



*Ms. Marvel:  
No Normal*

**Secondary 5:  
Resources Booklet**

Your name: \_\_\_\_\_

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## ABOUT THIS UNIT

### Assessments

- Tracing Project & Reading Response (based on two extracts/ pages of choice)
  - Tracings with annotations - **20%**
  - Self- and peer-assessed oral discussion - **5%**
  - Reading Response - **25%**
- Opinion editorial piece on the theme of diversity and representation in media
  - Self- and peer-assessed oral discussion - **5%**
  - Opinion editorial plan (**5%**), draft(s) with annotated edits (**10%**), and final draft (**20%**)

### You will need:

- Display book folder with clear sleeves to collate and organize all your work and track your progress across the unit – you are creating a revision guide for your upcoming MEQ exams!
- Notebook just for English class
- Highlighters
- Green pen



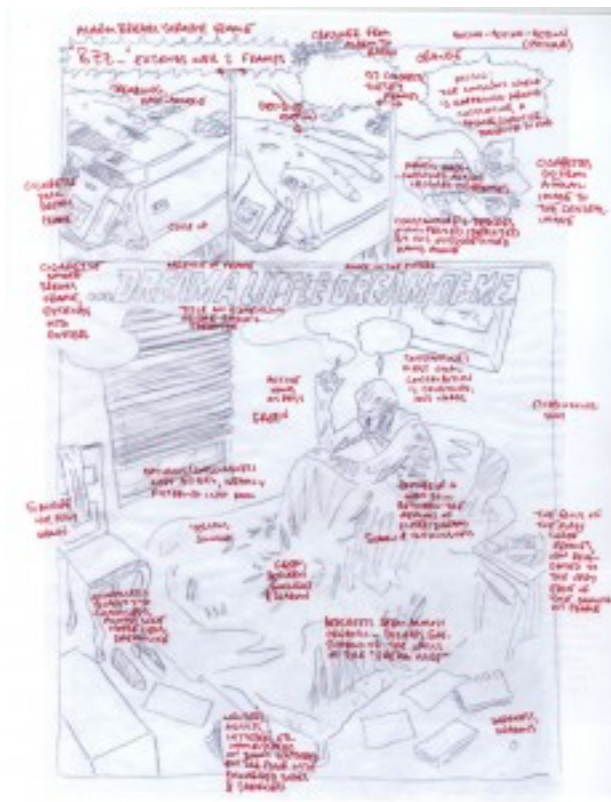
**Homework:** You will submit a journal entry in response to the reading, activities, discussions, or assignments for the week, inspired by something relevant to the topics explored in class. Optional prompts will be provided. Each entry must be at least 250 words and may be written less formally. Full marks, if complete – worth **10%** of total grade for the unit.

## Assignment Description and Grading Guidelines: Tracing Project & Reading Response (50%)

Students are expected to submit an annotated tracing and a reading response of 1-2 pages of *Ms. Marvel*.

You will need to:

- trace the visual elements (i.e. panels and figures depicted) on tracing or parchment paper to present a simple line drawing of the page; leave speech bubbles empty
- provide annotations of the formal elements of the panels: colour, style, perspective, interplay of words and images, etc.
- discuss your ideas and annotations in small groups, adding to your annotations in a different color based on your peers' feedback and ideas
- write a critical reading response analyzing the page(s)



You will have time in class to complete this project, and we will also do an example together as a class.

Grade Breakdown	
<b>20%</b>	Tracings with annotations <input type="checkbox"/> I chose 1-2 pages that have interesting visual elements <b>(5 points)</b> <input type="checkbox"/> My annotations are detailed – they don't just explain what the elements are, and instead provide analysis of what these elements suggest and what they accentuate, emphasize, or enhance about the text or story <b>(15 points)</b>
<b>5%</b>	Self- and peer-assessed oral discussion <input type="checkbox"/> We made sure everyone had a chance to speak and receive feedback <b>(2 point)</b> <input type="checkbox"/> I was able to give one WWW (What Went Well) and EBI (Even Better If) to at least one group member <b>(1 point)</b> <input type="checkbox"/> I used my feedback from my group to make additions to my annotations in a different colored pen <b>(2 points)</b>
<b>25%</b>	Reading response is graded using the MEQ rubric (see p. 29 of this booklet!)

