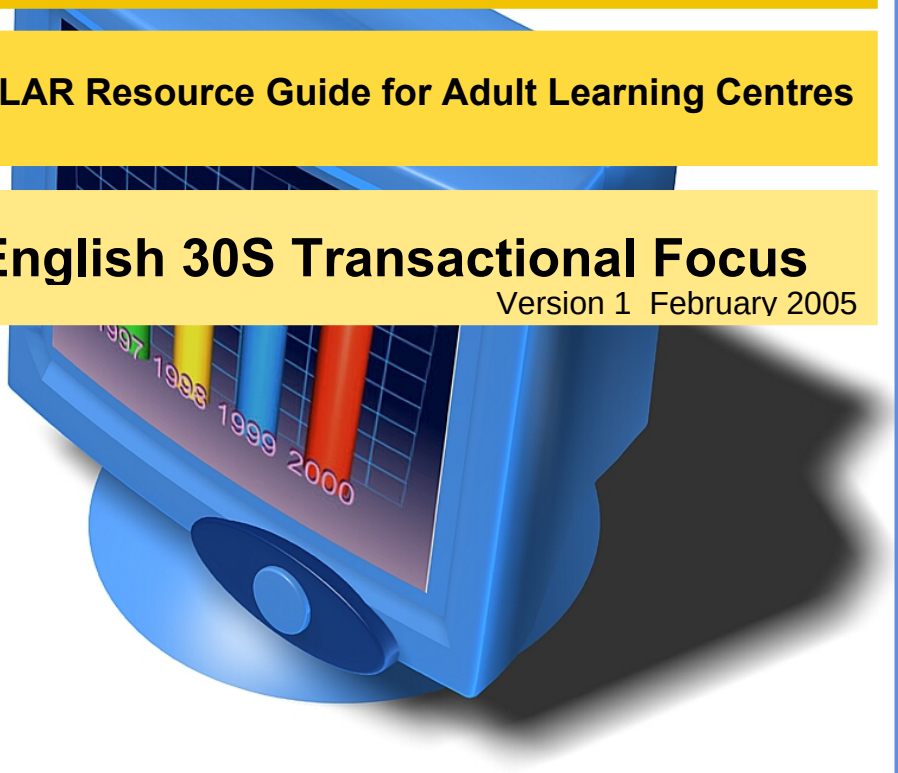
PLAR

Prior Learning Assessment and Recognition (PLAR)

PLAR Resource Guide for Adult Learning Centres



English 30S Transactional Focus

Version 1 February 2005

PLAR Skills Assessment Learning Knowledge recognition prior Change Skills Prior Change Learning Assessment Learning Prior knowledge Change skills recognition Knowledge prior Learning Assessment recognition Skills PLAR

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TABLE OF CONTENTS

Introduction..... 1

Learning outcomes..... 3

Course resources..... 9

PLAR Self Assessment Checklist..... 10

- Writing Skills..... 11
- Presentation Skills..... 12
- Oral Skills..... 12
- Reading Skills..... 13
- Research Skills..... 14

PLAR Challenge Process..... 16

Other Assessments..... 17

- Core assignment #1..... 17
- Core assignment #2..... 20
- Core assignment #3..... 22
- Core assignment #4..... 26
- Core assignment #5..... 27
- Core assignment #6..... 28
- Bibliography.....30

Rubrics..... 31

- Stylistic Analysis..... 31
- Oral Presentation..... 32
- Writing..... 36

Group Work.....39

- Project Evaluation..... 40

The Next Step..... 41

INTRODUCTION

As an adult retuning to school, you may be wondering if you have the skills to enter directly into Senior 4 English courses, and you may also think that you have acquired—through your reading, writing and life experience as an adult—the skills to demonstrate the outcomes of the English 30S Transactional Focus course.

Depending on your background and experience you may well have acquired many or all of these skills and challenging the credit through the PLAR process is a good option for you.

To Students: This PLAR resource guide assumes that you have never taken English 30S Transactional, but you think that as an adult you have enough experience, acquired skills and wherewithal to demonstrate the outcomes of the course, and thereby enter directly into English 40S Transactional or Comprehensive.

To Assessors:
If students can demonstrate or provide documentation to show proof of the competencies required by any the core assignments below, it may not be necessary for them to do all of them.

To Students:

- First, complete the self-assessment that follows to see to what extent you have the language skills, interests and habits of mind that would give you a good chance for success in the PLAR process for this credit.
- Second, working with your PLAR assessor, complete the core assignments that follow, which are tied to key outcomes in the course and will allow you to demonstrate those outcomes. To help clarify and standardize the following tasks, this resource guide will make reference to Patrick Sebranek's *Writers Inc: A Student Handbook for Writing and Learning* (Sebranek), a handbook which centres can acquire the Manitoba Textbook Bureau and provide for students proceeding with the PLAR process.
    - Core assignment #1
      Demonstrate an effective level of reading comprehension.
    - Core assignment #2
      Compare two points of view on the same topic.

INTRODUCTION

Introduction

- Core assignment #3
  Analyze the effectiveness of a piece of writing.
- Core assignment #4
  Presentation and discussion
- Core Assignment #5
  Organize a focus group to provide feedback for research paper.
- Core Assignment #6
  Write a research paper.

This document contains the general and specific course learning outcomes for English 30S Transactional Focus, along with a self-assessment checklist referenced to these outcomes. After completing the checklist, you will be able to determine if you have enough prior learning to go through the PLAR process for this course. Five various assignments are included at the end of the document to give you a clearer idea of the level of thinking and skill required for success in this course.

The PLAR process for English 30S Transactional Focus is outlined in this document. By completing the PLAR process in its entirety and achieving the minimum standard, you can receive credit without taking the course.

LEARNING OUTCOMES

After completing the English Transactional Focus 30S course, the students will be able to:

1.0 GENERAL LEARNING OUTCOME – EXPLORE THOUGHTS, IDEAS, FEELINGS, AND EXPERIENCES

DISCOVER AND EXPLORE

1.1.1. Express ideas. Connect ideas, observations, opinions, and emotions to develop a train of thought and formulate tentative positions.

1.1.2. Consider others' ideas. Seek others' ideas to clarify and rework positions, keeping in mind audience and context.

1.1.3. Experiment with language and forms. Experiment with language and forms of expression to discover their impact on audience and effect on purpose.

1.1.4. Express preferences. Explore a range of texts and genres and discuss their appeal and potential for affecting particular audiences.

1.1.5. Set goals. Formulate goals and plans for personal language learning based on self-assessment of achievements and needs.

1.2. Clarify and Extend

1.2.1. Develop understanding. Examine and adjust initial understanding of texts according to new knowledge, ideas, experiences, and responses from others.

1.2.2. Explain opinions. Explore and consider the consequences of own and others' viewpoints when generating and responding to texts; confirm or revise personal viewpoints when generating and responding to texts.

1.2.3. Combine ideas. Combine ideas and information from multiple sources through a variety of means to ensure consideration of various perspectives when generating and responding to texts.

1.2.4. Extend Understanding. Clarify understanding by considering multiple perspectives, research data, and intended audience when generating and responding to texts.

LEARNING OUTCOMES

2. **General Learning Outcome 2 –** Comprehend and respond personally and critically to oral, print, and other media texts.

2.1. Use Strategies and cues

2.1.1. Prior knowledge. Examine connections between personal experiences and prior knowledge of particular forms and content and a variety of texts to develop understanding and interpretations.

2.1.2. Comprehension Strategies. Use and adjust comprehension strategies to monitor and develop understanding of texts.

2.1.3. Textual Clues. Use textual clues and prominent organizational patterns to construct and confirm meaning and interpret texts.

2.1.4. Cueing Systems. Use syntactic, semantic, graphophonic, and pragmatic cueing systems to construct and confirm meaning and interpret texts.

2.2. Respond to texts

2.2.1. Experience various texts. Experience texts from a variety of genres and cultural traditions; compare various interpretations of texts to clarify understanding of ideas and information.

