
- Contact parents and the Assistant Head, Academics.

If it is determined that an assignment is plagiarized, penalties will be applied as described in the school policy on academic honesty. This can be found in your student handbook.

Working honestly, and protecting yourself, are important academic responsibilities in both high school and university. If you have any questions, please ask your teacher or the Head of English for further information.

English Terminology

The following list features literary devices used by writers and speakers in a variety of contexts. It includes terms related to media and cultural studies. The objective is to provide students in both the Literature and the Language and Literature programs a selection of key concepts.

Ad hominem: a type of argument that attacks a person rather than ideas, words or actions.

Alliteration: repetition of a consonant at the beginning of two or more words or stressed syllables.

Allusion: reference to another event, person, place or work of literature, often implied rather than explicit.

Ambiguity: the use of language where the meaning is unclear or has two or more possible interpretations.

Ambivalence: the author or narrator displays more than one possible attitude towards a character, theme or idea.

Analogy: the process of comparing two things or ideas.

Anti-advertising: advertising that draws attention to the conventions of advertising and tells the audience that they are smart enough to see through the tricks played by advertisers.

Anecdote: a story of biographical incident that usually contains a small life lesson or moral message.

Anglophone world: the places in the world where English is spoken.

Antagonist: the character of a dramatic story who stands in the way of protagonists and tries to prevent them from achieving their goal.

Antithesis: the use of contrasting ideas or words balanced against each other.

Argumentation fallacies: common but invalid syllogisms, or in other words, poor strings of logic.

Archaic language: language that is old-fashioned and no longer in use.

Archetype: a universal type or model of character found in many different texts, eg the loyal friend or the old mentor.

Aside: a dramatic device where a character speaks directly to the audience, relating private thoughts that other characters on the stage cannot hear.

Assonance: the repetition of a vowel sound in the middle of two or more words, such as the “ow” sound in *loud mouth*.

Atmosphere: the mood of a text, created through narrative tone and setting.

Attention economy: the economic system in which companies seek to gain attention amidst the enormous quantity of digital material.

Audience: the group of listeners or readers for whom a text or message is intended.

Background: in discourse analysis, those ideas that are overlooked or ignored by a text. In a comic, that which is furthest away from the viewer.

Ballad: a form of rhyming verse, usually following a pattern of abcb, that tells a narrative and can be set to music.

Bandwagon effect: an advertising technique that leads people to act in a certain way because others are already doing so.

Bias: the skewed presentation of a story from a particular ideological position.

Binary opposition: the contrast between two mutually exclusive concepts or things that creates conflict and drive narrative, e.g. good/evil, day/night, old/young.

Bird’s eye: in a comic, a very high camera angle looking down at something.

Blank verse: unrhymed poetry written in **iambic pentameter**, a ten-syllable line with five stresses.

Brand: a product’s identity and the feelings and values customers associate with it.

Brand loyalty: a consumer’s allegiance to a product and their habit of buying it regularly.

Broadsheet: a newspaper that is larger than a tabloid; the format is often associated with in-depth reporting and a balanced presentation of opinions.

Cacophony: a harsh, discordant mixture of sounds.

Caesura: a conscious break in a line of poetry.

Caricature: a character described through the exaggeration of a small number of features.

Catharsis: a purging of emotions or relieving of emotional tensions within an audience, caused by certain kinds of art such as a tragedy.

Censorship: the intentional removal of information that the censor, be it a government or media agent, deems somehow inappropriate.

Centre of interest: in a comic, the main subject matter in a given panel.

CGI: computer generated imagery, typically used to add special effects to film and video.

Cliché: a word, literary device, phrase or structure that has been used so often that it has lost its artistic significance and fails to affect audiences.

Close reading: the practice of analyzing and interpreting texts in order to extract meaning.

Close-up: in a comic, a detailed shot, such as a face or one part of something bigger. An **extreme close-up** is a very close, detailed shot, such as a character's eyes or a door handle.