<b>Tracing Project Rubric</b>				
	<b>Level 1</b>	<b>Level 2</b>	<b>Level 3</b>	<b>Level 4</b>
<b>Page Choice</b> (5 points)	I chose 1-2 pages that have no interesting visual elements.	I chose 1-2 pages that may have an interesting visual element or two.	I chose 1-2 pages that have one or two interesting visual elements.	I chose 1-2 pages that have a range of interesting visual elements.
<b>Tracings</b> (5 points)	I trace a simple and/or unclear line drawing of part of the page, leaving the speech bubbles empty.	I trace a simple but only somewhat clear line drawing of some of the page, leaving the speech bubbles empty.	I trace a simple but only somewhat clear line drawing of the whole page(s), leaving the speech bubbles empty.	I trace a simple but clear line drawing of the whole page(s), leaving the speech bubbles empty.
<b>Annotations</b> (10 points)	My annotations provide a simple explanation of what these elements suggest and what they accentuate, emphasize, or enhance about the text/story as a whole.	My annotations provide some explanation of what these elements suggest and what they accentuate, emphasize, or enhance about the text/story as a whole.	My annotations are detailed, providing explanation of what these elements suggest and what they accentuate, emphasize, or enhance about the text/story as a whole.	My annotations are detailed, providing analysis of what these elements suggest and what they accentuate, emphasize, or enhance about the text/story as a whole.
<b>Name:</b> _____	<b>WWW:</b> _____ _____ _____		<b>EBI:</b> _____ _____ _____	

## Assignment Description and Grading Guidelines: Opinion Editorial Piece (40%)

Students are expected to submit an opinion editorial piece on the theme of diversity and representation in media, inspired by our study of *Ms. Marvel*.

You will need to:

- take notes and keep track of key discussion points relevant to this topic throughout the unit
- discuss these points and ideas in small groups
- finalize your points and ideas into an opinion editorial plan (you can use p. 30 of this booklet to help!)
- write 1-2 rough drafts of your editorial article
- complete self- and peer-assessments with annotated feedback and suggestions for edits
- write a final draft implementing those editing suggestions and feedback

You will have time in class to complete this assignment, and we will also do an example together as a class.

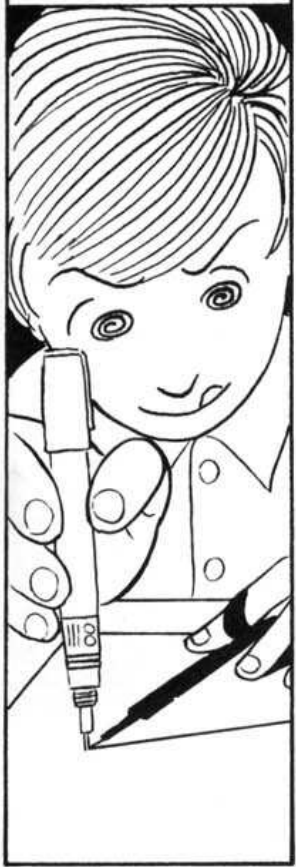
<b>Grade Breakdown</b>	
<b>5%</b>	Opinion editorial plan <input type="checkbox"/> I have considered my audience, tone, and purpose <b>(2 points)</b> <input type="checkbox"/> I have planned my article with some useful detail, including bullet point ideas <b>(2 points)</b> <input type="checkbox"/> I have considered the persuasive techniques I will use <b>(1 point)</b>
<b>5%</b>	Self- and peer-assessed oral discussion <input type="checkbox"/> We made sure everyone had a chance to speak and receive feedback <b>(2 point)</b> <input type="checkbox"/> I was able to give one WWW (What Went Well) and EBI (Even Better If) to at least one group member <b>(1 point)</b> <input type="checkbox"/> I used my feedback from my group to make additions to my annotations in a different colored pen <b>(2 points)</b>
<b>10%</b>	Draft with annotated edits <input type="checkbox"/> I used my feedback from my group to make additions/improvements to my work in a different colored pen/font <b>(5 points)</b> <input type="checkbox"/> I have included my own edits and improvements to my piece and included them in a different colored pen/font <b>(5 points)</b>
<b>20%</b>	Final draft is graded using the MEQ rubric (see p. 31 & 32 of this booklet!)

CHAPTER ONE

SETTING THE RECORD STRAIGHT.



IN LESS THAN A YEAR, I BECAME **TOTALLY OBSESSED** WITH COMICS! I DECIDED TO BECOME A **COMICS ARTIST** IN 10<sup>TH</sup> GRADE AND BEGAN TO **PRACTICE, PRACTICE, PRACTICE!**



I FELT THAT THERE WAS SOMETHING **LURKING** IN COMICS... SOMETHING THAT HAD **NEVER BEEN DONE**.

SOME KIND OF **HIDDEN POWER!**

**SURE**, I REALIZED THAT COMIC BOOKS WERE USUALLY **CRUDE, POORLY-DRAWN, SEMILITERATE, CHEAP DISPOSABLE KIDDIE FARE--**

--**BUT--**

THEY DON'T **HAVE** TO BE!