2.2.2. Connect self, texts, and culture. Examine ideas, issues, and values presented in a variety of texts by Canadian and international communicators.

2.2.3. Appreciate the artistry of texts. Examine how visuals and concise language in texts communicate ideas and information to accomplish particular purposes.

2.3. Understand forms and techniques

2.3.1. Forms and genres. Analyze how characteristics of various forms and genres are used for various audiences and purposes.

2.3.2. Techniques and elements. Examine how various techniques and elements are used in texts to accomplish particular purposes.

2.3.3. Vocabulary. Explain how choice of vocabulary and idiom affect meaning and create impact; use vocabulary appropriate for topic and language community.

2.3.4. Experiment with language. Use creative combinations of language, visuals, and sounds in a variety of texts to communicate clearly and effectively.

2.3.5. Create original texts. Create original texts to communicate ideas and enhance understanding of forms and techniques.

3. General Learning Outcome 3 – Manage ideas and information.

3.1. Plan and focus

3.1.1. Use personal knowledge. Determine inquiry or research focus based on personal knowledge and experiences, others' expertise, time parameters, available resources, purpose, and audience needs.

3.1.2. Ask questions. Formulate questions to define the inquiry or research problem or task relative to context, medium, and anticipated audience needs.

3.1.3. Participate in group inquiry. Identify group knowledge and expertise, and clarify group topic, perspective, and procedures according to audience, purpose, and context.

3.1.4. Create and follow a plan. Develop, use, and adapt an inquiry or research plan appropriate for the task or problem, audience needs, and context, using multiple sources.

3.2. Select and process

3.2.1. Identify personal and peer knowledge. Select ideas and information from prior knowledge appropriate for audience characteristic and needs, purpose, and form.

3.2.2. Identify sources. Assess audience characteristics and needs, topic, and purpose to identify appropriate primary and secondary information sources.

3.2.3. Evaluate sources. Explain how audience perspectives and biases influence the choice and effectiveness of information sources for inquiry or research.

3.2.4. Access information. Access information using a variety of tools, skills, and sources.

3.2.5. Make sense of information. Use knowledge and text cues, organizational patterns, and persuasive techniques to sort and relate ideas in extended texts.

3.3. Organize, record, and evaluate

3.3.1. Organize information. Organize and reorganize main ideas and supporting information in a variety of ways according to audiences and purposes.

3.3.2. Record information. Summarize and record important information, ideas, and perspectives from a variety of sources in an organized manner; document sources accurately.

3.3.3. Evaluate information. Evaluate the completeness and relevance of information for achieving a variety of purposes.

3.3.4. Develop new understanding. Explain new understanding of breadth or depth of a topic; explain implications of new understanding for future inquiry or research.

4. General Learning Outcome 4 – Enhance the clarity and artistry of communication.

4.1. Generate and focus

4.1.1. Generate ideas. Generate, evaluate, and select ideas, information, and data to solve a problem or accomplish a task for a particular audience with a specific need at a specific time and place.

4.1.2. Choose forms. Select and use a variety of forms appropriate for audience, purpose, and context.

4.1.3. Organize ideas. Select and use a variety of organizational structures, techniques, and transitions to communicate ideas clearly and effectively.

4.2. Enhance and improve

4.2.1. Appraise own and others' work. Consider audience needs and characteristics in appraising choices of content, language use, and form in own and other' drafts.

4.2.2. Revise content. Consider audience needs and characteristics in analyzing and revising drafts to ensure appropriate content and to enhance unity, clarity, and coherence.

4.2.3. Enhance legibility. Consider audience needs in selecting text features to enhance legibility.

4.2.4. Enhance artistry. Use effective language, visuals, and sounds, and arrange ideas for emphasis and desired effect, considering audience characteristics and needs.

4.2.5. Enhance presentation. Consider audience characteristics and needs when selecting and using strategies and devices to enhance the clarity and appeal of presentations.

4.3. Attend to conventions

4.3.1. Grammar and usage. Select appropriate words, grammatical structures, and register according to audience, purpose, and context.

4.3.2. Spelling. Know and apply Canadian spelling conventions in formal texts; recognize adapted spellings for desired effect.

4.3.3. Capitalization and punctuation. Know and apply capitalization and punctuation conventions to clarify intended meaning in editing and proofreading texts, using resources when required; attend to capitalization and punctuation etiquette in electronic texts.

4.4. Present and share

4.4.1. Share ideas and information. Present ideas and information using a variety of interactive approaches for a variety of purposes.

4.4.2. Effective oral and visual communication. Select from a range of voice and visual production factors to communicate and highlight main points.

4.4.3. Attentive listening and viewing. Analyze presentations for development of positions, relevance of examples, and plausibility of recommendations, and respond in a variety of ways.

5. **General Learning Outcome 5 – Celebrate and build community.**

5.1. Encourage, support, and work with others

5.1.1. Cooperate with others. Use language to build and maintain respectful relationships with people in various roles; investigate various viewpoints to solve problems and accomplish tasks, using tactful language for constructive criticism.

5.1.2. Work in groups. Demonstrate flexibility in assuming a variety of group roles, support risk taking, and encourage effective participation to accomplish tasks.

5.1.3. Use language to show respect. Recognize and analyze how language use may foster inclusive, respectful communication that is sensitive to linguistic and cultural considerations.

5.1.4. Evaluate group process. Evaluate the effectiveness of group process using various criteria to enhance future group performance.

5.2. Develop and celebrate community

5.2.1. Share and compare responses. Identify how roles, relationships, and contexts shape varying reactions to ideas and experiences.

5.2.2. Relate texts to culture. Identify and examine ways in which society and culture shape the language, content, and form of texts.

5.2.3. Appreciate diversity. Explain ways in which languages and texts express and shape the perceptions of particular audiences.

5.2.4. Celebrate special occasions. Use language and texts to acknowledge accomplishments and celebrate significant events and to create desired effect and promote action.

COURSE RESOURCES

The following list of resources would be helpful for students looking for appropriate texts and resources to help them clarify and achieve the outcomes of this course:

KeepMedia. www.keepmedia.com.

Manitoba Education, Training and Youth. Senior 4 English Language Arts: *Language and Technical Communication—Manitoba Curriculum Framework of Outcomes and A Foundation for Implementation*. Winnipeg MB: Manitoba Education, Training and Youth, 2001.

Sebranek, Patrick et al. *Writers Inc: A Student Handbook for Writing and Learning*. Wilmington MA: Write Source, 2001.

PLAR SELF-ASSESSMENT CHECKLIST

Course: Transactional Focus
Course Number: English 30S

The following checklist correlates to outcomes of the English 30S Transactional Focus curriculum. Use it to assess your abilities in this course, in order to identify what skills you already have and what you would need to develop and demonstrate. Note that in the right hand column you can check when you know you can provide documentation or demonstrate knowledge or skill.

The total possible score is 156. If your score is:

126 or more ✓	94-125 ✓	Less than 94 ✓
You have a good chance of succeeding in the PLAR process	You could proceed with the challenge process after self study to improve in weak areas or you could challenge specific parts of the course.	Take the English 30S Transactional Focus course. It is unlikely that you would be successful in the PLAR process.

PLAR Challenge Assessment Process

Once you have completed the self-assessment and decide that you are ready to challenge the English 40S Language and Technical Communication course or individual units, to the assessment section, which outlines different assessment procedures that you might go through in order to receive recognition for this course (or a unit) through the PLAR process.

Total possible number of checkmarks is **126.**

Discuss your results with an Adult Learning Centre PLAR Advisor.

Note: Individual adult learning centres may have additional requirements. Speak to the PLAR advisor for more information.

SELF-ASSESSMENT CHECKLIST

Circle the number that best represents your answer to the questions below. Make a check in the far column if you can prove or demonstrate the skill described.

