



Fishtank Plus Feature Sample

Unit Syllabus

10th Grade English Language Arts
Unit 3 - Feminism and Self-Respect in Sula

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UNIT SYLLABUS

10TH GRADE ENGLISH UNIT 3

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| Lesson | Texts and Materials | Objective | Homework |
|----------|--|--|--|
| Lesson 1 | <ul style="list-style-type: none"> Essay: “On Self-Respect” by Joan Didion | Analyze how word choice and structure impact meaning in the opening sentence of “On Self-Respect.” | <ul style="list-style-type: none"> Read and annotate “On Self-Respect” by Joan Didion <ul style="list-style-type: none"> Annotation Focus: What is Joan Didion’s definition of self-respect? To what extent does it align with your own? |
| Lesson 2 | <ul style="list-style-type: none"> Essay: “On Self-Respect” by Joan Didion | Characterize Didion’s view of self-respect and analyze how Didion conveys this view. | <p>Read and annotate “Lust” by Susan Minot</p> <ul style="list-style-type: none"> Annotation Focus: What are your first impressions of the narrator? Does she have self-respect as defined by Didion? |
| Lesson 3 | <ul style="list-style-type: none"> Short Story: ““Lust” from Lust and Other Stories” by Susan Minot | Analyze the techniques Susan Minot uses to characterize the narrator. | <p>Read and annotate “Introduction” and “Our Bodies, Ourselves: Reproductive Rights” from <i>Feminism Is for Everybody</i> by bell hooks</p> <ul style="list-style-type: none"> Annotation Focus: According to hooks, what is feminism about? |
| Lesson 4 | <ul style="list-style-type: none"> Book: <i>Feminism Is for Everybody</i> by bell hooks Short Story: ““Lust” from Lust and Other Stories” by Susan Minot | Interpret and evaluate “Lust” through a feminist critical lens using bell hooks’s <i>Feminism Is for Everybody</i> . | <p>Read and annotate pages 64-72 from <i>The Women of Brewster Place</i>.</p> <ul style="list-style-type: none"> Annotation Focus: What are your first impressions of Etta Mae and her interactions with the reverend? |
| Lesson 5 | <ul style="list-style-type: none"> Excerpt: Their Eyes Were Watching God, Chapter 9 by Zora Neale Houston pp. 89 – 91 | Analyze the techniques that Zora Neale Hurston uses to characterize Janie. | <p>Read and annotate Part 1 of <i>Sula</i>, pages 3-85.</p> <ul style="list-style-type: none"> Annotation Focus: <ul style="list-style-type: none"> What are your first impressions of the Bottom? What are your first impressions of Sula? Does she have self respect? What are your first impressions? |

| Lesson | Texts and Materials | Objective | Homework |
|----------|--|--|--|
| Lesson 6 | <ul style="list-style-type: none"> Book: The Women of Brewster Place by Gloria Naylor pp. 24 - 29 – “A week later...another place to love.” | Analyze the techniques that Gloria Naylor uses to characterize Mattie Michael. | Read and annotate Part 1 of <i>Sula</i> , pages 3-85. <ul style="list-style-type: none"> Annotation Focus: <ul style="list-style-type: none"> What are your first impressions of the Bottom? What are your first impressions of Sula? Does she have self respect? What are your first impressions? |
| Lesson 7 | <ul style="list-style-type: none"> Essay: “There Is No Unmarked Woman” by Deborah Tannen | Explain Deborah Tannen’s line of reasoning in “There Is No Unmarked Woman” by identifying relevant claims and clearly explaining connections among them. | Read and annotate Part 1 of <i>Sula</i> , pages 3-85. |
| Lesson 8 | <ul style="list-style-type: none"> Essay: “On Self-Respect” by Joan Didion Short Story: “Lust” from Lust and Other Stories by Susan Minot Excerpt: Their Eyes Were Watching God, Chapter 9 by Zora Neale Houston Book: The Women of Brewster Place by Gloria Naylor Essay: “There Is No Unmarked Woman” by Deborah Tannen | Formulate and share unique arguments about self-respect and feminism across texts. Support arguments with strong and thorough textual evidence in a Summative Socratic Seminar. | Read and annotate Part 1 of <i>Sula</i> , pages 3-85. |