BUT WHENEVER I TRIED TO **EXPLAIN** MY FEELING, I FAILED **MISERABLY**.

**COMIC HA! BOOKS?! HA! HA!**

BUT IT-- BUT IT'S-- BUH...

THE **PROBLEM** WAS THAT FOR MOST **PEOPLE**, THAT WAS WHAT "**COMIC BOOK**" **MEANT!**

DON'T GIMME THAT **COMIC BOOK** TALK, **BARNEY!**

IF PEOPLE FAILED TO **UNDERSTAND** COMICS, IT WAS BECAUSE THEY DEFINED WHAT COMICS COULD BE **TOO NARROWLY!**



A **PROPER DEFINITION**, IF WE COULD **FIND** ONE, MIGHT GIVE **LIE** TO THE STEREOTYPES--

--AND SHOW THAT THE **POTENTIAL** OF COMICS IS **LIMITLESS** AND **EXCITING!**



THIS IS WHERE OUR JOURNEY **BEGINS**.



SEE PAGE 216 FOR COPYRIGHT INFORMATION.



THE WORLD OF COMICS IS A **HUGE AND VARIED** ONE. OUR DEFINITION MUST ENCOMPASS ALL THESE TYPES--

--WHILE NOT BEING **SO** BROAD AS TO INCLUDE ANYTHING WHICH IS CLEARLY **NOT** COMICS.



**"COMICS"** IS THE WORD WORTH DEFINING, AS IT REFERS TO THE MEDIUM **ITSELF**, NOT A SPECIFIC **OBJECT** AS "COMIC BOOK" OR "COMIC STRIP" DO.

WE CAN ALL VISUALIZE **A** COMIC.



BUT WHAT--  
--**IS**--  
--**COMICS?**



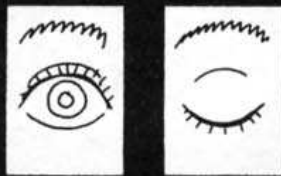
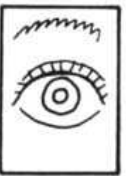
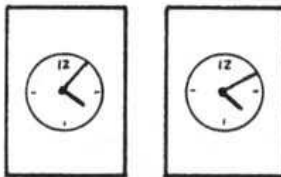
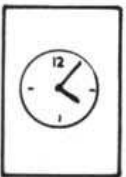
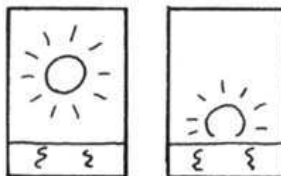
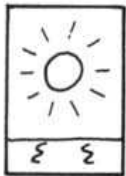
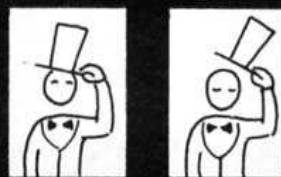
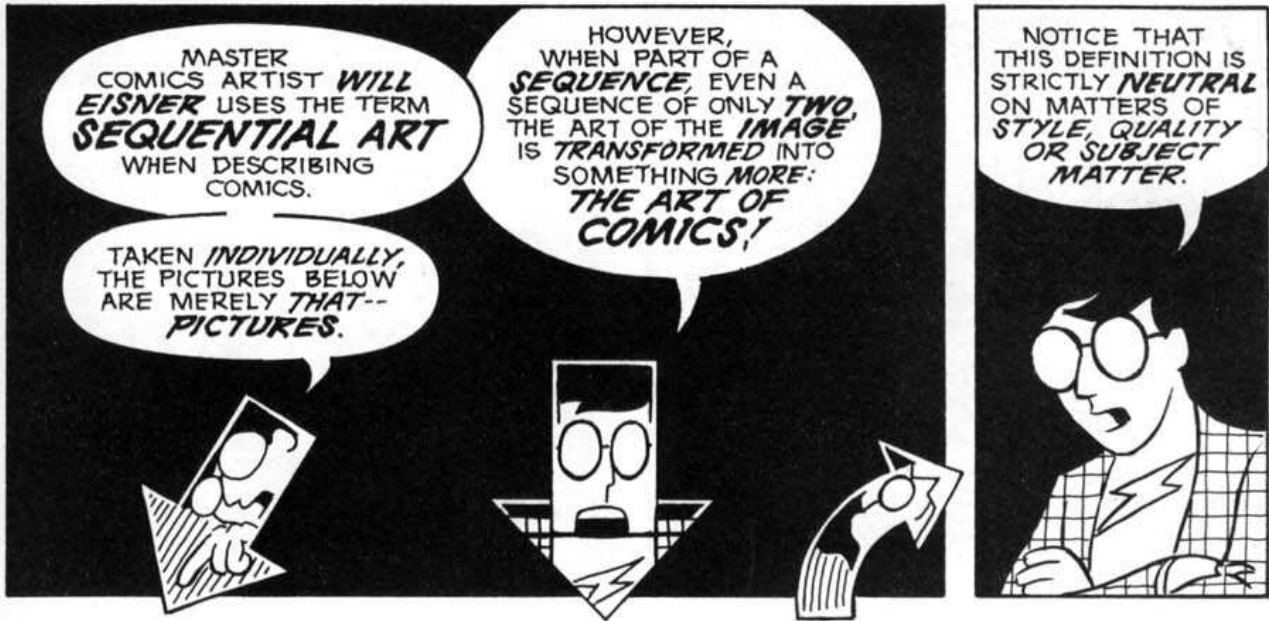