Code: a system of signs that can be interpreted to create meaning. **Technical codes** concern the way in which a text is constructed through camera angles, framing etc. **Verbal codes** concern language. **Symbolic codes** concern the use of symbols to express meaning.

Code-switching: the practice of switching from one dialect or language to another depending on to whom a person is speaking or what they wish to accomplish.

Colloquial: ordinary, everyday speech and language.

Comedy: originally, a play or other work that ends happily; now, a text that is funny.

Comic: a text in which pictures and words are laid out in a deliberate sequence in order to tell a story, convey information, and otherwise move or provoke the reader.

Commodification: the act of associating something or someone with a product. If a person is "commodified", they are made to seem like an object that can be bought or sold.

Conceit: an elaborate, extended and sometimes surprising comparison between things that do not appear to have much in common.

Connotation: the idea or feeling evoked by a word beyond its literal meaning.

Consonance: the repetition of a consonant sound in the middle or at the end of words, such as the “l” sound in *fall* and *swell*.

Content: the idea expressed by a text.

Context: the circumstances that surround the writing and reading of a text. Asking why a text was written (its purpose) and for whom it was written (its audience) and good starting points.

Convergence: the way in which technologies and institutions come together to create something new. **Convergence culture** refers to the way in which modern technologies combine in unusual ways, e.g. a person watches a movie on a laptop while posting comments about the actors.

Copy: the text created for an ad.

Couplet: two consecutive lines of verse that rhyme.

Cultural bias: a perspective on something from another culture that is not objective but derived from the viewer’s own culture.

Culture: the values, goals, convictions and attitudes that people share in a society; or the arts and a society’s appreciation of the arts.

Culture jamming: the distorting of messages and advertisements produced by large corporations.

Declarative sentence: a sentence that makes a statement or “declares” something, e.g., “Ashbury is in Ottawa” or “The government spends too much money.”

Demographic: factual characteristics of a population sample, e.g. age, gender, race, nationality.

Deductive reasoning: an argument that comes to a specific conclusion by drawing on general rules.

Denotation: the literal definition of a word.

Denouement: the resolution of a story’s plot, from the French for “unknotting”.

Dialect: a variety of language that is unique in pronunciation, grammar and vocabulary.

Diction: the choice of vocabulary that a writer uses in order to create a tone.

Discourse: a type or style of communication that defines how a person is seen by others. People who use one style of speech with friends in the dining hall and another in class, switch discourses and ask to be seen in different ways. Discourses are ways of being in the world.

Discourse analysis: a process by which a text is analysed using a series of questions designed to reveal what is being said and how it is being said.

Divergence: the process of cultures splitting off from each other, developing their use of language separately with less, or even no, contact.

Double entendre: a stylistic device that relies on the secondary meaning of a phrase or word.

Dystopian literature: a genre of fiction that offers a picture of an imagined world in which conditions are poor and governments oppress their citizens.

Editorial: a newspaper article that advances a point of view, often written by a senior reporter or an editorial board.

Emotive language: language that both reflects the emotional tone of the writer and causes an emotional response in the reader. Also known as “loaded language”.

Empathy: a feeling on the part of the reader of sharing the experience described by a character or author.

Enculturation: the process by which an individual learns the traditional content of a culture and assimilates its practices and values.

End-stop: a literary device in which a line of poetry ends with a period or definite punctuation mark, such as a colon. When lines are **end-stopped**, each line is its own phrase or unit of syntax.

Enjambment: a poetic device in which a sentence continues from one line to the next.

Epilogue: a conclusion or comment at the end of a novel or play.

Establishing shot: in a comic, a shot that opens a scene and establishes where the next part of the story takes place. It can be indoors or outdoors, and typically shows a building, a room or a long shot of a city.

Ethos: An appeal to ethics (see “logos” and “pathos”).

Euphemism: a word or phrase that substitutes for another word or phrase in order to make the meaning easier or less embarrassing.

Euphony: the use of pleasant or melodious sounds in poetry.