| Lesson | Texts and Materials | Objective | Homework |
|-----------|--|--|--|
| Lesson 9 | <ul style="list-style-type: none"> Book: <i>Sula</i> by Toni Morrison pp. 3 – 6 – Part 1 | Analyze how the author establishes setting, conflict, and characterization in the beginning of <i>Sula</i> . | <ul style="list-style-type: none"> Read and annotate Part 2 of <i>Sula</i>, pages 88-174. <ul style="list-style-type: none"> Annotation Focus: <ul style="list-style-type: none"> How does Sula and Nel’s relationship evolve? What are your first impressions of Sula’s relationship with the community of the Bottom? |
| Lesson 10 | <ul style="list-style-type: none"> Book: <i>Sula</i> by Toni Morrison pp. 17 – 21 – Part 1 | Analyze the techniques Morrison uses to reveal Helene’s character. | <ul style="list-style-type: none"> Read and annotate Part 2 of <i>Sula</i>, pages 88-174. <ul style="list-style-type: none"> Annotation Focus: <ul style="list-style-type: none"> How does Sula and Nel’s relationship evolve? What are your first impressions of Sula’s relationship with the community of the Bottom? |
| Lesson 11 | <ul style="list-style-type: none"> Book: <i>Sula</i> by Toni Morrison pp. 27 – 32 – Part 1 | Examine Morrison’s description of Sula and Nel’s upbringings and explain the impact it has on their friendship | <p>Read and annotate Part 2 of <i>Sula</i>, pages 88-174.</p> <ul style="list-style-type: none"> Annotation Focus: <ul style="list-style-type: none"> How does Sula and Nel’s relationship evolve? What are your first impressions of Sula’s relationship with the community of the Bottom? |
| Lesson 12 | <ul style="list-style-type: none"> Book: <i>Sula</i> by Toni Morrison – Part 1: pp. 34-35, 45-48, 67-70 | Analyze how Morrison portrays Eva, Plum, and Hannah and their complex relationships as mother and children. | <p>Read and annotate Part 2 of <i>Sula</i>, pages 88-174.</p> <ul style="list-style-type: none"> Annotation Focus: <ul style="list-style-type: none"> How does Sula and Nel’s relationship evolve? What are your first impressions of Sula’s relationship with the community of the Bottom? |

| Lesson | Texts and Materials | Objective | Homework |
|-----------|---|---|--|
| Lesson 13 | <ul style="list-style-type: none"> Book: <i>Sula</i> by Toni Morrison – Part 1: pp. 59-62, 64-66, 79-86, 82-86 | Analyze how Morrison portrays Sula and Nel and their complex relationship as friends. | <p>Read and annotate Part 2 of <i>Sula</i>, pages 88-174.</p> <ul style="list-style-type: none"> Annotation Focus: <ul style="list-style-type: none"> How does Sula and Nel’s relationship evolve? What are your first impressions of Sula’s relationship with the community of the Bottom? <p>Prepare for tomorrow’s Socratic Seminar by generating ideas and evidence in response to each question.</p> |
| Lesson 14 | <ul style="list-style-type: none"> Book: <i>Sula</i> by Toni Morrison pp. 89 – 111 – Part 2 | Analyze the changes in Nel and Sula’s friendship. Examine the significance of Jude’s infidelity and Sula’s betrayal. | <p>Watch and take note of Beyonce’s visual album <i>Lemonade</i>. You may reference the lyrics to her song while watching.</p> <ul style="list-style-type: none"> Annotation Focus: What does <i>Lemonade</i> teach us about being a black woman? About feminism? About expectations for women who are in relationships with men? About friendships among black women? <p>Prepare for tomorrow’s Free Response Question.</p> |
| Lesson 15 | <ul style="list-style-type: none"> Book: <i>Sula</i> by Toni Morrison pp. 3 – 111 | Analyze how the relationship between the deficiencies of a male character and the strengths of a female character in <i>Sula</i> illuminates the central ideas in the text. | <p>Watch and take note of Beyonce’s visual album <i>Lemonade</i>. You may reference the lyrics to her song while watching.</p> <ul style="list-style-type: none"> Annotation Focus: What does <i>Lemonade</i> teach us about being a Black woman? About feminism? About expectations for women who are in relationships with men? About friendships among Black women? |
| Lesson 16 | <ul style="list-style-type: none"> Poem: “About Marriage” by Denise Levertov | Analyze how Denise Levertov uses structure and other poetic techniques to highlight her perspective on marriage. | <p>Watch and take note of Beyonce’s visual album <i>Lemonade</i>. You may reference the lyrics to her song while watching.</p> <ul style="list-style-type: none"> Annotation Focus: What does <i>Lemonade</i> teach us about being a black woman? About feminism? About expectations for women who are in relationships with men? About friendships among black women? |

