

Please do not write in this learning guide.
Return it to the kiosk when you are finished with it.
All worksheets and rubrics that you need to write on are in the Unit B Resource Package.

Frances Kelsey Secondary School

English 10

UNIT B: ME, MYSELF AND I

Learning guides 3 and 4



Materials & Resources Required:

- ❑ *Sightlines 10*
- ❑ Resource Package for Unit B (Keep it tucked inside the guide duotang)
- ❑ <http://www.fkss.ca/>

All formative (practice) work must be handed in for checking **BEFORE** you begin your assessment tasks.

Each assignment handed in for any English course must meet the following requirements or it will be returned to you unmarked.

- It must be typed or written in blue or black ink.
- Your name must be written at the top of your paper, not just on the green slip.
- Write the date you completed the assignment at the top of the paper and write your course, English 10, directly below this.
- Include the marking sheet or rubric, if any, at the end of the activity.
- Your green slip must be filled out. Staple the green slip to your papers.

Learning Outcomes

By the end of this unit, you should be able to:

- Analyze how the format of a graphic story affects its message
- Use background information to analyze texts
- Compare two short stories
- Write a literary essay
- Identify figurative language and imagery
- Identify features that classify poetry
- Analyze poetry in groups and on your own
- Write imaginative poetry in a variety of forms

Group / Partner Work:

You will need to arrange for the following group work sessions

- Poetry Group Work

Seminar:

You will need to attend the following seminars:

- Integrating Quotes and Writing Literary Essays
- Poetry Seminar: Analyzing Poetry

Learning Guide 3

Guiding Question: How does one's personal experience influence one's writing?

Terms

allegory
alliteration
ballad
cliché
connotation
denotation
compare
contrast
figurative language
free verse

hyperbole
image
imagery
lyric
metaphor
mood
myth
onomatopoeia
oxymoron
personification

quatrain
rhetorical question
rhyme
rhyme scheme
rhythm
simile
speaker
stanza
symbol; symbolism
understatement

Some more terms you will need:

First Person Point of View: The story is told by one of the characters. The reader generally sees everything through that character's eyes. A first person narrator will use "I" to refer to himself or herself.

Narrator: The voice "telling" the story

Omniscient Point of View: a narrator that knows everything about all of the characters at all times.

Limited Omniscient Point of View: a narrator that is not the same as the protagonist (does not use "I") and only seems to know one or two characters in a lot of detail.

Point of view: the perspective from which a story is told (first person, omniscient, limited omniscient, objective)

Objective point of view: the story is told in the third person but the reader is given no insight into any character's thoughts or feelings.

Inner monologue: the thoughts of a character. This is usually shown through first person narration, in which the reader can see the narrator's train of thought and reasoning process.

Instructions**1. Individual: Read a Graphic text**

Read “My Body” by Vicky Rabinowicz, on page 47 of *Sightlines 10*.

Answer the following questions in complete sentences. Do not recopy the question. The question you are answering should be obvious from your response. Remember to include the name of the text and the author in your first answer.

- a. What does the text have to say about one’s relationship with one’s self?
- b. How does the graphic format of the text affect the message?
- c. How would this story be different if it were written as an essay?

2. Individual: Read Short Stories.

Most authors, even when writing fiction, manage to incorporate some of their own experiences, thoughts, and emotions into their writing: therefore, most texts are at least to some extent, about “Me, Myself, and I”.

Read “Lather and Nothing Else” by Hernando Téllez on page 342 of *Sightlines 10*

Read the excerpt from *My Left Foot* by Christy Brown on page 71 of *Sightlines 10*.

3. Individual: Use background information to analyze texts

Read the background information provided on each author and story. Answer the following questions based on this reading. Make sure that your answer reflects the question that is being asked.

Information about the authors:**Brown, Christy**

Born 1932, Dublin, Ireland; died 1981

Novelist and poet Christy Brown, the tenth of twenty-two children, was so disabled by cerebral palsy that he could not eat, drink, or dress himself. His only usable limb was his left foot, which he first used, at the age of five, to snatch a piece of chalk from his sister’s hand. He soon learned to write with his foot, and later to paint and type. Unable to speak until the age of eighteen, Brown always had a passion for writing. His autobiography, *My Left Foot*, was published when he was twenty-one years old. In addition to writing novels and books of poetry, Brown wrote a best-selling fictionalized autobiography entitled *Down All the Days*.