MASTER COMICS ARTIST *WILL EISNER* USES THE TERM **SEQUENTIAL ART** WHEN DESCRIBING COMICS.

TAKEN *INDIVIDUALLY*, THE PICTURES BELOW ARE MERELY *THAT-- PICTURES*.

HOWEVER, WHEN PART OF A **SEQUENCE**, EVEN A SEQUENCE OF ONLY *TWO*, THE ART OF THE **IMAGE** IS *TRANSFORMED* INTO SOMETHING *MORE*: **THE ART OF COMICS!**

NOTICE THAT THIS DEFINITION IS STRICTLY **NEUTRAL** ON MATTERS OF **STYLE, QUALITY OR SUBJECT MATTER**.



MUCH HAS ALREADY BEEN WRITTEN ON THE VARIOUS *SCHOOLS* OF COMIC ART; ON *PARTICULAR ARTISTS, PARTICULAR TITLES, PARTICULAR TRENDS...*



BUT TO **DEFINE** COMICS, WE MUST FIRST DO A LITTLE **AESTHETIC SURGERY** AND SEPARATE **FORM** FROM **CONTENT!**



THE ARTFORM -- THE *MEDIUM* -- KNOWN AS COMICS IS A *VESSEL* WHICH CAN HOLD ANY *NUMBER* OF *IDEAS* AND *IMAGES*.



THE "*CONTENT*" OF THOSE IMAGES AND IDEAS IS, OF COURSE, UP TO *CREATORS*, AND WE ALL HAVE DIFFERENT *TASTES*.



GLUG  
GLUG



PTU!!!



GAAK  
WHEEEZ  
KAF! KAF!  
GLUGH-GGH...



ahem  
THE *TRICK* IS TO NEVER MISTAKE THE *MESSAGE*--



-- FOR THE *MESSENGER*.