| Lesson | Texts and Materials | Objective | Homework |
|-----------|---|---|---|
| Lesson 17 | <ul style="list-style-type: none"> Book: <i>Sula</i> by Toni Morrison pp. 111 – 125 – Part 2 | Synthesize ideas about marriage, sex, and love across <i>Sula</i> and “About Marriage.” | <p>Watch and take note of Beyonce’s visual album <i>Lemonade</i>. You may reference the lyrics to her song while watching.</p> <ul style="list-style-type: none"> Annotation Focus: What does <i>Lemonade</i> teach us about being a black woman? About feminism? About expectations for women who are in relationships with men? About friendships among black women? |
| Lesson 18 | <ul style="list-style-type: none"> Book: <i>Sula</i> by Toni Morrison pp. 125 – 137 – Part 2 | Analyze how Morrison portrays the complex relationship between Ajax and Sula. | <p>Watch and take note of Beyonce’s visual album <i>Lemonade</i>. You may reference the lyrics to her song while watching.</p> <ul style="list-style-type: none"> Annotation Focus: What does <i>Lemonade</i> teach us about being a black woman? About feminism? About expectations for women who are in relationships with men? About friendships among black women? |
| Lesson 19 | <ul style="list-style-type: none"> Book: <i>Sula</i> by Toni Morrison – Part 2 | <p>Analyze the paradox of Sula’s evil and the impact it has on the residents of the Bottom.</p> <p>Examine the ironic nature of Sula’s death and analyze the significance her death had on the community of the Bottom.</p> | <p>Watch and take note of Beyonce’s visual album <i>Lemonade</i>. You may reference the lyrics to her song while watching.</p> <ul style="list-style-type: none"> Annotation Focus: What does <i>Lemonade</i> teach us about being a black woman? About feminism? About expectations for women who are in relationships with men? About friendships among black women? |
| Lesson 20 | <ul style="list-style-type: none"> Book: <i>Sula</i> by Toni Morrison | <p>Formulate and share unique arguments about <i>Sula</i>.</p> <p>Support arguments with strong and thorough textual evidence in a summative Socratic Seminar.</p> | <p>Read and annotate “The Undeniable Connection Between Lemonade and the Literary Narrative Around Black Women” by Aliya S. King (Essence, 2016).</p> <ul style="list-style-type: none"> Annotation Focus: <ul style="list-style-type: none"> What argument does Aliya S. King convey? Why is <i>Lemonade</i> so personal for her? |

| Lesson | Texts and Materials | Objective | Homework |
|-----------|--|--|----------|
| Lesson 21 | <ul style="list-style-type: none">• Book: <i>Sula</i> by Toni Morrison• Book: <i>The Women of Brewster Place</i> by Gloria Naylor• Excerpt: <i>Their Eyes Were Watching God, Chapter 9</i> by Zora Neale Houston | Complete the performance task to show mastery of unit content and standards. | |

FREE RESPONSE QUESTION

FREE RESPONSE QUESTION PROMPT

In a literary work, a minor character, or foil, possesses traits that emphasize distinguishing characteristics and qualities of the main character. For example, in *Sula*, the ideas or behavior of male characters are used to highlight the strengths of female characters. Choose a male character from *Sula* that serves as a foil for a female character. Then write an essay in which you analyze how the relationship between the deficiencies of a male character and the strengths of a female character in *Sula* illuminates central ideas in the text.

CRITERIA FOR SUCCESS

- **Thesis:** Responds to the prompt with a thesis that presents a defensible interpretation
- **Evidence:** Includes multiple and varied evidence to support your line of reasoning
- **Commentary:** Explains how your evidence supports your line of reasoning (reason or claim used to support a larger thesis)
- **Sophistication:** Demonstrates sophistication of thought or develops a complex literary argument

SCORING RUBRIC

| | 0 points | 1 points |
|----------------------|---|---|
| Row 1: Thesis | For any of the following: <ul style="list-style-type: none"> • There is no defensible thesis. • The intended thesis only restates the prompt. • The intended thesis provides a summary of the issue with no apparent or coherent claim. • There is a thesis, but it does not respond to the prompt. | Responds to the prompt with a thesis that presents a defensible interpretation of the passage |

| | 0 points | 1 points | 2 points | 3 points | 4 points |
|------------------------|---|--|---|---|---|
| Row 2: Evidence | Simply restates thesis (if present), repeats provided info, or offers info irrelevant to the prompt | Provides evidence that is mostly general | Provides some specific, relevant evidence | Provides specific evidence to support all claims in a line of reasoning | Provides specific evidence to support all claims in a line of reasoning |