Existentialism: the philosophy that individuals are responsible for defining their own existence and giving their life meaning. Existential literary works often feature troubled protagonists who question the meaning of life.

Exposition: the part of a literary text in which the reader or audience is provided with information about plot, character and setting.

Extended metaphor: figurative language that recurs through a literary text and refers to a symbolic, metaphorical relationship.

Farce: a play that aims to entertain through absurd and ridiculous characters and action.

Feminist criticism: a school of thought that concerns itself with the ways in which texts reinforce, reflect or undermine the oppression and marginalization of women.

Fetishize: to have an excessive and irrational commitment to or obsession with something.

Figurative language: a language that is symbolic or metaphorical and not meant to be taken literally.

Flashback: a storytelling technique in which the reader is taken back to events before the main story and background information is provided.

Fly-on-the-wall narration: an extreme variant of objective narration in which the reader sees and hears of events as though a camera is recording them and nothing is removed.

Focus group: a marketing and research tool in which a group of people is gathered together and asked its opinion on a product, ad, or issue.

Foil: a character whose qualities contrast with those of the main character in order to expose them to the reader.

Foot: a group of syllables forming a unit of verse; the basic unit of metre.

Foreground: in discourse analysis, the ideas at the surface of a text. In a comic, that which is closest to the viewer.

Foreshadowing: a literary device in which hints are given of events to come so that the reader or audience can predict (or often fear) what might happen next.

Form: the means by which a writer expresses their ideas (“content”) through character, setting and/or technique.

Frame: the box around a graphic novel image.

Frame narrator: a storyteller who is not the protagonist but a peripheral character who reveals someone else’s story to the reader.

Free indirect speech: a kind of limited third-person narration that allows the reader to hear a character’s thoughts.

Free verse: poetry that has neither rhyme nor consistent metre.

Freudian criticism: the use of Sigmund Freud’s theories of psychology to interpret literature. These include the unconscious, desires and defenses; the id, ego and superego; and the Oedipus complex.

Gender: the socially constructed characteristics of women and men – such as norms, roles and relationships of and between groups of women and men. It varies from society to society and can be changed. Gender does not necessarily fit into binary male or female sex categories.

Gender bias: the tendency to favour one gender over the other, often manifested through language.

Genre: a category of text such as novel, play or biography, that can be defined by shared structural and stylistic conventions.

Globalization: the process by which cultures worldwide share the same media texts.

Gothic fiction: a genre of fiction characterized by a mixture of horror and romance. It arose from the Romantic movement of the 18th and 19th centuries.

Gutter: the blank space surrounding the frames in a graphic novel.

Half rhyme: a poetic technique in which words sound similar but do not entirely rhyme.

Hegemony: leadership or dominance by one country or social group over others.

Heroic couplet: two lines of rhyming verse, usually at the end of a sonnet, which tend to be “closed” (there is no enjambment between them) and self-contained.

Hindsight wisdom: a style of narration in which the narrator looks back, knowing now more than at the time of the events.

Historical present tense: the use of present tense to tell a story that happened in the past.

Hyperbole: deliberate and extravagant exaggeration.

Hypophora: a figure of speech in which the speaker asks and then answers a question.

Iamb: the most common metrical foot in English poetry, consisting of an unstressed syllable followed by a stressed syllable.

Ideal or idealized reader: the imaginary person who, the writer hopes, will understand and complete the experience she or he is trying to convey and respond to it in the way intended.

Idiolect: a person's unique use of vocabulary, grammar and pronunciation. It both distinguishes an individual from a group and identifies an individual with a group.

Idiom: a group of words established by usage as having a meaning not deducible from those of the individual words, e.g. "seen the light", "pass the buck", or "hot potato".

Imagery: the use of descriptive language to evoke sensory experience.

Imperative sentence: the kind of sentence that gives a command, e.g. "Pass the milk" or "The government should lower taxes now."

Inductive reasoning: an argument that comes to a general conclusion by drawing on specific cases.

Institution: a formal organization that creates and distributes media texts.