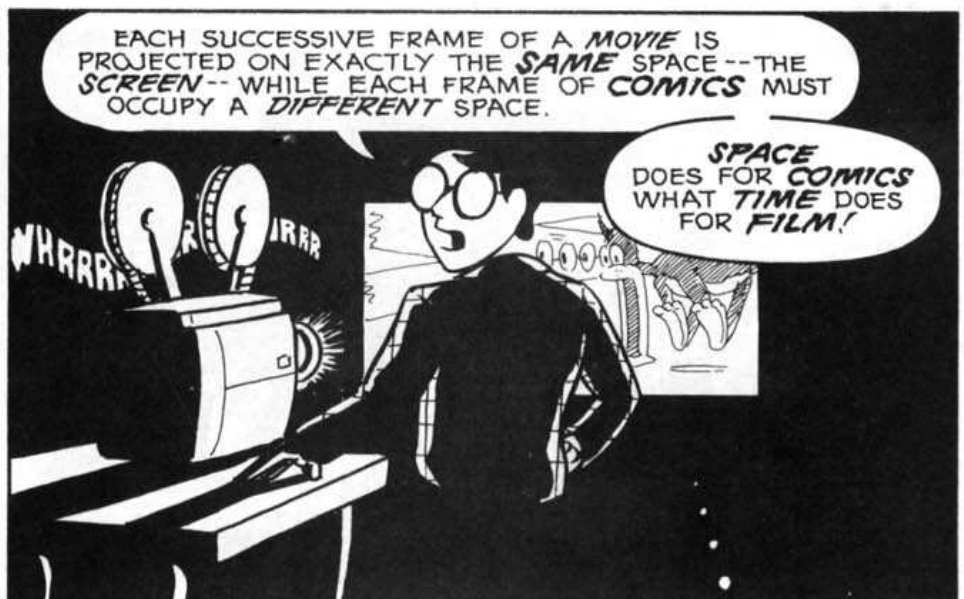
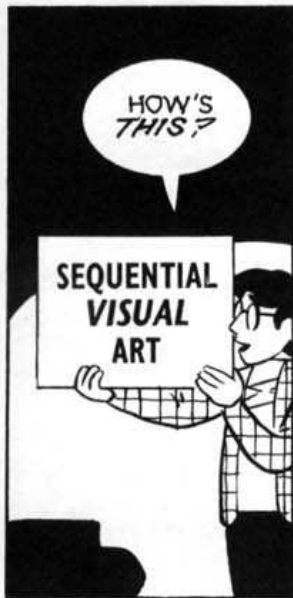
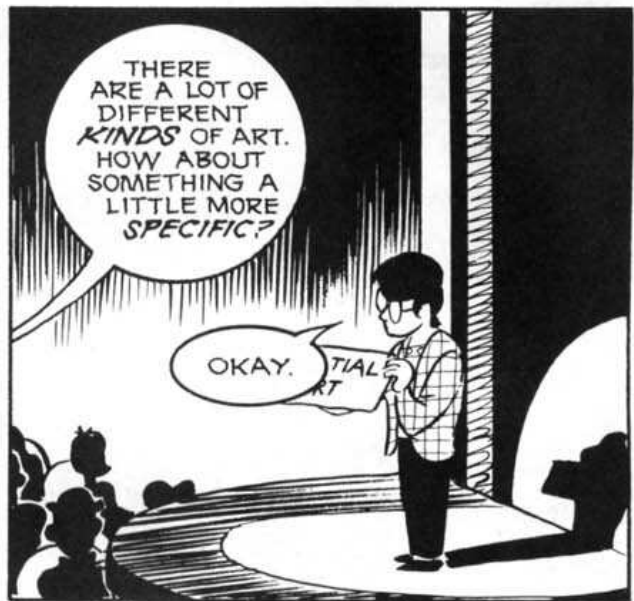
AT ONE TIME OR ANOTHER VIRTUALLY ALL THE GREAT MEDIA HAVE RECEIVED *CRITICAL EXAMINATION*, IN AND OF *THEMSELVES*.

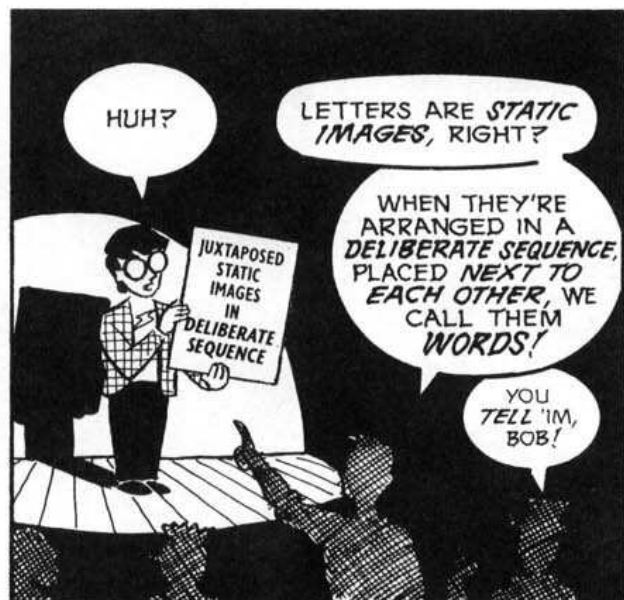
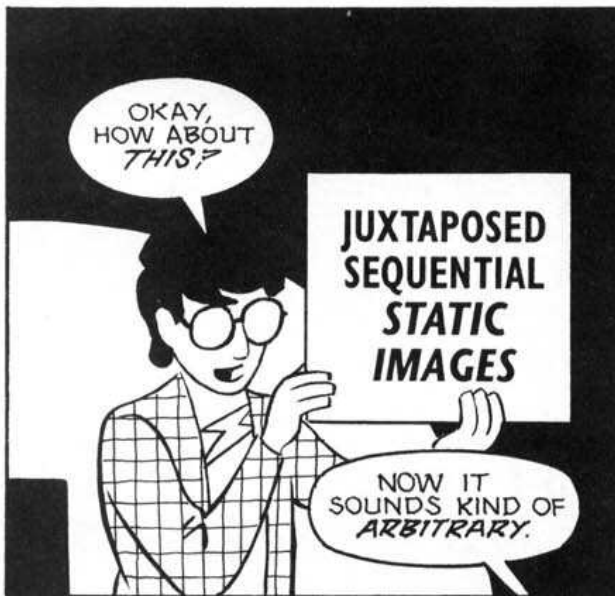
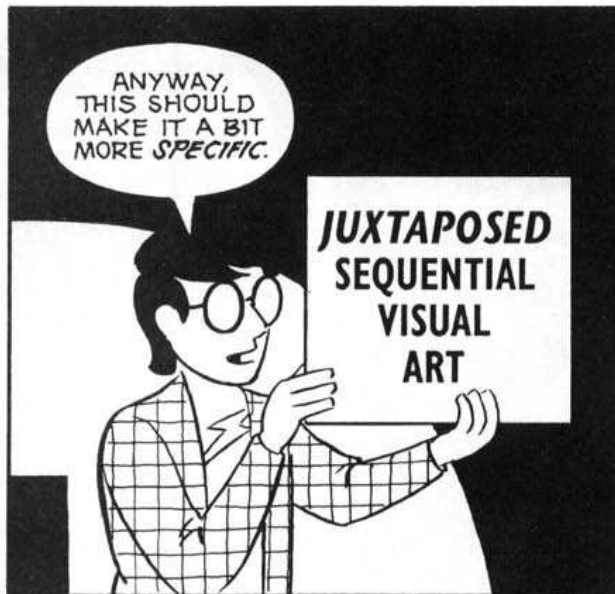