| | 0 points | 1 points | 2 points | 3 points | 4 points |
|--------------------------|-----------------------|--|--|---|--|
| Row 3: Commentary | No commentary present | Summarizes the evidence but does not explain how the evidence supports the student's argument. | Explains how some of the evidence relates to the student's argument, but no line of reasoning is established, or the line of reasoning is faulty | Explains how some of the evidence supports a line of reasoning. | Consistently explains how the evidence supports a line of reasoning. |

| | 0 points | 1 points |
|----------------------------------|--|---|
| Row 4: Sophistication | <p>For any of the following:</p> <ul style="list-style-type: none"> • Contextualizes interpretation by using sweeping generalizations • Only hints or suggests other possible interpretations • Oversimplifies complexities of topic or selected work • Uses complex syntax that does not enhance overall argument | <p>Demonstrates sophistication of thought and/or develops a complex literary argument</p> |

SUMMATIVE SOCRATIC SEMINAR

SEMINAR QUESTIONS

- In large part, Morrison's *Sula* centers around Sula and Nel's friendship, both its development and its dissolution. How does Nel's decision to marry inform Sula's life? How does Sula's leaving influence Nel? What does this suggest about their relationship - is it based on platonic love or romantic love? What is friendship between women when unmediated by men?
- In a conversation with Childress about evil, Toni Morrison says, "Now I was certainly very much interested in the question of evil in *Sula*-- in fact, that's what it was all about. I know evil preoccupied me in *Sula*...It never occurs to those people in the novel to kill Sula. Black people never annihilate evil...They accept it...They try to protect themselves from evil." To what extent is Sula evil? In what ways is she perceived as evil by the residents of the Bottom? What is its ultimate significance in terms of her relationship with the Bottom residents?
- Joan Didion tells us that "People with self-respect have the courage of their mistakes. They know the price of things." Using this definition, which character from *Sula* has the most self respect? Has the least?

CRITERIA FOR SUCCESS

- **Speaking:** Speak clearly and uses discipline appropriate language
- **Argument:** Share an original and sophisticated argument based on knowledge from the texts in the unit
- **Evidence:** Present evidence that is specific, detailed, relevant, and cited from the text
- **Preparation:** Come to seminar adequately prepared with annotated texts and outlined potential responses and questions
- **Discourse:** Respond to the ideas of your classmates rather than sharing what you have prepared

SEMINAR PREPARATION

To prepare for this summative Socratic Seminar:

- Read and annotate all the texts from the unit and bring them with you to class.
- Craft responses including multiple pieces of evidence, either bulleted or in complete sentences, to each of the seminar questions above.

SOCRATIC SEMINAR GRAPHIC ORGANIZER

Question #1: In large part, Morrison’s *Sula* centers around Sula and Nel’s friendship, both its development and its dissolution. How does Nel's decision to marry inform Sula's life? How does Sula's leaving influence Nel? What does this suggest about their relationship - is it based on platonic love or romantic love? What is friendship between women when unmediated by men?

| <i>Ideas</i> | <i>Evidence</i> | <i>Commentary</i> |
|--------------|-----------------|-------------------|
| | | |

Question #2: In a conversation with Childress about evil, Toni Morrison says, "Now I was certainly very much interested in the question of evil in *Sula*-- in fact, that's what it was all about. I know evil preoccupied me in *Sula*...It never occurs to those people in the novel to kill Sula. Black people never annihilate evil...They accept it...They try to protect themselves from evil." To what extent is Sula evil? In what ways is she perceived as evil by the residents of the Bottom? What is its ultimate significance in terms of her relationship with the Bottom residents?

| <i>Ideas</i> | <i>Evidence</i> | <i>Commentary</i> |
|--------------|-----------------|-------------------|
| | | |

Question #3: Joan Didion tells us that “People with self-respect have the courage of their mistakes. They know the price of things.” Using this definition, which character from *Sula* has the most self respect? Has the least?

| <i>Ideas</i> | <i>Evidence</i> | <i>Commentary</i> |
|--------------|-----------------|-------------------|
| | | |