Téllez, Hernando

Born 1908, Bogota, Colombia; died 1966

Hernando Téllez was born in the capital city of Colombia in 1908. During Téllez’s lifetime, Colombia suffered through several civil wars and military dictatorships, collectively called *La Violencia* (“The Violence”). Téllez was also a student of history, and was aware of the three rebellions of the 1800’s, which caused the country of *Gran Colombia* to be divided into the separate countries of Columbia, Venezuela and Uruguay. After each rebellion, Colombia was briefly ruled by a military dictatorship, when a general from the army became president and any further rebellion was put down harshly through violence. “Lather and Nothing Else” is set during one of these rebellions.

Hernando Téllez began his working life as a journalist, and later became a career politician. Téllez served in the Colombian parliament, and later was Colombia’s ambassador to the United Nations. He had a great interest in writing, and published many magazine and

newspaper articles about political subjects. Téllez was the author of a short story collection entitled *Ashes for the Wind and Other Stories*. “Lather and Nothing Else” is one of these stories.

Retrieved September 20, 2010 from
http://www.pearsoned.ca/school/sightlines/gr_10/components/anthology/contributors10.pdf

- a. Which of the two stories is fiction? Which is non-fiction?
- b. What country is Christy Brown from? In what country does the excerpt from *My Left Foot* take place?
- c. What country is Hernando Téllez from? What influences or events are reflected in the short story “Lather and Nothing Else”?

4. Seminar: Integrating Quotations

- a) Attend a seminar on integrating quotations correctly within one's own writing. You will complete an activity that you will hand in for checking. In this seminar, your teacher will also go over how to write a literary essay.

5. Individual: Compare and contrast texts in a chart

- a) Both the excerpt from *My Left Foot* and “Lather and Nothing Else” have a first person point of view, and deal with the narrator's “inner monologue”. Make a Venn diagram or three column chart comparing and contrasting these two stories. You can think about comparing and contrasting terms such as : tone & mood, point of view, setting, along with many others.

6. Individual: Hand in your practice work. This includes:

- Paragraph answers on “My Body”
- Questions on the background information on the two short stories
- Seminar activity on integrating quotations (if you did not hand this in at the seminar)
- Comparison T-Chart on “Lather and nothing Else” and the excerpt from *My Left Foot*

Your practice work is intended to prepare you for the assessment tasks.

Assessment tasks that are handed in before you have had your practice mark checked by your teacher will not be marked.

7. Read the following information on how to write a literary essay.

How to write a literary Essay

A literary essay explores the meaning and construction of a piece of literature.

It may be about theme, character, narration, style, or tone.

It should be your own interpretation. Avoid researching your topic too much. This helps you to avoid plagiarism. It is very important to **focus on the text you are discussing**, rather than on your own opinion or the topic at large.

A literary essay has the following qualities.

- ❑ It has a **thesis**. Your topic is your subject, and a thesis defines your position on that subject. You should be able to state your thesis as a single sentence. For example: "There are two conflicts in the poem "David" by Earle Birney, but internal conflict is the most important."
- ❑ Everything relates to this thesis. This develops your **argument**, and helps you lead your reader toward your conclusion.
- ❑ It is written in **formal language**. Slang and colloquialisms are not appropriate. You should avoid contractions. For example, write "can not" not "can't," "will not" instead of "won't" and "would have" instead of "would've."
- ❑ It is **formal in tone**. Do not use "I" to refer to yourself, or "you" to refer to the reader. This essay is not about you! Avoid "I think. . .", "In my opinion. . .", or "To me. . ."
- ❑ A literary thesis has support for each of the points that it makes, and this support refers back to the text. **Integrated quotations** are an excellent way of doing this, as is referring to specific examples from the text in your own words when a single quotation just won't work.
- ❑ As your essay skills improve, try to avoid the workmanlike markers of an essay. **Don't** define your task by beginning with "in this essay I will. . ." Avoid announcing the conclusion with "In conclusion" or "To sum up."
- ❑ Avoid the obvious in a literary essay. Unless there is some controversy, you don't need to tell the reader who the protagonist is, for example.
- ❑ Focus on the texts, not the rest of the world.

When you have had your practice work checked, choose one of the following essay topics and write a literary essay following the instructions in the box above.