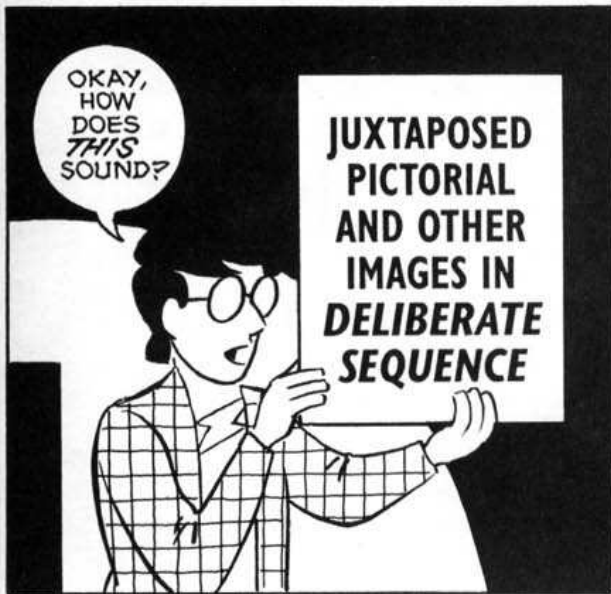
BUT FOR *COMICS*, THIS ATTENTION HAS BEEN *RARE*.  
LET'S SEE IF WE CAN HELP *RECTIFY* THE SITUATION.



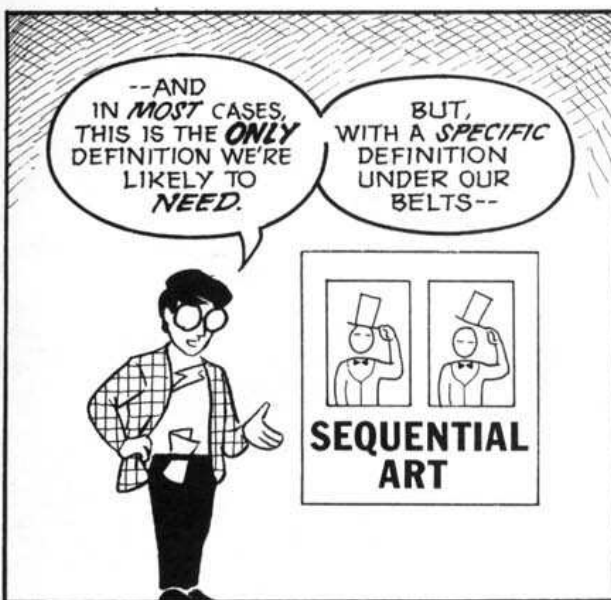
\*EISNER'S OWN *COMICS* AND *SEQUENTIAL ART* BEING A HAPPY EXCEPTION.







adv  
**com-ics** (kom'iks) **n.** plural in form, used with a singular verb. **1.** Juxtaposed pictorial and other images in deliberate sequence, intended to convey information and/or to produce an aesthetic response in the viewer. **2.** Superheroes in bright, colorful costumes, fighting dastardly villains who want to conquer the world, in violent, sensational, pulse-pounding action sequences! **3.** Cute, cuddly bunnies, mice and roly-poly bears, dancing to and fro. Hippy-Hop, Hippy-Hop. **4.** Corruptor of our Nation's Youth.  
 com-ic-ian (kum'ing) **adj**