SCORING RUBRIC

| | 0 points | 1 points | 2 points | 3 points | 4 points |
|----------------------------|--|---|---|--|--|
| Row 1: Speaking | <ul style="list-style-type: none"> • Student is so unclear that comments are incomprehensible • Language is inappropriate and/or offensive • Does not make eye contact with the group | <ul style="list-style-type: none"> • Student is unclear, rambles, and speaks consistently low • Language is inappropriate and/or too colloquial • Does not make eye contact with the group | <ul style="list-style-type: none"> • Student is sometimes unclear and speaks low at times • Uses discipline appropriate language and tone inconsistently • Makes eye contact with the group only sometimes | <ul style="list-style-type: none"> • Student speaks clearly and loudly. • Uses discipline appropriate language effectively • Occasionally uses tone and emotion • Makes eye contact with the group | <ul style="list-style-type: none"> • Student speaks clearly and loudly • Uses sophisticated and discipline appropriate language effectively • Effectively uses tone and emotion • Makes effective eye contact with the group |

| | 0 points | 1 points | 2 points | 3 points | 4 points |
|----------------------------|--|--|---|---|---|
| Row 2: Argument | <ul style="list-style-type: none"> • No argument presented or, all points made may not be factual in nature | <ul style="list-style-type: none"> • Arguments have little basis in relevant texts • Argument may be repetitive and too similar to an argument already stated in seminar | <ul style="list-style-type: none"> • Arguments have some basis in relevant texts | <ul style="list-style-type: none"> • Argument is convincing and draws on accurate knowledge of the text(s) | <ul style="list-style-type: none"> • Argument is sophisticated, original, convincing, and draws on deep and accurate knowledge of the text(s). |

| | 0 points | 1 points | 2 points | 3 points | 4 points |
|------------------------|---|---|---|--|--|
| Row 3: Evidence | <ul style="list-style-type: none"> Evidence from inside and outside of the text is missing Evidence is not relevant and/or appropriate; does not support argument | <ul style="list-style-type: none"> Evidence from outside the text is unspecific, inaccurate and/ or irrelevant Textual evidence used does not support the argument being made | <ul style="list-style-type: none"> Evidence from outside the text is vague and/or unspecific Textual evidence used is insufficiently or incorrectly explained | <ul style="list-style-type: none"> Evidence from the text is specific, relevant, and accurate Evidence from outside the text is specific, relevant, and accurate | <ul style="list-style-type: none"> Evidence from outside the text is detailed, specific and relevant Evidence makes direct references to specific passages from the text |

| | 0 points | 1 points | 2 points | 3 points | 4 points |
|--------------------|---|---|--|--|--|
| Row 4: Prep | <ul style="list-style-type: none"> Texts are not annotated Prepared seminar responses are incomplete or, not completed at all | <ul style="list-style-type: none"> Most of the text(s) is not annotated Prepared seminar responses are vague and/or unspecific and do not reference specific sections of the texts. | <ul style="list-style-type: none"> Some sections of text(s) are not annotated Prepared seminar responses are vague and/or unspecific and reference only one section of the text. | <ul style="list-style-type: none"> All important sections of the text are annotated Prepared seminar responses are detailed and reference multiple sections of the text. | <ul style="list-style-type: none"> All important sections of the text are annotated Prepared seminar responses are detailed & specific |

| | 0 points | 1 points | 2 points | 3 points | 4 points |
|-----------------------------|---|--|--|---|--|
| Row 5: Discourse | <ul style="list-style-type: none"> • Student takes no responsibility for the seminar | <ul style="list-style-type: none"> • Student does not effectively move convo forward • Comments do not connect to the ideas previously discussed | <ul style="list-style-type: none"> • Student attempts to move convo forward but may do so unevenly. • Attempts to link ideas and reflect on what others have said although it may be done unsuccessfully | <ul style="list-style-type: none"> • Student moves convo forward by summarizing student ideas, questioning student ideas or clarifying ideas | <ul style="list-style-type: none"> • Student effectively moves convo forward by summarizing, linking, clarifying, or questioning ideas. • May bring up a relevant idea or question that radically alters the direction of the discussion |

PERFORMANCE TASK

PERFORMANCE TASK

In her article, “The Undeniable Connection Between *Lemonade* and the Literary Narrative of Black Women,” Aliya S. King argues, “The major themes in *Sula*[...] by Toni Morrison, *Their Eyes Were Watching God* by Zora Neale Hurston and *The Color Purple* by Alice Walker are all brilliantly represented in Beyoncé’s latest project...What I am saying is that *Lemonade*’s songs and imagery encompass much of what defines us: the never ending quest for identity, the constant tug of motherhood, the challenges of partnership, the struggle to feel beautiful in a world that thinks we’re anything but, the tenuous relationship we often have with Black men, the tenuous relationship we often have with Black women and the tenuous relationship we often have with ourselves.”