8. Topics (Choose ONE of the following):

- Both “Lather and Nothing Else” and the excerpt from *My Left Foot* take place in other countries and in other times. In a multi-paragraph essay, explain how the setting, including time, place, culture, and situation, influences each story. Which of the stories is more heavily dependent upon the setting?
- “Christy Brown in the excerpt from *My Left Foot* and the barber in ‘Lather and Nothing Else’ are essentially alone inside their own heads”. Write a multi-paragraph essay either agreeing or disagreeing with this statement, **referring to the two short stories studied**. Make sure that you focus mainly on the short stories, rather than on your own opinion.
- Both “Lather and Nothing Else” and the excerpt from *My Left Foot* use a first person narrator. How does this first person narrator affect the way that the story is told? In a multi-paragraph essay, and using evidence from both stories, suggest why an author might choose to tell a story in the first person.
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Reminders:

Read the marking **rubric** before you begin.

Be sure to use **integrated quotations** from each story in your essay. (If you need to review the rules for integrating quotations, they can be found on page 24 of this learning guide.)

Your essay should be about **five paragraphs** long.

Give your essay a **title**. Please don’t use the title of a story you are writing about. For example, don’t say the excerpt from *My Left Foot* by Joan Smith. Instead, say “Narration in ‘*My Left Foot*’ by Christie Brown” by Joan Smith.

Don’t forget to include the **titles of the short stories and the authors** of the short stories in the opening of your essay. Remember that the title of a short story goes in quotation marks, and is capitalized exactly the way that it appears in your book. Every literary essay should start with F.A.T. (stands for format, author, title).

Don’t write the question at the top of your essay. Your teacher should be able to figure out which question you have chosen to answer.

Hand in your **rough draft** with your completed essay. If you work on a computer, be sure to PRINT a rough draft before you go back to edit your work.

Hand in your Assessment Task

Be sure to do your self-marking and to **attach your literary assessment rubric from the Resource Package to your essay**. Be sure to check off all of the boxes on the “givens” section. If you are missing any of the “givens,” correct this before handing your essay in for marking, or it will be returned to you unmarked.

Literary Essay with integrated quotes 100%

Learning Guide 4

1. Seminar: Poetry

Attend the poetry seminar and complete all activities.

Poetry terms

Forms of Poetry

ballad	sonnet	free verse	quatrain
stanza			

Classifications of poetry

lyric	descriptive	dramatic	narrative
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figurative language and imagery terms

figurative language	imagery	rhetorical question	symbol; symbolism
hyperbole	metaphor	simile	understatement
image	oxymoron		
	personification		

sound devices

alliteration	consonance	rhyme	rhyme scheme
assonance	onomatopoeia	internal rhyme	rhythm

Other poetry terms

mood	speaker	irony	
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2. Individual: Learn about Ballads and Sonnets.

- Read the poems in the handout “We are Sonnets,” located at the end of this learning guide. Since all of these poems are sonnets, you should be able to figure out what the characteristics of a sonnet are by studying them.
- Complete the Sonnet Worksheet in the Unit B Resource package.
- Read through the worksheet called “We are Ballads” located at the back of this learning guide.
- Using the ballads in this learning guide as a reference, complete the Ballad Worksheet in the Unit B Resource Package

3. Individual: Read poetry

- Read **all** of the following poems. (Note that all of these poems **are** on the unit test.) You will use these poems in activities and assignments later in this learning guide – you might like to go ahead and read these assignments now.
 - “Warren Pryor” by Alden Nowland (70)
 - “I am a Rock” by Paul Simon (3)
 - “Let us Leave Something Unsaid” by Munir Niazi (203)
 - “Nonconformist”, Angela Shelf Medearis (31)

4. Individual: Analyze Poetry

- a) Answer the following questions. You may use point form. Be sure to include an appropriate quote where one is asked for.
- 1) "Warren Pryor" by Alden Nowland (70).
- a. What figure of speech is "cups ran over"? What does this phrase mean?
 - b. "thistle-strewn farm and its red dirt" is an example of what poetry device?
 - c. Why did the parents marvel at the "milk white shirts"? What do they symbolize in the poem?
 - d. How do we know Warren Pryor is not living the life he wants? Find a quote to support your answer.
 - e. Identify the simile in stanza 4. Why is it effective?
 - f. Explain the irony in this poem.
- g. "I am a Rock" by Paul Simon (3)
- a. The speaker says, "I am a rock. I am an island." What figure of speech is he using and what does he mean by that?
 - b. What do you think has happened to the speaker?
 - c. What is the mood of this poem? Be very specific, and use at least two quotes to support your answer.
- h. "Let us Leave Something Unsaid" by Munir Niazi (203).
- a. Select one of the questions that the author poses in the first stanza. What might be a possible answer to the questions? Why should something remain unsaid?
 - b. What does the poet suggest are the consequences of saying and hearing everything?
 - c. To what does the poet compare the welcome silence?
- i. "Nonconformist", Angela Shelf Medearis (31)
- a. Do you think the speaker in the poem is or is not a nonconformist? Why or why not? You must use evidence to support your view.