## Student writes about why we need to correct racist microaggressions

May 14, 2023 | By Riya Bathina

*Riya Bathina is a freshman at Issaquah High School. A self-described “passionate human rights advocate,” who strives to make the community “a safe space for everyone,” the teen hopes to “utilize my writing to make minority groups feel represented and appreciated.” Bathina also loves baking and reading.*

As I explained to my counselor about all the strange comments my friends had been making, her expression grew increasingly twisted. I paused for a second, and she quickly interrupted the silence by saying, “Riya, what you are experiencing are microaggressions. Do you know what those are?” Of course, I knew what those were.

[The University of Washington](#) defines microaggressions as “brief and commonplace daily verbal, behavioral, and environmental indignities, whether intentional or unintentional, that communicate hostile, derogatory, or negative racial slights and insults to the target person or group.” Microaggressions often go unnoticed but remain rooted in the minds of many affected. It wasn’t until this moment, when my therapist pointed it out to me, I realized that my race had made me a target.

Racial microaggressions are a significant problem in schools and for the students of color like me experiencing them. These remarks are rarely acknowledged and put to an end; however, research indicates that they can negatively affect victims’ mental and physical health. Schools should prioritize safe and welcoming classrooms because students deserve to dedicate themselves to their education rather than feeling distracted or ostracized whenever a classmate or a teacher makes a snide remark like, “Where are you *really* from?” and “Why do you not have an accent?”

The more one hears racial microaggressions, the more self-hatred and embarrassment pile up, creating a heartbroken and miserable person. The repetitive racist comments and harassment I faced caused more than just a broken heart. My peers labeled me as the stereotypical smart Indian kid, but in the end, that idea turned against me as I watched my grades drop, resulting in my parents’

inevitable disappointment. I found myself scoffing at my culture and denouncing it as weird, which soon led to me distancing myself from my loved ones.

The University of Denver's [Center for Multicultural Excellence](#) found that microaggressions in the classroom, even performed unintentionally, can result in "anger, frustration, and withdrawal by those who receive insensitive comments and actions ... The bottom line is that microaggressions result in hostile and unwelcoming classroom environments."

Being a teenager is already tricky enough, with shifting social circles resulting in low self-esteem. Microaggressions can worsen this daily struggle. A [Pfizer](#) analysis of the issue found that "research continues to show that racism and discrimination contribute to poor health among minorities and people of color, resulting in increased rates of depression, prolonged stress and trauma, anxiety, and even heart disease and type 2 diabetes."

These comments are so common that correcting them seems impossible. But such remarks debilitate and isolate students, making them feel as if they don't belong in an area where they should feel welcomed. The mental health and academic performance of students who regularly experience microaggressions can be severely impacted.

It took me years to understand that I needed to leave situations and so-called friends that made me feel self-hatred. Reflecting on these experiences now, I wish those around me who witnessed my mockery would've said something.

To stop microaggressions, bystanders must call out others' biases and behaviors. If you are a peer of someone who is affected by racial microaggressions, it is essential to consider what situation they are in. If it is likely that the conflict will become aggravated, it is crucial to take a step back and prioritize your and others' safety. However, if it is safe to do so, it is critical to stick up for the victim.

"In a situation where a microaggression occurs, I would want to deal with it as quickly as I could," said Issaquah High School teacher Colleen Ball. She said she would have two separate conversations, one with the student who made the comment, and one with the impacted student.

"With the offending student, we would have a conversation outside of the classroom so that they feel less inclined to put on the 'cool' or 'apathetic' mask in

front of their peers,” said Ball via email. She would discuss with that student how what they said qualified as a microaggression and how that could impact their peer. “After the student has this clarity, I would encourage them to reflect on the belief that made them make the statement and where it came from. I want them to get to the point where they realize that microaggressions often come from well-intentioned (situation dependent) people who don’t fully understand their biases.”

The teacher said she would then bring both students together so the offending student could apologize to the impacted student and “I could ensure that the apology offered was sincere, even if the original student hadn’t intended harm.” Oftentimes, microaggressions can be a product of misguided biases, and those who make these types of racist remarks may not even know what they say is harmful. A way to correct this is to evaluate one’s built-in prejudices. The University of Washington recommends for people to “recognize and reflect on your own biases, interactions, and behaviors.” Acknowledging one’s prejudices allows space to correct behaviors and thoughts that can lead to harm.