Section 1: Writing Skills							
	Out-comes	**Never** **0**	**Rarely** **1**	**Some-times** **2**	**Often** **3**	**Always** **4**	**Check if you can prove or demonstrate** √
1. Can you recognize errors and make appropriate corrections in a piece of writing?	4.2.4	0	1	2	3	4	
2. Do you have a clear understanding of basic grammar?	4.2.4	0	1	2	3	4	
3. Are you able to edit your writing in order to improve it?	4.2	0	1	2	3	4	
4. Can you discern when a piece of writing is not clear?	4.2	0	1	2	3	4	
5. Are you able to generate and organize ideas before you write something?	1.2.1 1.2.2	0	1	2	3	4	
6. Do you use writing at your place of work?	1.1.3 1.1.4 4.1.1	0	1	2	3	4	
7. When you write at work, do you follow any structure to help keep your message clear?	3.1.4 4.1.4	0	1	2	3	4	
8. Do you use writing in your leisure or recreational activities?	1.1.1 4.1.2						
9. Are you aware of your audience when you write something?	2.2.1	0	1	2	3	4	
10. Do you adjust what you write to different audiences, depending on who they are?	5.2.1 5.2.2 4.1.4	0	1	2	3	4	
11. Are you required at work or in other activities to produce pieces of writing longer than a page?	4.1.2	0	1	2	3	4	
12. Are you conscious of your choice of language and vocabulary, etc. when you write something?	2.2.2	0	1	2	3	4	
Section 1—Sub-total Add left to right.		+	+	+	+	+	=

Section 2: Presentation Skills

	Out-comes	Never 0	Rarely 1	Some-times 2	Often 3	Always 4	Check if you can prove or demonstrate √
13. Are you able to evaluate and explain why presentations are or are not effective?	4.3.3	0	1	2	3	4	
14. Do you give presentations at work or in other activities?	4.3.1	0	1	2	3	4	
15. Are you aware of your audience when you create a presentation?	2.2.1	0	1	2	3	4	
16. Can you create a list of what qualities make for a good presentation?	2.3.2 4.3.3	0	1	2	3	4	
Section 2—Sub-total Add left to right.		+	+	+	+	+	=

Section 3: Oral Skills

	Out-comes	Never 0	Rarely 1	Some-times 2	Often 3	Always 4	Check if you can prove or demonstrate √
17. Do you participate in formal meetings at work or in other activities?	5.1.1 5.1.2	0	1	2	3	4	
18. Do you participate effectively as a group member?	5.1	0	1	2	3	4	
19. Do you adjust what you say to different audiences, depending on who they are?	5.2.1 5.2.2 4.1.4	0	1	2	3	4	
20. Do you follow and discuss current issues with friends, family members, co-workers?	1.2 5.2.1						
21. Do you consider yourself an effective listener?	1.1.2 5.1.1						
22. Are you able to listen to others' ideas, evaluate and respond to what they say?	5.1.2						
Section 3—Sub-total Add left to right.		+	+	+	+	+	=

Section 4: Reading Skills							
	Out-comes	Never 0	Rarely 1	Some-times 2	Often 3	Always 4	Check if you can prove or demonstrate √
23. Are you required to read at work?	2.1	0	1	2	3	4	
24. When you do read, can you skim and scan for information?	2.1.2	0	1	2	3	4	
25. Are you able to discern bias in a workplace document, political speech or newspaper article?	5.2.3	0	1	2	3	4	
26. Can you summarize the ideas of writers accurately and easily?	3.1.4	0	1	2	3	4	
27. Do you read easily and accurately?	2.1.3	0	1	2	3	4	
28. Do you read for pleasure?	1.2						
29. Do you have favourite writers whose work you read on a regular basis?	2.2.1						
30. Do you make use of the public library for reading materials for yourself?	1.2 2.2						
31. Do you follow and read about any current issues in magazines or newspapers?	1.2						
Section 4—Sub-total Add left to right.		+	+	+	+	+	=

Section 5: Research Skills							
	Out-comes	Never 0	Rarely 1	Some-times 2	Often 3	Always 4	Check if you can prove or demonstrate √
32. Do you see yourself as a person who is capable of solving problems by searching for more information?	3.0						
33. Do you conduct research at work?	3.1.1 3.1.2 3.1.3	0	1	2	3	4	
34. Can you cite reference material in a research paper?	3.1.4	0	1	2	3	4	
35. Can you create a properly formatted bibliography?	3.1.4	0	1	2	3	4	
36. Can you access research information from the Internet?	3.1.4	0	1	2	3	4	
37. Can you access research information from a variety of sources other than the Internet?	3.1.4	0	1	2	3	4	
38. Do you research and organize materials for presentations at work or in other activities?	4.3.1 4.3.2	0	1	2	3	4	
39. Do you research areas of personal interest to find more information?	1.1 3.2 3.3.4						
Section 5—Sub-total Add left to right.		+	+	+	+	+	=

SCORING

Enter your mark total for each section below:

1. Writing Skills _____
2. Presentation Skills _____
3. Oral Skills _____
4. Reading Skills _____
5. Research Skills _____

Total _____

Total possible number of checkmarks is **156.**

Discuss your results with an Adult Learning Centre PLAR Advisor.

SUGGESTED COURSE OF ACTION

126 or more ✓	94-125 ✓	Less than 94 ✓
You have a good chance of succeeding in the PLAR process	You could proceed with the challenge process after self study to improve in weak areas	Take the English 40S Language and Technical Communications course. It is unlikely that you would be successful in the PLAR process.

PLAR CHALLENGE PROCESS

Should you decide to proceed with the challenge process for a PLAR credit in English 30S Transactional Focus, you then meet with your assessor to agree on a course of action, which will involve some combination of the following:

- Completing core assignments
- Providing verified documentation of required skills
- Demonstration required skills

If you can document or demonstrate the outcomes required by a core assignment, you may not need to do that unit.

Examples of documents, etc., you may have created:

- A research paper done for other purposes
- A PowerPoint or other presentation software
- Minutes of a meeting you led or participated in
- Evidence of a project you organized and led

Examples of demonstrations

- Recreate and demonstrate a presentation you did
- Explain reading material that has the same level of difficulty as that required by the English 30S course
- Show a PowerPoint presentation you have done
- Analyze a speech, piece of writing or advertisement to show how the speakers or writers manipulate language to accomplish their purposes.

CORE ASSIGNMENTS

Note that each core assignment below is correlated to one or more of the General Learning Outcomes, so as to cover the outcomes of the entire course. For specific learning outcomes, refer to the Learning Outcomes beginning on pages 2 – 6.

Core Assignment #1

Demonstrate an effective level of reading comprehension

Outcome Links
2.0. Comprehend and respond personally and critically to oral, print, and other media texts

Task
Read the accompanying article by Tom Oleson and answer the questions that follow.

Writer's Inc

Context clues	369
Strategies	357-366
Academic Writing	199-213

To Assessor:
Substitute an article of your choice, or have the student find one.

To Student:
The questions will assess your ability to make inferences, understand the purpose, audience and form of a piece of writing.

"We Get the Reality We Deserve"
by Tom Oleson
Winnipeg Free Press
January 11, 2003
Used with permission of the author

The new reality television The Bachelorette premiered this week with high hopes from its producers. The hopes, it seems, were justified, with one of the highest ratings of the week, beating out, in fact, the perennially popular West Wing on Wednesday night.

The premise of the show is simple, if bizarre. One woman will date 15 men—at least I think it is 15; it started out at 25 but she was quickly able to eliminate 10 as not being studly or nerdly enough—depending on what qualifications she may have had in mind—to offer any hope of living up to her expectations. She will test drive these 15-25 men over the course of the series and in the final show of ratings orgasm—as it might be phrased if this were literature—pick one to whom she will propose marriage. I have no advice to give to her, never having had much success even in serial monogamy in my own life, except perhaps to suggest that if her proposal is meant to lead to a lasting relationship, she really should pick the guy with the most open mind and the lowest standards, since he will know in intimate detail everything that she's been up to in the previous weeks with the other 15-25 guys and that could lead to some awkward intimate conversations once the honeymoon blush has paled and the prize money has been spent.