Internal rhyme: words that rhyme within a line rather than at the end.

Inter-textual: links within a text to the themes, ideas or issues of other texts.

Irony: a literary device in which the literal meaning differs from the intended meaning.

Jargon: the vocabulary and manner of speech that define and reflect a particular profession and that are difficult for others to understand.

Juxtaposition: the placing together of two, often unrelated things in order to create an interesting effect.

Language: a system of communication that is mutually intelligible among all members of a society.

Language borrowing: the act of importing words into one language from another.

Limited narration: a narrative technique in which the reader is given insight into the thoughts, actions and events of one character.

Lingua franca: a language spoken by people who do not share a common language.

Linguistic determinism: the concept that language determines what a person is able to think.

Linguistic imperialism: the dominance of one language over others. Many people see English as a threat to other languages.

Literary theory: a set of ideas with which scholars view and discuss works of literature. Marxist, Freudian and feminist literary theories are examples.

Logos: an appeal to logic, or rational thinking (see “ethos” and “logos”).

Long shot: in a comic, a shot that shows something in the distance. If it were establishing a city as the scene, it would be a **long establishing shot**.

Magic realism: a style of fiction with origins in South America characterized by a very realistic setting and a few highly unrealistic elements.

Manufactured consent: a term coined by the political scientist and linguist Noam Chomsky that describes how a small ruling elite shape public opinion in their favour by controlling the media.

Marketing: the process of creating, developing, promoting and selling goods and services to customers by managing their interest in and need for the product.

Marxist criticism: the use of the theories of Karl Marx to interpret literature. This school concerns itself with class differences, economic and otherwise, as well as the implications and complications of the capitalist system.

Media literacy: the skill of analyzing texts in relation to the media in which they are published.

Medium shot: in a comic, a shot that often shows the subject matter in full, such as a character climbing into a car.

Melodrama: works of fiction that exaggerate plot or character and appeal to emotion.

Metaphor: a comparison of one thing to another to make description more vivid; the metaphor actually states that one thing *is* the other.

Metonymy: references to things or concepts not by name by something closely associated with the them. For example, “the crown” can refer to the authority of the queen.

Metre: the regular use of stressed and unstressed syllables in poetry.

Metric foot: a group of stressed and/or unstressed syllables that form the basic unit of rhythm in a poem.

Middle ground: in a comic, subject matter between the foreground and background.

Modality: the way in which writers express attitudes towards their subject matter and their audience; authority, truth, likelihood, desirability and permission can be expressed through modality. Modality can be “marked” with words such as “must”, or it can be implied or “unmarked”.

Modernism: A late 19th century and early 20th century artistic movement that reflected the rapid changes caused by industrialization by opposing traditional forms, embracing experimentation, and exploring new ideas such as psychoanalysis, Marxism and Darwinism.

Mood: the atmosphere created for a reader or audience by a text.

Motif: a dominant theme, subject or idea running through a piece of literature.

Movement: in the literary sense, a collection of works that seek to address similar concerns or express similar ideas or that come out of a certain period of history.

Narratee: the person inside the text to whom a narrative is addressed.

Narrative voice: the manner in which a story is told, including point of view, diction and tense.

Narrator, or speaker: the person, real or imagined, who recounts the events in a text.

Naturalism A late-19th century artistic movement that sees literature as based on science and logic rather than superstition. It is explicitly concerned with the natural environment, not merely as the setting but often as a contributing element. The struggle of the individual to adapt to the environment and the Darwinian idea of the survival of the fittest are central concerns.

Negative ads: ads that carry an attack and are often used in political campaigns when opponents make attacks on each other, often using the ad hominem argument.

Neoliberalism: the belief that free-market capitalism should be the governing principle for society as a whole.

Neologism: a newly-coined word or phrase made up to describe a new trend, idea or gadget.

Normalization: a phenomena in which repetition makes unusual or unhealthy attitudes seem normal.

Objective narration: storytelling that is not biased towards an ideological position or character.