You will be polishing one of these questions into a formal paragraph answer. Your teacher will select a question for you to polish, but if you strongly prefer an answer, place a star beside it before you hand in your practice work.

5. Complete the Reflection on Learning Sheet in the Unit B Resource Package

6. Hand in your practice work now. This includes:

- Seminar on Poetry Activities
- Sonnet Worksheet
- Ballad Worksheet
- Answers to the questions on the poems.
- Reflection on learning

7. Assessment Task: Write poetry (30 marks each, for 60 marks)

- a) Write **two** different types of poems, choosing from
- sonnet (if you dare!)
 - ballad
 - free verse

b) Be sure **to indicate which type of poem** you are writing.

Each poem must:

-conform to the rules for that **form** of poetry. (Refer to your Sonnet and Ballad Worksheets for more information.

-be a minimum of 12 lines long

-use colourful and precise language

-include **at least two examples of figurative language**, such as simile, metaphor, hyperbole, personification, understatement. You will need to **highlight and identify** the example.

-include **at least one sound device**, such as alliteration, onomatopoeia, assonance, consonance, internal rhyme. You will need to **highlight and identify** the example.

-be **sophisticated** in theme, language, and topic.

For more information on how you will be marked, look at the B.C. Performance Standards for Poetry Writing, English 10, which can be found in this learning guide.

Write the final copy of each of your poems on a separate sheet of paper. Below your poem, indicate the two examples of figurative language, and your one sound device.

Your teacher will not locate these for you.

Attach the Poetry Assessment **Rubric** to your poems. This can be found in the Unit B Resource Package. Complete your self-assessment and correct any problems before handing your work in for marking – or it may be returned unmarked.

8. Assessment Task: Polish your Paragraph Answer (40 marks)

Carefully read your teacher's comments on the poetry question that he or she has selected for you to polish and hand in.

Write your answer as a literary paragraph. This paragraph should:

- meet the general requirements of a literary essay – but in shorter form.
- include the title and author of the poem in the paragraph
- include at least two integrated quotations

1. Hand in your Assessment Tasks:

- One polished poetry response.....40%
- Two poems..... 30% each – 60%

2. Individual: Write the Unit Test

- a) Complete the Learning Guide 3-4 test in the Testing Centre. This will form part of your mark for Learning Guide 18. This will include:
- 1) terms from this unit
 - 2) questions on short stories studied in this unit
 - 3) questions on the poetry terms and types of poems discussed in the seminar
 - 4) questions on the poems analyzed in this unit
 - 5) questions on integrating quotations into essays
 - 6) the poetry section from a past provincial exam

3. Individual: Reflect on your work.

- a) Reflect on your work in this learning guide on the reflection sheet, which you will hand in with your assessment tasks. This is located in the Resource Package for Unit B.

Information on the authors

Integrating Quotations: The Rules

Integrating quotation means making a quotation a part of your own sentence so smoothly that the result is one smooth and correct sentence.

e.g. *Although doctors told Christy Brown's mother that he was "a hopeless case", she never gave up on him. She refused to believe that he was "beyond cure."*

The narrator of "Envy" compares himself with an imaginary person who "always walks about with bumps and bruises."

1. Use only a few words in an integrated quotation. Avoid quoting whole sentences or more than two lines of poetry. It is easier to build your own sentence around a few words.
2. Write a sentence in your own words, and fit the quoted words into your sentence. The finished sentence must still be a grammatically correct sentence.
3. Put quotation marks around the words you have taken from the text. Do not use a comma before the quotation, unless you would use one if all the words were your own.
4. If you are quoting poetry, pay attention to the punctuation in the poem. Do not assume that the end of a line is the end of a sentence, or you may end up with something that does not make sense.
5. If you want to leave out a word or phrase in the middle of a quotation, use an *ellipsis* (...). Do not leave out words if leaving them out changes the meaning of the quotation. An ellipsis is not just a short cut to save you time. If you leave out words, the remaining quotation must still make a correct and complete sentence.

e.g. *When Christy Brown was five, he took a piece of chalk from his sister and "held it tightly between [his]toes, and... made a wild sort of scribble with it on the slate."*

6. If you need to change a pronoun (e.g. "I" to "her", or a pronoun to a name), or add a word, write the changed or new word in square brackets. [] Do not write the word you changed.

e.g. *According to the narrator of Paul Simon's "I Am A Rock", "If [he] never loved [he] never would have cried."*

The narrator of Paul Simon's "I Am A Rock" says that he has "no need of friendship [because] / Friendship causes pain."