There are a couple of things that are interesting about this. First of all is that there is no such word as “bachelorette” in the English language, meaning as it does in the context of the show, a single woman. I derives from one of last year’s most popular reality TV shows, which you may have guessed by now, involved a single man—as in one unmarried man—going out with dozens of single women on national television before finally picking his soul-mate. The last I heard, they were still dating, which means their relationship has lasted longer than most of mine, so there may be something to be said for buying in bulk.

In any case, the producers of The Bachelorette did not really have a lot of words to choose from as a title. When I was growing up in Fort Rouge, there was a word sometimes used to describe a girl who was dating 15 guys at the same time, but I think calling the show “The Slut” might have injected a little more reality into the concept of the program than the producers really wanted.

Personally, I have never much liked the word “slut”. In my experience it could have been more accurately applied to the men that I have known (the lucky devils) than to any women of my acquaintance (the discriminating prigs.) But in nay case I can understand how it might not go over big in the TV network offices.

If TV producers wanted to pair off a show featuring a young stud called The Bachelor, a word which means unmarried man, with a show featuring a young—dare we call her this—studlette, it might most appropriately have been called The Spinster, a word which means unmarried woman.

Again, one can imagine why this did not happen. You don’t have to be a television hype artist to figure it out—the word bachelor somehow still retains a kind of gay panache to it, while the word spinster seems to be shrouded in cobwebs and wrinkles.

That’s not fair, but life in general isn’t fair. And it really doesn’t matter a spinster’s dam in the grand scheme of things. Or at least it wouldn’t, and it shouldn’t, except that this kind of thing appears to becoming the grand scheme of things. West Wing is hardly Shakespeare; it is not even Shogun or Lonesome Dove, but it is fine television drama, well-scripted, well acted, even, occasionally, though-provoking.

That it could be outpolled by The Bachelorette says something about the kind of people who decide what we get to watch on TV, but it says volumes more about us, the viewers who make the decision.

Reality TV seems to be the thing to see these days. Interestingly, this week The Bachelorette itself was outpolled by another new reality TV show, Joe Millionaire. In this particular perversion of the entertainment concept, a man who pretends to be a millionaire and dates a bevy of beauties who believe he has money coming out his wazoo. At the end of the series, one lucky girl gets the good and bad news—she is No. 1 with Joe; but Joe does not have any money—the only thing that comes out of his wazoo has no commercial value.

Here, even language fails us. If reality TV had anything to do with reality, if these situations occurred in real life—and they unfortunately do—we might call The Bachelor a user or abuser of women; we might refer to The Bachelorette as Sally Round Heels, but words almost fail us when it comes to describing the deception that Joe Millionaire practises. What words suffice to describe him? Who, in real life, would want to know him, or any of these people, even casually? No one, I would think, but on reality TV, they have millions of fans. We can only hope that this will not be like most things in life, and it turns out that we get the reality we deserve.

CORE ASSIGNMENTS

Answer the following:

1. In a sentence, summarize the main idea (thesis) of this article.

2. Why does Oleson suggest that The Bachelorette pick the man with the lowest standards?

3. What point is the writing making by comparing West Wing to The Bachelorette?

4. Explain an example of irony that Oleson uses.

5. What is Oleson's view of the television industry in general. Support your answer by explaining two references to the text of the article.

6. Rephrase this sentence in your own words: "You don't have to be a television hype artist to figure it out—the word bachelor somehow still retains a kind of gay panache to it, while the word spinster seems to be shrouded in cobwebs and wrinkles."

7. Who is Oleson's audience? Support your answer.

8. Identify the dominant form in which this essay is written, and support your choice. (See *Writers Inc*, 199-213)

Core Assignment #2

Compare two points of view on the same topic

Outcome Links

2.0. Comprehend and respond personally and critically to oral, print, and other media texts

3.0. Manage ideas and information

Task

Find two reality TV articles and compare them, using a Venn Diagram.

Writer's Inc

Venn diagram 49, 361

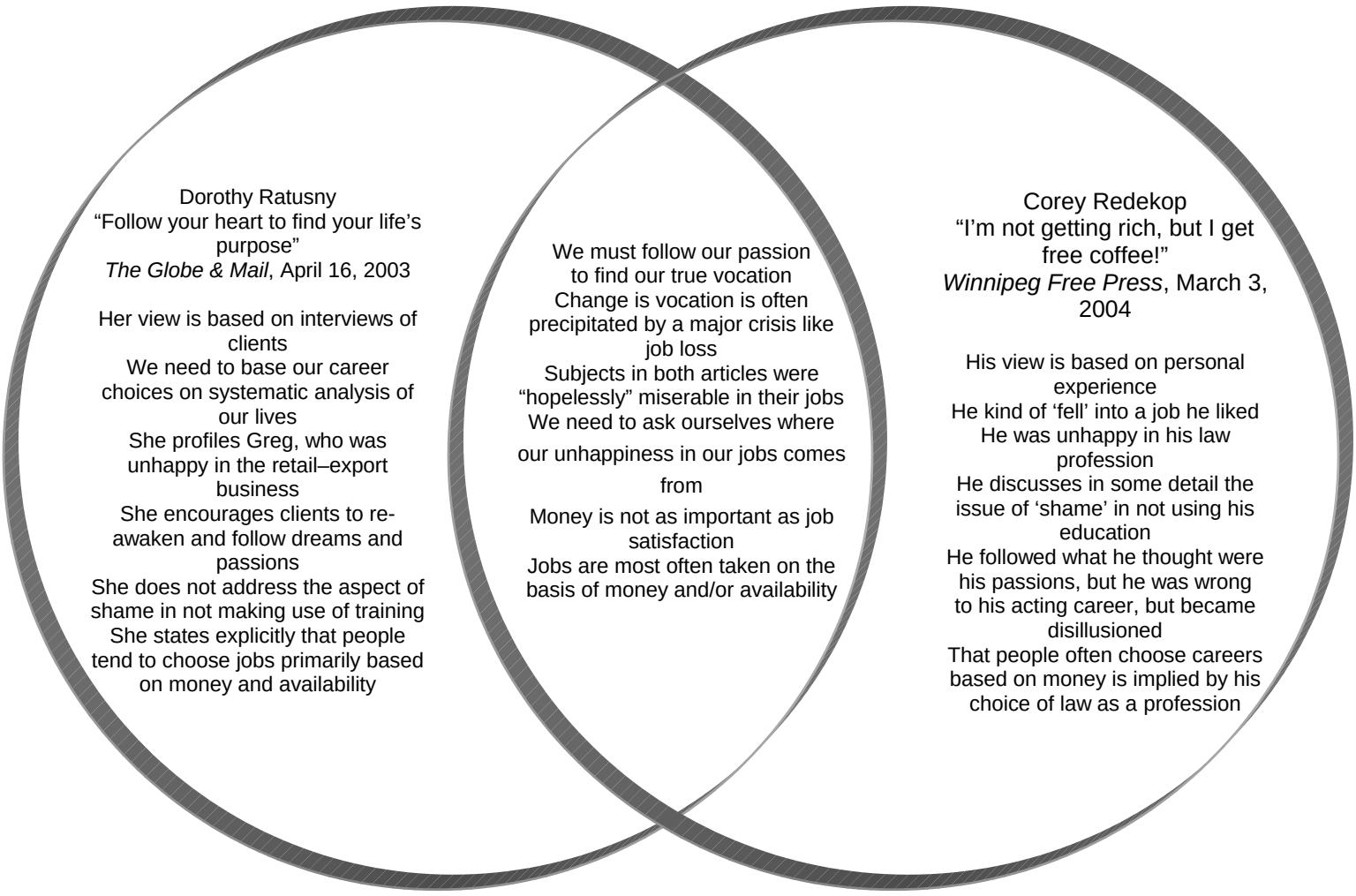
To Assessor:

Provide two articles which present different spins on the same topic. For example, the articles could present a positive or a negative view of Reality TV, so contrasts would be more obvious. Or, more subtly, both articles could present the positive aspects of Reality TV, but the reasoning in each might be different.