Objectification: an advertising technique in which people are turned into objects. Objectifying people is seen as the first step in justifying violence against them.

Omniscient narration: an all-knowing perspective that gives the reader access to all characters, places and events of a story.

Onomatopoeia: the use of words that sound like what they name or describe, ie. “buzz”.

Oppositional reading: an interpretation of a text that goes against its intended meaning.

Oxymoron: a figure of speech that joins together words of opposite meaning, ie. “bitter sweet”.

Panel: a box that frames a drawing and is the building block of comics. Typically, there are 3 to 9 panels on a page.

Paradox: a statement that appears contradictory but contains a good deal of truth.

Paradox of fiction: the apparent contradiction of a reader empathizing with a fictional character even though they know the character is not real.

Parody: a work that is written in imitation of another work, often with the intention of mockery.

Pathos: an appeal to emotion (see “ethos” and “logos”), or the effect that makes the reader feel sadness or pity.

Patriarchal: male-dominated.

Pay-per-click: an advertising model in which advertisers pay websites only when their ads are clicked.

Periphrasis: a round-about or long-winded way of expressing something.

Personification: the attribution of human feelings, emotions or sensations to an inanimate object.

Plot: the sequence of events that comprise the main storyline.

Polysyndeton: the use of several conjunctions in close succession, especially where some might be omitted in order to stress the importance of each item, ie “We lived and laughed and loved.”

Post-colonial criticism: the school of thought concerned with literature produced by colonial powers and works produced by those colonized. It looks particularly at issues of power.

Preferred reading: the meaning of a text as intended by its producer.

Premise: a statement or proposition upon which arguments rely to come to their conclusions.

Primary source: texts that reveal how the English language is used by people within a particular context.

Pronoun: words such as “I”, “he” or “she” that are used instead of a noun. A pronoun can refer to the participants in the discourse, or to someone or something mentioned elsewhere in the discourse. Use of “you” and “we” can implicate the reader into a particular relationship with the text, and position the reader in a deliberate manner.

Propaganda: the conscious effort to shape public opinion to conform to an ideological position.

Protagonist: the main character in a dramatic story who makes events and action move forward towards a particular goal.

Public opinion: the collection of opinions and beliefs held by a nation’s adult population.

Pun: a play on words that have similar sounds but different meanings.

Purpose: the writer’s intention in writing a text (e.g. to entertain, inform, enlighten, evaluate, define, instruct or explain).

Realism: a late-19th century artistic movement concerned with representing the world as it is rather than as it ought to be, with description rather than invention. Elements characteristic of realism are authentic detail, a reflection of how environment shapes character, and the use of a contemporary-era setting.

Representation: the way in which the media “re-presents” the world around us in the form of signs and codes for audiences to read.

Rhetorical device: a literary technique used in order to convince, please or influence a reader or audience.

Shock advertising: advertisements that deliberately go against societal norms, good taste or even public health and safety in order to drive clicks, create an impression and spur conversation.

Sign: a symbol that is understood to refer to something other than itself. **Signification** is the process of reading signs.

Triple: the use of three points to support an argument.

Quatrain: a stanza of four lines.

Register: the level of formality or informality expressed through the use of language.

Rhetoric: the art of speaking and writing to persuade an audience to a particular point of view; now, a term often used to imply grand words that have no substance.

Rhetorical question: a question that does not require an answer because the situation already implies an obvious answer.

Rhyme: corresponding sounds in words, usually at the end of each line.

Rhyme scheme: the pattern of rhymes in a poem.

Rhythm: the pattern of stressed and unstressed syllables in poetry.

Rising action: the series of events that begin immediately after a story’s exposition (introduction) and builds up to the climax (high point) and falling action.

Romanticism: a late-18th to mid-19th century, European artistic and intellectual movement characterized by an emphasis on intense emotion, medieval culture and nature.

Sarcasm: a form of verbal irony that includes humour and criticism.

Satire: a literary work that holds up human vices or folly to ridicule or scorn.