7. If you need to change a verb tense, write the changed letters in square brackets.

e.g. To change *"The stillness was profound"* to present tense, write *"The stillness [is] profound."*

We are Sonnets

Putting in the Seed

You come to fetch me from my work to-night
When supper's on the table, and we'll see
If I can leave off burying the white
Soft petals fallen from the apple tree.
(Soft petals, yes, but not so barren quite,
Mingled with these, smooth bean and wrinkled pea;)
And go along with you ere you lose sight
Of what you came for and become like me,
Slave to a springtime passion for the earth.
How Love burns through the Putting in the Seed
On through the watching for that early birth
When, just as the soil tarnishes with weed,
The sturdy seedling with arched body comes
Shouldering its way and shedding the earth crumbs.



Robert Frost (1874 – 1963)

High Flight

Oh, I have slipped the surly bonds of earth,
And danced the skies on laughter-silvered wings;
Sunward I've climbed, and joined the tumbling mirth
Of sun-split clouds...and done a hundred things
You have not dreamed of...wheeled and soared and swung
High in the sunlit silence. Hov'ring there,
I've chased the shouting wind along, and flung
My eager craft through footless halls of air.
Up, up, the long, delirious burning blue
I've topped the windswept heights with easy grace
Where never lark, nor even eagle flew.
And while with silent, lifting mind I've trod
The high untrespassed sanctity of space...
...put out my hand, and touched the face of God.

John Gillespie Magee (1922 – 1941)

Please read "Sonnet 43" by Elizabeth Barrett Browning on page 18:
text book.

We are all Sonnets

Sonnets come in two forms: The Italian or Petrarchan sonnet is made up of a group of eight lines, called an **octet** and a group of six lines called a **sestet**. Commonly, the octet asks a question, and the sestet answers it, or the octet puts forth an argument, and the sestet gives another point of view. "On His Blindness" is a good example of this kind of sonnet. Notice how the rhyme scheme is split between the octet and the sestet – to help, I've written it in for you.

We are all Ballads

Ballads have strong associations with childhood: Many examples of children's poetry comes in ballad form, and English poets traditionally associated ballads with their country's "childhood", or early history, as well. Ballads emphasize strong rhythms, repetition of key phrases, and rhymes; if you hear a traditional ballad, you will know that you are hearing a poem. Ballads tend to be about things that catch people's attention – love, betrayal, disasters. Ballads are meant to be song-like and to remind readers of oral poetry--of parents singing to children, for instance, or of ancient poets reciting their verse to a live audience.

Oh My Darling Clementine

In a cavern, in a canyon,
Excavating for a mine
Dwelt a miner forty niner,
And his daughter Clementine

Chorus:

Oh my darling, oh my darling,
Oh my darling, Clementine!
Thou art lost and gone forever
Dreadful sorry, Clementine

Chorus:

Light she was and like a fairy,
And her shoes were number nine,
Herring boxes, without topses,
Sandals were for Clementine.

Chorus:

Drove she ducklings to the water
Ev'ry morning just at nine,
Hit her foot against a splinter,
Fell into the foaming brine.

Chorus:

Ruby lips above the water,
Blowing bubbles, soft and fine,
But, alas, I was no swimmer,
So I lost my Clementine.

Chorus:

How I missed her! How I missed her,
How I missed my Clementine,
But I kissed her little sister,
I forgot my Clementine.

Oh my darling, oh my darling,
Oh my darling, Clementine!
Thou art lost and gone forever
Dreadful sorry, Clementine

Ballad of Birmingham

By Dudley Randall

Mother dear may I go downtown
Instead of out to play
And march the streets of Birmingham
In a freedom march today?

No baby no, you may not go
For the dogs are fierce and wild,
And clubs and hoses, guns and jails
Aren't for a little child.

But mother I won't be alone,
Other children will go with me.
And march the streets of Birmingham
To make our people free.

No baby no, you may not go
I fear the guns will fire,
But you may go to church instead and sing in
the children's choir.