To Student:

Be sure to see *Writers Inc* if you're not sure what a Venn Diagram is, and pay close attention to the model provided. The model provided compares two articles on the subject of following your passions to select your career, but they are written from two different viewpoints. Dorothy Ratusny is a career councillor who bases what she says on the experience of some of her clients, whereas Corey Redekop writes from personal experience. The articles agree on some points and diverge on others.

Model: Venn Diagram



Assignment #3

Analyze the effectiveness of a piece of writing

Outcome Links

2.0. Comprehend and respond personally and critically to oral, print, and other media texts

Task

Read the following editorial from the Globe and Mail. Determine what the editor's attitude is towards Reality TV, then write a well-organized, detailed paper in which you explain how the writer's language choices contribute to that attitude. You may wish to discuss some examples of the following—diction, use of metaphor (including simile and personification), imagery and sentence structure (also called syntax).

Writer's Inc

Writing with Style	125-132
Diction	234
Metaphor, personification	236
Imagery	237

To Assessor:

The model provided may be somewhat longer than required to demonstrate competency. You can also provide a different passage, or have students find their own.

To Student:

Check the Writers Inc pages, and read the model carefully. Also refer to "Rubric for Stylistic Analysis."

"Enough with the Reality"
Editorial from the *National Post*, January 17, 2003

For as long as television has existed, there have been critics bemoaning its state. But the current proliferation of "reality" shows definitely sets some kind of new low.

It started as a semi-interesting sociological experiment. Put seven diverse people in a house, as MTV did in 1992 with *The Real World*, or 16 hyper-competitive ones on a remote island, as with CBS's *Survivor*, and see what happens. But ever since *Survivor* turned into a cash cow, with viewers captivated by the exploits of Richard the gay nudist and Sue the foul-0mouthed truck driver, the floodgates have opened and the mediocrities have come pouring in. TV executives seem to have greenlighted every half-baked reality pitch imaginable.

And so, we now have 18 million Americans watching *Joe Millionaire*, in which tittering women fall over themselves for the affections of a construction worker posing as a multi-millionaire—trampling much of the good work done by feminism in the process. This is only slightly less awful fare than *Fear Factor*, which recently required contestants to prove their mettle by chowing down on horse rectums.

If there is any case for optimism, it is that reality TV may soon bottom out. Where is there to go once viewers have caught a glimpse of Man vs. Beast, which features 50 midgets in a pulling contest with an elephant and the world champion hot-dog eater in an eating competition with a 1,080 pound bear? Should plans move forward for a new show in which a lucky contestant steps into the ring with Mike Tyson, the former heavyweight boxing champion who has been diagnosed with bipolar disorder, the brutal thrashing that ensues may take the "fun" out of reality TV forever. "Joe Boxer" will no doubt pay a terrible price for his 15 seconds of fame.

CORE ASSIGNMENTS

Model: Steven Truscott

Note for Assessors and Students

This example, an analysis of a passage from a book by Steven Truscott, provides a model of how the above task might be approached. It demonstrates a range of language use examples. This passage describes, from Truscott's point of view, his entering prison as a 14-year-old boy and spending his first night away from his family

As Steven Truscott recalls his first night in prison when he was fourteen years old, his language reflects the progression of his feelings—his fear and apprehension as he enters adult prison, his subsequent depression as he realizes the finality of his fate, and finally a kind of fleeting happiness as he attempts to displace his despair by dwelling on better times with his family. An undercurrent of betrayal haunts this passage, the feelings of a child left bereft by the adult world that should be nurturing him.

As Steven enters the prison, he comes face to face with the "long dark stone" of the criminal justice system which seeks to destroy his humanity and rob him of his childhood. Years later, his dreams still haunt him. The words "looms", "great stone wall", "echoed", "fortress" and "eerie" all portray his foreboding. One image describes the jail as a relic of the nineteenth century where "the wrongdoers of Huron County have been incarcerated for more than 100 years," a symbol of the harsh justice system where this boy feels clearly out of place. Once inside, Steven's diction emphasizes immediately his feelings of confinement—"small", "tiny", "cramped". Though Steven puts on a brave front with his 14-year-old bravado, inside he is a child, as the imagery he uses shows. A "shiver" runs through him and he stands "naked and trembling". He clearly feels the absence of comforting adults. The syntax of the Guards' speech is abrupt and brutal—"Take off your clothes" and "Get dressed". Worse yet, most of the adults in this new world are chillingly silent. His chaperones leave with neither a glance nor a word for him. More often the "thumbs" of the guards order him about rather than their words. These images show their utter lack of concern for this boy. As Steven's imagery describes the degradation of delousing, as if he, himself, is vermin, a short simple sentence speaks volumes: "The smell nauseated me." Finally, as he is shown his cell, we notice a sentence fragment—"a sharp click, then complete silence"—the fragment representing how his life has been cut off, and the sharp click hauntingly symbolic of the justice system which would keep him behind bars for ten more years and rob him of his childhood.

As Steven tries to adjust to his cell in the next section, we see him revert almost to a fetal state as he copes with his despair. He is oppressed by his confinement—"I got up to pace and realized there was no room to walk." He feels "trapped" and "cramped". To deal with his rising "panic", he slumps and eventually draws himself into a fetal position, further emphasizing that he is, after all, still a child. He speaks of "a coldness in his belly that seemed to radiate throughout his body", an image showing how close to being overwhelmed he is. He follows this with a blunt simile: "I huddled there like a frightened animal", a comparison that would suggest he is far more the victim than the predator he has been made out to be. He focuses on a lone moth in the hallway, symbolic of the futility and hopelessness of his own predicament as it beats itself meaninglessly against the mesh keeping it from the light.

To cope with this hopelessness Steven turns for comfort to his happy past and particularly his "happy-go-lucky" grandfather, Pop. He says plainly that Pop represented freedom. The language he uses bears that out. We find the diction "pleasant", "loved" and "bright". He associates Pop with "the seas and the woods" and "the honest uncomplicated ways of nature". He recalls a specific time out on Burrard Inlet "on the water with the mountains on either side". These images are the antithesis of the coldness and sterility of a prison, full of adults who have no concern for him. Pop, by contrast, watches over him and nurtures him, both with food (note the focus on landlubber and seafood) and with love. And while Steven tries to cope with his new predicament of prison, he recalls another precarious situation on Burrard Inlet with Pop when their tugboat lay stuck in the mud. There must have been imminent danger or Pop wouldn't have stayed up all night on watch, but Steven was kept blissfully unaware of it, cradled eventually by the "gentle rising and falling of the swells". Now, by contrast, he must face alone what life has dealt him, with no caring adult to rescue him.

The passage ends with a powerful image of Steven's face, wet with cold salt spray as he takes what comfort he can from the "hot sticky night" of his lonely cell. Steven Truscott was never exonerated of the crime he was found guilty of committing, but the language he uses to describe his ordeal, especially its undercurrent of lost childhood, would seem to indicate the innocence he has always maintained.

Core Assignment # 4

Presentation and Discussion

Outcome Links

1.0. Explore thoughts, ideas, feelings, and experiences

2.0. Comprehend and respond personally and critically to oral, print, and other media texts

3.0. Manage ideas and information

4.0. Enhance the artistry and clarity of information

5.0. Celebrate and build community

Task

Choose two reality TV shows to compare, tape them, and analyze them from the point of view of your research task (See Core assignment 6.): Is reality TV a worthwhile form of entertainment? Organize and present your findings to your assessor or your focus group. Use clips from the show or other visual aids as appropriate to enhance what you do.