Scansion: the process of finding patterns of stressed and unstressed words in lines of poetry.

Scare quotes: words or phrases in quotation marks, suggesting that the quotations do not belong to the narrator or speaker but to someone else and that the narrator regards them as problematic.

Secondary sources: texts about texts.

Sensationalism: a style of writing that is exaggerated, emotive and/or controversial.

Setting: the backdrop against which a story's action takes place. It can describe both the physical and the emotional landscape.

Sexualization: the persuasive technique in which objects and events not sexual by nature are given sexual characteristics.

Sibilance: the repetition of an "s" sound.

Simile: a comparison using "like" or "as".

Social novel: a type of novel that stresses the importance of real social and economic circumstances in an attempt to persuade the reader towards an ideological position.

Soliloquy: a dramatic device in which a character talks to herself or himself through a monologue addressed directly to the audience, expressing thoughts only the audience can hear.

Sonnet: a fourteen-line poem in iambic pentameter containing three quatrains and a heroic couplet.

Speech act: any situation in which spoken language is used.

Splash page: in a comic, a single panel page without a border, usually reserved for strong, dynamic imagery.

Stanza: the blocks of lines into which a poem is divided.

Stereotyping: the act of presenting a person or group in a simplified and biased manner.

Stream of consciousness: a style of storytelling that allows the reader access to the narrator's thoughts as they occur, randomly, fragmented and unorganized.

Structure: the way in a piece of writing is organized, including the metre pattern, stanza arrangement, and the way in which ideas are developed.

Style: the individual way in which a writer has used language to express ideas.

Stylistic devices: techniques that writers and speakers employ to instigate a response from their audience.

Subject position: the way in which a text or discourse creates and defines the identity, views and/or social status of the reader. An oppositional reading of a text will lead the reader to **resist subject positions**.

Subplot: a secondary storyline, often relating in complex ways to the main plot.

Subjective narration: storytelling that is biased towards an ideological position or character.

Sub-text: the ideas, themes or issues that exist beneath a text's surface meaning.

Surrealism: a cultural movement that began in the early 1920s and is best known for its visual artworks and writings. Surrealist works feature the element of surprise, unexpected juxtapositions and imagery inspired by dreams.

Suspense: the feeling of tension or anxiety felt by an audience as events develop and work towards their climax in a work of fiction.

Suspension of disbelief: the phenomena when readers of fiction accept implausible stories in order to ascertain some truth about life.

Symbol: the concrete representation of an abstract concept.

Synthetic personalization: an approach in texts that seeks to establish the idea that the text producer and its reader know one another personally.

Synecdoche: is a literary device in which a part of something represents the whole or it may use a whole to represent a part, e.g. "boots" for soldiers, or "wheels" for car.

Syntax: the way in which sentences are structured.

Tabloid: a sensational or biased newspaper that is physically smaller than a broadsheet.

Text: anything that communicates meaning.

Theme: the central idea or ideas explored in a text.

Tone: the attitude of the speaker towards the subject.

Tragedy: a play, often written in verse, dealing with a serious or somber theme and typically involving a great person who is destined to experience downfall or utter destruction through a character flaw or conflict with some overpowering force such as fate or an unyielding society.

Tragic flaw (or “fatal flaw”): a tragic hero’s secret weakness, which brings about his or her downfall. The Greeks called this “hamartia”, meaning "fault," failure," or "guilt".

Tragic hero: a great or virtuous character in a dramatic tragedy who is destined for downfall, suffering, or defeat.

Tricolon: a list of three, or a sentence in which there are three parts or clauses. The cumulative effect of three can have a powerful effect.

Unreliable narrator: fiction in which the reader is forced to question the storyteller’s account of events.

Verbal irony: a stylistic device in which the surface and underlying meanings are different.

Vernacular: the language characteristic of a region (the opposite of lingua franca).

Verse: a line of poetry.

Viral: the phenomena of material travelling widely and rapidly across the Internet.

Worm’s eye: in a comic, a very low angle looking up at something.