She combed and brushed her night dark hair
And bathed rose petal sweet,
And drew white gloves on small brown hands,
White shoes on her feet.

For when she heard the explosion
Her eyes grew wet and wild,
She raced through the streets of Birmingham
Yelling for her child.

She dug in bits of glass and brick,
Then pulled out a shoe –
O here is the shoe my baby wore
But baby where are you?

**English 10 Poetry Performance Standards
B.C. Ministry of Education**

Aspect	Not Yet Within Expectations (1)	Meets Expectations (Minimal Level) (2)	Fully Meets Expectations (3)	Exceeds Expectations (4)
Snapshot	<i>Creates a work with little sense of purpose or poetic form; few attempts to use poetic language or devices.</i>	<i>Attempts to develop a poetic statement with some literary devices (often rhyme or simile); often seems contrived.</i>	<i>Creates a thoughtful poetic statement that features some effective literary devices and imagery.</i>	<i>Engages the reader in a well-crafted poetic statement that features some powerful imagery and literary devices.</i>
Specific to Assignment	<ul style="list-style-type: none"> ■ Format is correct ■ 2 correct examples of figurative language are included ■ 1 sound device is included 			
MEANING • controlling idea • insight • detail and support • connection to reader (X1.5)	<ul style="list-style-type: none"> ■ no controlling idea; little sense of purpose ■ undeveloped ■ detail seems chosen to fit rhyme scheme ■ no sense of audience; may leave reader confused <p align="right">/1.5</p>	<ul style="list-style-type: none"> ■ relatively simple controlling idea; often loses focus ■ relatively narrow or superficial; predictable and obvious ■ some relevant detail; may seem forced to fit chosen form or rhyme ■ does not engage reader <p align="right">/3</p>	<ul style="list-style-type: none"> ■ focused on an explicit controlling idea ■ thoughtful; tries to deal with topic maturely ■ carefully chosen details ■ tries to make a connection or have an impact on reader— sense of audience <p align="right">/4.5</p>	<ul style="list-style-type: none"> ■ focused on an implicit controlling idea; some subtlety ■ interesting insights or perspectives (for grade) ■ efficient, powerful use of detail ■ some ambiguity that engages reader; achieves intended effect <p align="right">/6</p>
STYLE • poetic devices • vocabulary • voice	<ul style="list-style-type: none"> ■ missing and/or incorrect examples of poetic devices and imagery ■ basic vocabulary; often repetitive, incorrect, or inappropriate ■ no sense of voice 	<ul style="list-style-type: none"> ■ poetic devices and imagery seem contrived ■ conversational language; some visual description (tends to tell, not “show”) ■ limited or inconsistent sense of voice 	<ul style="list-style-type: none"> ■ some effective poetic devices and imagery; others may be ineffective ■ some vitality and variety in language, with strong visual description ■ sense of voice 	<ul style="list-style-type: none"> ■ some original and inventive poetic devices and imagery (often includes sound devices) ■ effective and powerful word choices; may take risks, be playful ■ engaging voice
FORM • poetic form • sequence, transitions • ending	<ul style="list-style-type: none"> ■ has difficulty with form (e.g., prose with random line breaks or rhyme without meaning) ■ illogical sequence ■ stops abruptly or has illogical ending 	<ul style="list-style-type: none"> ■ uses some conventions of form, but often lapses; may be controlled by rhyme scheme; form and content may not match ■ clear sequence; lacks direction ■ ending may not offer closure 	<ul style="list-style-type: none"> ■ controls basic conventions of the form, but may lapse in places (e.g., extra syllable or line, contrived rhyme) ■ clear sequence and direction ■ logical ending with some sense of closure 	<ul style="list-style-type: none"> ■ controls form; form is appropriate for content ■ sense of direction, building to a conclusion ■ ending has some impact, leaving the reader with something to think about
CONVENTIONS • line breaks • punctuation • spelling	<ul style="list-style-type: none"> ■ line breaks appear random ■ serious problems with punctuation and spelling ■ frequent noticeable spelling errors in basic words 	<ul style="list-style-type: none"> ■ line breaks are logical but do not create effects or guide reader ■ some errors in punctuation ■ may include noticeable spelling errors 	<ul style="list-style-type: none"> ■ tries to use line breaks for effect; sometimes inconsistent; contrived ■ punctuation is logical ■ may include occasional minor spelling errors 	<ul style="list-style-type: none"> ■ line breaks are effective ■ may use dashes, ellipses, semicolons, and spaces for effect ■ few, if any, spelling errors