Writer's Inc

Speech skills	421-432
Delivery	430
Outline	426
Rehearsing	430

To Assessor:

Work with students to make this as low-stress a situation as possible.

To Student:

You may want to present to the same 'focus' group as for Core assignment #5. Work with your assessor on this. Choose people who will be helpful and supportive. See the Rubric for Oral Presentation for the kind of skills you will need to demonstrate.

Core Assignment # 5

Organize a focus group to provide feedback for research paper

Outcome Links

1.0. Explore thoughts, ideas, feelings, and experiences

3.0. Manage ideas and information

5.0. Celebrate and build community

Task

As you prepare your research paper, lead a small group discussion to solicit feedback on the content and direction of your project.

Writer's Inc

Group advising strategies	72-73
Group skills	384-386
Assessment rubric	284

To Assessor:

As an assessor, you can either participate in the group discussion or observe it.

To Student:

Find a small group of people (fellow students, perhaps) who will be able to both support you and help you improve. You should probably do this once you have a clear sense of your paper's direction, or once you have a draft of your paper.

Your role as leader: Keep the discussion moving. Encourage ideas and reactions of group members by asking for questions, concerns or problems group members may have about the content and clarity of paper. Ask for suggestions to improve it. See *Writers Inc* assessment rubric on 284 to give you ideas on what feedback to ask for.

The role of group members: Ask questions. Give impressions/reactions. Discuss implications of the ideas expressed. Share with other group members.

Core Assignment # 6

Write a research paper

Outcome Links

1.0. Explore thoughts, ideas, feelings, and experiences

3.0. Manage ideas and information

4.0. Enhance the artistry and clarity of information

Task

In a detailed, well-organized research paper of 500 words, determine to what extent so-called Reality TV s a worthwhile form of entertainment. Support your argument using your own ideas and experiences as well as at least three researched source. Provide a bibliography and cite sources according to APA or MLA format.

Writer's Inc

Thesis statement	51, 56, 109, 140, 248-249
Writing the research paper	245-254
Researching on the Internet	332-334
Giving credit	255-258
Sample	275-283
MLA Style	259-284
APA Style	285-295
Proofreading and editing	6, 16-19, 75-78
Proofreading checklist	79
Revising	59-68
Assessment rubric	284

To Assessor:

Research is a key transactional skill, and one which most non-graduated adults returning to school will not have practiced. It will be important for you to monitor the research process to avoid, in this Internet age, any temptations on the part of the student to plagiarize.

To Student:

Research is the key skill of the course. Read the following model to see what a student did with a similar topic, effectively combining personal experience with secondary sources.

Model: Advertising's Influence On Women
By Donna Scull
McLeod Adult Learning Centre (January 2001)

The advertising industry has a major influence on how others perceive me. It feeds off my inadequacies to measure up to a standard set by them. It has, and will, cost me a great deal mentally and emotionally. It has had a negative effect on my failure to be the ideal woman (an image they have created). Advertising has caused the end of some of my relationships and it is difficult for me to make and keep new ones. More important is advertising's ability to manipulate future generations.

First of all, when I assess my self-image, I perceive myself to be inadequate compared to the image of the ideal woman that has been created by advertising. It is impossible to live up to. In her 1989 article, "The Advertiser's Woman" Samantha Sanderson states that, "She is a lifeless mannequin. A male fantasy unattainable by even one of the two-and-a-half-billion women alive today." She continues, "It is in male terms that she is defined." (Sanderson) Not only do I have to live up to the standard of "the advertiser's woman", I also need to possess the skills necessary to be a good mother, wife, friend and lover. Furthermore, I have chosen to work outside the home, which has added to the stress of attaining perfection. This has led to bouts of low self-esteem and constant apologies for my failure to be that woman.

Secondly is the affect that advertising has had on my relationships. My inability to meet the standards set forth by advertising is one of the many reasons my marriage failed. My independence and assertive behaviour, along with my ability to perform physically demanding tasks, have lessened my acceptance by both sexes. In the article written by Janice Carriere entitled "Breaking New Ground," she says, "Although more women are entering into jobs held typically by men, they still face opposition from family and friends as well as their workplace." (Carriere) I have been criticized for the choices that I've made as well as for the woman I've become, and I find these days that I am not apologizing for it as much as I used to. It is still a struggle to make and keep new friends, as I don't seem to fit in with either sex. However, my current relationships have become more valuable because of it.

My third point is the effect advertising has on today's generation of women. There are more products and services to enable a young woman to alter such things as her physical appearance. Not only can she get a nose job or liposuction, she can have breast augmentation done to enhance her appearance to make her feel better about herself. An article appeared in the *Winnipeg Free Press* on January 05, 2001 by Mara D. Bellaby entitled "Sweet 16 will be sweeter with implants teen believes" explaining how15-year-old Jenna Franklin is getting implants for her sixteenth birthday with her parents approval. Jenna states that "Every other person you see on the television has had implants. If I want to be successful, I need to have them too, and I do want to be successful, though I don't know at what at the moment." Bellaby asks the question, "What kind of society places such a high value on young women?" (Bellaby) I believe the answer is that it's a society that is influenced by advertising's ability to brainwash us into thinking that to be valued you must be perfect. What I want to know is, how can a fifteen-year-old know what she needs to be successful when she doesn't even know what she wants to be when she grows up? I have concerns about what effect the setting of these precedents will have on future generations.

To summarize then, if advertising is allowed to manipulate how women perceive themselves and others, we can expect to see statistics climb on divorce, suicide and therapy for those who cannot cope with their inadequacies. If we hope to change the effects of advertising on women, then we must educate ourselves and our daughters and take a stand on what we deem to be acceptable. If we teach independent thought, then women will have control over their lives.

Bibliography

Bellaby, Mara D. "Sweet sixteen will be sweeter with implants teen believes." The *Winnipeg Free Press*. January 05, 2001.

Carriere, Janice. "Breaking New Ground" *Career Choices for Women* 1987.

Sanderson, Samantha. "The Advertiser's Woman." *Adbusters* 1989.

RUBRICS

Rubric for Stylistic Analysis (Holistic)

Note that this rubric is out of 9 rather than ten, with no mark of 4.5 out of 10. This forces the marker to make a decision as to whether a given paper is 'Satisfactory' or 'Limited'. In the end, this is fairer and more useful to the student than a mark of 50%.

Superior – 9 to 8
In addition to the strengths of the 7-6 papers, these papers demonstrate the emergence of confident, articulate writing voice which takes control of the topic, and a precision in their analysis of how the writer uses language effectively.

Proficient – 7 to 6
These papers are clear and purposeful in explaining the effect of the passage and include adequate details to support that explanation. They may sometimes concentrate on only one of the writer's techniques.

Satisfactory – 5
The writing deals with the question adequately, but details may be sketchy, bordering on superficial. Organization may be mechanical or have lapses. Grammatical errors may begin to interfere with expression. These papers display an understanding of the passage, but tend to treat it in generalities and may tend to list support rather than fully explain and integrate examples.

Limited – 4 to 3
These papers fail to respond to all requirements of the question. Consistent patterns of grammatical errors emerge, as well as some or all of the following flaws: serious lack of detailed support, misreading, undue brevity, lack of development, lack of organization. They may concentrate on an inappropriate aspect of the passage, or show a lack of facility of language needed to analyze the details they mention. They provide little explanation of the effect of the passage and no explicit analysis of the techniques by which that effect is achieved. They may use the passage merely as a springboard to write about the general topic.

Poor – 2 to 1
The writing is unacceptably brief, vacuous, off topic and/or ungrammatical. These papers do little more than mention the passage or discuss an unrelated topic.

RUBRICS

Rubric for Oral Presentation

Note that the categories in this rubric are out of 9 rather than ten, with no mark of 4.5 out of 10. This forces the marker to make a decision as to whether a given paper is 'Satisfactory' or 'Limited'. In the end, this is fairer and more useful to the student than a mark of 50%.