For this project, you will explore the relationship between Sula, the persona in Beyoncé’s *Lemonade*, and two other literary black female characters including but not limited to Etta Mae Johnson (*The Women of Brewster Place*), Shug (*The Color Purple*), or Janie (*Their Eyes Were Watching God*). In a group of 4, you will create and perform a fictional dinner conversation scene, with each student speaking from the perspective of one of the characters/speakers you have chosen.

In your dinner conversation, you will consider the following questions when engaging in discourse:

- How will the characters you selected speak to the topic of the black women experience?
- What would be their points of tension?
- Where would they be aligned?
- What societal narratives would they collectively question or uphold?

CRITERIA FOR SUCCESS

- Is effectively organized and has a coherent structure
 - Addresses the following questions:
 - How will the characters you selected speak to the topic of the black women experience?
 - What would be their points of tension?
 - Where would they be aligned?
 - What societal narratives would they collectively question or uphold?
- Demonstrates a complex understanding of black feminism, self respect, and societal expectations for gender
- Synthesizes ideas from a variety of perspectives from the unit’s list of texts
- Contains language and style that is authentic to specific characters from the unit.

SCORING RUBRIC

| | 0 points | 1 points | 2 points | 3 points | 4 points |
|----------------------------------|--|--|--|---|--|
| Row 1: Task & Content | <ul style="list-style-type: none"> The task does not show understanding unit texts and themes The content of the task is not relevant to prompt The task shows no understanding of the conventions of a scripted panel discussion | <ul style="list-style-type: none"> The task shows a superficial understanding of unit texts and themes The content is generally irrelevant to the prompt The task shows a superficial understanding of the conventions of a scripted panel discussion | <ul style="list-style-type: none"> The task shows a mostly adequate understanding of unit texts and themes The content is generally relevant to the prompt The task shows an adequate understanding of the conventions of a scripted panel discussion | <ul style="list-style-type: none"> The task shows a good understanding of unit texts and themes The content is mostly relevant to the prompt The task shows a good understanding of the conventions of a scripted panel discussion | <ul style="list-style-type: none"> The task shows an excellent understanding of unit texts and themes The content is consistently appropriate to the task chosen The task shows an excellent understanding of the conventions of the text type chosen |

| | 0 points | 1 points | 2 points | 3 points | 4 points |
|----------------------------|---|---|---|---|--|
| Row 2: Organization | <ul style="list-style-type: none"> The task shows no organization The task has no structure | <ul style="list-style-type: none"> The task shows little organization The task has little structure | <ul style="list-style-type: none"> The task shows some organization The task has some structure, although it is not sustained | <ul style="list-style-type: none"> The task is mostly organized The structure is generally coherent | <ul style="list-style-type: none"> The task is effectively organized The structure is coherent and effective |

| | 0 points | 1 points | 2 points | 3 points | 4 points |
|--|--|---|---|---|--|
| Row 3: Language & Style | <ul style="list-style-type: none"> The students' use of elements such as vocabulary, tone, sentence structure and idiom are inappropriate to the task | <ul style="list-style-type: none"> The task contains little clarity, with many basic errors There is little sense of register and style | <ul style="list-style-type: none"> The task contains some clarity, though grammar, spelling and sentence structure are often inaccurate There is some sense of register, style and appropriate vocabulary | <ul style="list-style-type: none"> The use of language and the style are generally clear and effective, though there are some inaccuracies in grammar, spelling and sentence construction The task is generally appropriate in register, style and vocabulary | <ul style="list-style-type: none"> The use of language and the style are clear and effective, with a good degree of accuracy; sentence construction and vocabulary are varied and complex The task is effective in register, style, and vocabulary |

| | 0 points | 1 points | 2 points | 3 points | 4 points |
|-------------------------------|---|---|--|---|---|
| Row 4: Performance | <ul style="list-style-type: none"> The presentation is entirely inappropriate for the audience, purpose or context | <ul style="list-style-type: none"> All or all but one of the presenters make little or no use of techniques to engage the audience | <ul style="list-style-type: none"> At times, some presenters (i.e. more than one) effectively engage the audience. (Some members may demonstrate inconsistent delivery or performance techniques) | <ul style="list-style-type: none"> Most presenters (i.e. 75% or more) effectively engage the audience through strategic and intentional use of performance techniques most of the time | <ul style="list-style-type: none"> All presenters effectively engage the audience through strategic and intentional use of performance techniques most of the time |