Content

Superior – 9 to 8

- These **thorough** presentations show in-depth understanding of the material.
- Ideas are **insightful**, clear and **well-considered**.
- Details are **significant**, relevant and **precise** and they **enhance** the ideas presented.

Proficient – 7 to 6

- Ideas are **thoughtful** and clear.
- Details are relevant and **purposeful** and they **clarify** ideas

Satisfactory – 5

- Ideas are **straightforward** and **clear**.
- Details are **appropriate** and **relevant**.
- Details are connected to ideas but may be **generalized** rather than specific

Limited – 4 to 3

- Ideas **limited** and **over generalized** but **discernible**.
- Details are **few** and/or **repetitive**.
- Details are not clearly relevant and/or may only be **superficially** related to ideas

Poor – 2 to 1

- Ideas are **elementary** and may not be clear.
- Details are **scant**, **imprecise**, and/or **absent**.
- Details may be **unrelated** to ideas.
- **Unsupported** generalities and details do not develop topic

Organization

Superior – 9 to 8

- The presentation demonstrates a purposeful and **effective** order and arrangement of ideas and details.
- **The opening is strong and invites further listening.**
- Focus and coherence are maintained.
- Effective **closure reinforces** unity and coherence

Proficient – 7 to 6

- The presentation demonstrates a **purposeful** and clear order and arrangement of ideas and details.
- **The opening is clear and directive.**
- Focus and coherence are generally maintained, both overall and within the various parts.
- **Closure assists** unity and coherence.

Satisfactory – 5

- The presentation demonstrates **clear** and **mechanical** order and arrangement of ideas and details.
- **The opening is generally directive.**
- Focus and coherence are **generally maintained**.
- Closure contributes to unity to **some degree** or repeats opening statement.

Limited – 4 to 3

- The presentation demonstrates a **discernible but weak** and/or **inconsistent** order and arrangement of ideas and details.
- **The opening is not particularly directive.**
- Focus and coherence are weak or inconsistent.
- A focused controlling idea is **lacking** or is **not maintained** in the development of the composition.
- Although present, closure is **too weak** to provide unity and may be only vaguely related to the opening.

Poor – 2 to 1

- The presentation demonstrates an **unclear** or **haphazard** order and arrangement of ideas and details.
- **The opening, if present, does little more than repeat the task.**
- Focus and coherence are generally **lacking**.
- Closure is either **unconnected** to the opening or **missing**.

RUBRICS

Presentation

Superior – 9 to 8

- Delivery of the presentation is clear, confident, audible, fluid, well-paced.
- The delivery is **spoken** with minimal reference to notes.
- The speaker/s maintain/s engaging **eye contact** and audience interest.

Proficient – 7 to 6

- Delivery of the presentation is for the most part clear, confident, audible, fluid, well-paced.
- Delivery is for the most part **spoken** rather than read.
- The speaker/s maintain/s for the most part **eye contact** and audience interest.

Satisfactory – 5

- Delivery of the presentation is sometimes clear, audible, fluid, well-paced.
- Speaker/s may over-rely on **reading**.
- The speaker/s maintain/s some **eye contact** and audience interest.
- There may be lapses in audience interest.

Limited – 4 to 3

- Delivery of the presentation may sometimes be too fast or too slow, monotone, inaudible.
- **Eye contact** is infrequent.
- Speaker/s may for the most part over-rely on **reading**.
- Speaker/s may have difficulty maintaining audience interest.

Poor – 2 to 1

- Delivery of the presentation may be too fast or too slow, monotone, inaudible. Eye contact is non-existent. Speaker/s may have difficulty maintaining audience interest.

Preparation

Superior – 9 to 8

- The content, organization and delivery of the presentation indicate **thorough and purposeful** preparation.

Proficient – 7 to 6

- The content, organization and delivery of the presentation indicate **purposeful** preparation.

Satisfactory – 5

- The content, organization and delivery of the presentation indicate a **fair** amount of preparation.

Limited – 4 to 3

- The content, organization and delivery of the presentation indicate **some** preparation.

Poor – 2 to 1

- The content, organization and delivery of the presentation indicate almost no preparation.

RUBRICS

Rubric for Writing (Holistic)

Note that this rubric is out of 9 rather than ten, with no mark of 4.5 out of 10. This forces the marker to make a decision as to whether a given paper is 'Satisfactory' or 'Limited'. In the end, this is fairer and more useful to the student than a mark of 50%.

Superior – 9 to 8

- **Content**--Ideas are insightful, clear, and well-considered. Details are significant, relevant, and precise, and they enhance ideas. References support and enhance the ideas and details. Requested form is used.
- **Organization**--The writing demonstrates a purposeful and effective order and arrangement of ideas and details. The opening is strong, provides direction and invites further reading. Focus and coherence are maintained, both overall and within the various parts. Transitions are effective and varied. Effective closure reinforces unity and coherence and may introduce broadened context.
- **Style**--Language choices contribute to a skillful composition. Diction is precise and specific. Syntactical structures are effective and sometimes polished. Stylistic choices contribute to a fluent and confident composition. Voice is clear, consistent, and strong, demonstrating strong engagement with task (purpose) and audience. Quotations and/or references are fluently integrated.
- **Mechanics**--The relative absence of error is impressive. The writing demonstrates an excellent command and control of the rules of language. Sentences are fluent and clear.

Proficient – 7 to 6

- **Content**--Ideas are thoughtful and clear. Details are relevant and purposeful, and they clarify the ideas. References support and connect logically and directly to ideas. Requested form is used.
- **Organization**--The writing demonstrates a purposeful and clear order and arrangement of ideas and details. The opening is clear and directive. Focus and coherence are generally maintained, both overall and within the various parts. Transitions are effective. Closure assists unity and coherence.
- **Style**--Language choices contribute to a considered composition. Diction is specific and effective. Syntactical structures are generally effective. Stylistic choices contribute to a competent composition. Voice is generally clear and consistent. There is evidence of ownership of the task (purpose); and relationship with the audience is established and sustained. Quotations and/or references are well integrated.
- **Mechanics**--Minor errors do not interfere with communication. The writing demonstrates a competence and a solid control of the rules of language. Sentence construction is correct, clear, and purposeful.

Satisfactory – 5

- **Content**--Ideas are straightforward and clear. Details are appropriate and relevant. Details are connected to ideas but may be generalized rather than specific. References support and connect logically to ideas and details. Requested form is used.
- **Organization**--The writing demonstrates clear and mechanical order and arrangement of ideas and details. The opening is generally directive. Focus and coherence are generally maintained. Transitions are present but may be mechanical. Closure contributes to unity to some degree or repeats opening statement.
- **Style**--Language choices contribute to a conventional composition. Diction is adequate but may be lacking in specificity. Syntactical structures are generally straightforward, but attempts at more complex structures may be awkward. Stylistic choices contribute to a clear composition. Voice is present, but may not be fully sustained. Quotations and/or references are somewhat integrated.
- **Mechanics**--Errors do not interfere with communication. The writing demonstrates a general control of the rules of language and the sentence construction remains clear.

Limited – 4 to 3

- **Content**--Ideas are limited and over generalized but discernable. Details are few and/or repetitive. Details are not clearly relevant and/or may be only superficially related to ideas. References are connected somewhat to ideas. Requested form is used but may not be sustained.
- **Organization**--The writing demonstrates a discernable but weak and/or inconsistent order and arrangement of ideas and details. The opening is not particularly directive. Focus and coherence are weak or inconsistent. A focused controlling idea is lacking or is not maintained in the development of the composition. Transitions are generally lacking. Although present, closure is too weak to provide unity and may be only vaguely related to the opening.
- **Style**--An inadequate repertoire of language choices contributes to a weak composition. Diction is imprecise and/or inappropriate. Syntax is frequently awkward and/or immature. The structure of sentences may be vague, redundant, and/or unclear. Voice is not readily apparent or not maintained. A weak relationship with the audience is established. Integration of quotations and/or references may be awkward.
- **Mechanics**--Errors are a source of distraction and frequent enough to interfere with communication. The number of and variety of errors demonstrates a limited and/or inconsistent grasp of the rules of language. The range of sentence construction problems and errors obscures communication.

Poor – 2 to 1

- **Content**--Ideas are elementary and may not be clear. Details are scant, imprecise, and/or absent. Details may be unrelated to ideas. Unsupported generalities and details do not develop the topic. References do not necessarily connect to ideas. Correct form is not clearly established.
- **Organization**--The writing demonstrates an unclear or haphazard order and arrangement of ideas and details. The opening, if present, does little more than repeat the task. Focus and coherence are generally lacking. Transitions are omitted. Closure is either unconnected to the opening or missing.
- **Style**--Lack of language choices contributes to a poor composition. Diction is overgeneralized and/or inaccurate. Syntax is confusing and uncontrolled. The writing is unclear. Voice is absent. Little or no relationship with the audience is established. Quotations and/or references are poorly integrated.
- **Mechanics**--Errors are frequent and impede communication. The writing demonstrates an elementary grasp of the rules of language. Although some sentences may be clear, mechanics are flawed. Only a few sentences are grammatically correct.

Rubric for Group Work

Note that the categories in this rubric are out of 9 rather than ten, with no mark of 4.5 out of 10. This forces the marker to make a decision as to whether a given paper is 'Satisfactory' or 'Limited'. In the end, this is fairer and more useful to the student than a mark of 50%.

Standards	Criteria Ranges				
Areas of Assessment	**Superior 9-8**	**Proficient 7-6**	**Satisfactory 5**	**Limited 4-3**	**Poor 2-1**
Quality Of Ideas ➢ Curiosity ➢ Open-Mindedness ➢ Clarity ➢ Understanding	▪ willingly and clearly offers own ideas ▪ demonstrates clear understanding of task, themes, issues ▪ demonstrates intellectual curiosity and open-mindedness	▪ willingly and clearly offers own ideas ▪ demonstrates clear under-standing of task, themes, issues sources	▪ shows a developing understanding of task, themes and issues	▪ shows little understanding of the task, themes and ideas	▪ does not develop an understanding of the task, themes and ideas
Quality Of Interaction ➢ Ownership ➢ Attention ➢ Courtesy ➢ Appreciation	▪ willingly and clearly offers own ideas ▪ is attentive and courteous ▪ appreciates others' ideas ▪ builds on the ideas of others	▪ willingly and clearly offers own ideas ▪ is attentive and courteous ▪ appreciates others' ideas	▪ is helpful, courteous and cooperative in completing assigned share	▪ Contributes hesitantly and unreliably	▪ inappropriate or non-existent involvement
Attention To Task ➢ Organization ➢ Focus ➢ Productivity	▪ helps to organize group ▪ keeps group ▪ members on task ▪ helps create productive group climate ▪ contribution is high in quality, efficiently produced, precise, insightful, timely, appropriate and substantial	▪ helps to organize group ▪ keeps group members on task ▪ contribution is thorough, timely, focused and purposeful	▪ relies on group momentum for motivation ▪ contribution is relevant and purposeful, but somewhat general	▪ sometimes may be distracted easily or behave inappropriately ▪ contribution is inconsistent in quality, focus and relevance	▪ may be frequently or totally off task ▪ contribution is vague, inconsistent, inappropriate and/or insubstantial

Rubric for Project Evaluation

Note that the categories in this rubric are out of 9 rather than ten, with no mark of 4.5 out of 10. This forces the marker to make a decision as to whether a given paper is 'Satisfactory' or 'Limited'. In the end, this is fairer and more useful to the student than a mark of 50%.

Standards	Criteria Ranges				
Areas of Assessment	**Superior 9-8**	**Proficient 7-6**	**Satisfactory 5**	**Limited 4-3**	**Poor 2-1**
Research and Preparation ➢ Resources ➢ Evidence ➢ Deadlines ➢ Use of Time	▪ used a variety of challenging, reliable and appropriate resources ▪ used appropriate evidence and examples ▪ met all deadlines ▪ used any extra time to extend research	▪ used several reliable, appropriate sources ▪ made effort to use evidence and examples ▪ met deadlines ▪ used preparation time well	▪ used minimum number of resources for basic information ▪ used some evidence and examples ▪ needed encouragement to meet deadlines ▪ spent adequate time on preparation	▪ used incomplete resources, with major gaps in information ▪ used incomplete evidence and examples ▪ didn't meet all deadlines ▪ inadequate time on preparation	▪ used few resources ▪ used little evidence and few examples ▪ met few deadlines ▪ spent little or no time on preparation
Content ➢ Purpose ➢ Organization ➢ Audience Appeal ➢ Information Sources	▪ creatively fulfilled purpose of proposal ▪ used logical, easy-to-follow order ▪ created and maintained high audience interest ▪ covered topic with outstanding information ▪ credited sources	▪ completely fulfilled purpose on proposal ▪ used easy-to-follow order ▪ kept audience's attention ▪ covered topic with appropriate information ▪ credited sources	▪ fulfilled purpose on proposal ▪ used order that was generally maintained ▪ audience's attention established but not fully sustained ▪ covered the basics ▪ credited sources	▪ partially fulfilled purpose on proposal ▪ discernible but weak order ▪ audience relationship weak ▪ covered most of the basics ▪ credited most sources	▪ did not fulfill purpose ▪ used hard-to-follow order ▪ created little or no audience interest ▪ omitted important information ▪ credited few sources
Visual Elements ➢ Audience Appeal ➢ Purpose ➢ Effectiveness ➢ Effort	▪ were highly interesting, easy to see and understand ▪ supported purpose ▪ communicated main ideas clearly ▪ showed outstanding effort	▪ were interesting, easy to see and understand ▪ supported purpose ▪ communicated main ideas ▪ showed effort	▪ were generally interesting ▪ were generally related to purpose ▪ generally supported main ideas ▪ showed fair effort	▪ were somewhat interesting ▪ were somewhat related to purpose ▪ somewhat supported main ideas ▪ showed inconsistent effort	▪ were messy, disorganized, hard to understand ▪ were unrelated to purpose ▪ didn't support main ideas ▪ showed little or no effort
Written Elements ➢ Accuracy ➢ Revision ➢ Details	▪ had few errors ▪ were thoroughly proofread and revised ▪ supported main ideas with rich details	▪ had few errors ▪ were proofread and revised ▪ supported main ideas	▪ had some errors, but demonstrated a general control of language ▪ needed some minor proofreading and revising ▪ generally supported main ideas	▪ had limited or inconsistent control of language ▪ needed major proofreading in parts ▪ inconsistently supported main ideas	▪ had many errors ▪ needed thorough proofreading and revision ▪ didn't support main ideas
Oral Presentation ➢ Delivery ➢ Props ➢ Eye Contact	▪ spoke audibly and expressively ▪ used engaging gestures and props ▪ maintained excellent eye contact	▪ spoke audibly and expressively ▪ used gestures and props ▪ maintained good eye contact	▪ spoke audibly and clearly ▪ used some appropriate gestures and props ▪ maintained eye contact for the most part	▪ could develop expression and clarity ▪ used few or awkward gestures and props ▪ attempted to maintain eye contact	▪ was difficult to hear ▪ used few or distracting gestures and props ▪ made little attempt to maintain eye contact

THE NEXT STEP

Now that you are confident in proceeding with the challenge process for English 30S Transactional Focus, it is time to apply for and complete the challenge assessment.

1. Complete an application at your adult learning centre.

2. After your application has been processed, you will be contacted with the date and time available for you to complete your PLAR.

3. Once you have committed to that date, you are responsible for competing your evaluation/testing.

4. You will receive written notification of your PLAR results.