After expanding my social circle and getting some support, I was able to get my grades up and find friends who allowed me to embrace my culture. However, the outcomes in my story don’t necessarily happen for others, and microaggressions can’t stay unaddressed. Simply dismissing or ignoring the comments you hear others face isn’t enough anymore; it is time to stand up for your peers.





## How Ms. Marvel became Marvel's most important superhero

Ms. Marvel's superpower is changing the way Marvel thought about its readers.

Jan 7, 2020, 2:50 PM EST | By [Alex Abad-Santos](#)

*[Alex Abad-Santos](#) is a senior correspondent who explains what society obsesses over, from Marvel and movies to fitness and skin care. He came to Vox in 2014. Prior to that, he worked at the Atlantic.*



The cover art for *Ms. Marvel* #2. Jamie McKelvie/Marvel

Iron Man. Captain America. Black Panther. Captain Marvel. Thor. The Guardians of the Galaxy. The [last decade of Marvel](#) has made a variety of superheroes into household names, [cultural phenomena](#), and topics of mainstream conversation. Some have even changed the way we think about the world around us.

Arguably, though, the most important Marvel superhero of the last decade isn't on that list: [Kamala Khan](#), otherwise known as Ms. Marvel.

To be clear, there's no such thing as Marvel Studios without Tony Stark/Iron Man and Robert Downey Jr. That performance turned Marvel into a movie-making juggernaut. But although Marvel has come to define blockbuster movies, it's a comic book publisher first and foremost.

The most emblematic example of Marvel's rich tradition of storytelling, heart, and underdog spirit pioneered by Marvel godfathers [Stan Lee](#) and Jack Kirby isn't Iron Man, however. The character's time in the spotlight has effectively wrapped. Instead, it's important to look at what the future holds for this formidable force in entertainment — and in that sense, it's the comic book star Ms. Marvel who is the character that matters most.

Marvel's heroes have always represented the best of humanity, but historically, they haven't done a great job of reflecting the diversity of humanity. Although fans have often been asked to imagine themselves as the heroes they admire, the pervading idea has been that comic books featuring legacy heroes who are mostly men — and mostly white men at that — were the only ones that could be successful, since they traditionally had the biggest sales (correlation and causation be damned).

*Ms. Marvel* changed that narrative. Since the series launched, its protagonist Kamala Khan and its massive success have proved to Marvel that not only could its A-list heroes stand to look more like the wide array of people who read and love Marvel comics, but also that its loyal readers could relate to a hero who doesn't look like the traditional model. The stories Marvel went on to tell after her debut — and will continue to tell on the big screen for years to come — are indebted to Ms. Marvel.

## **Ms. Marvel was a breakout success that changed Marvel comic books**

Prior to *Ms. Marvel's* introduction in 2014, Marvel's comics division was deeply focused on its long-standing core characters, including the Avengers (thanks in large part to the movies) and the [X-Men](#) (whose film franchise was well-established and whose characters, like the iconic Peter Parker, a.k.a. Spider-Man, dominated popularity in the '90s). It was also beginning to push the race of superhumans called the [Inhumans](#) (stars of a dismal television series). That meant most of the featured heroes were generally men and mostly white; though the X-Men, for example, featured mutants of all colors, shapes, and sizes, burly [Wolverine](#) was often the featured star of the comics.

Heroes who weren't white men, like [alt-universe Spider-Man Miles Morales](#) and [Carol Danvers, a.k.a. Captain Marvel](#), had loyal followings too. But none of them had the same level of recognition and success as that of Peter Parker or Tony Stark.

Enter *Ms. Marvel*.

Written by G. Willow Wilson, drawn by artist Adrian Alphona, and overseen by editors [Sana Amanat](#) and Steve Wacker, *Ms. Marvel* stars Kamala Khan, a Muslim and a Pakistani-American teen living in New Jersey. She leads a pretty normal life, complete with all of the usual insecurities, schoolwork, crushes, heartaches, disappointments, triumphs, parties, groundings, and melodrama — that is, until a green mist sweeps across the world (while Kamala is at a party for which she snuck out to go), activates her latent alien Inhuman genes, and unlocks her shape-shifting abilities.

Kamala faces a Peter Parker-like challenge: to continue living life as a teen, but also as the hero she always dreamed of being. Most of the time, one comes at the expense of the other, with hero-ing getting in the way of school or first kisses or with things like doting parents, overprotective siblings, and the need to maintain grades at school interrupting hero time.



Kamala's parents find out she snuck out in *Ms. Marvel* #2. Adrian Alphona/Marvel

What's so distinctive about Kamala's story is how contemporary and relatable it is. Considering how different she is from the popular superheroes who preceded her — her religion, the color of her skin, her being a suburban teenage girl — it's a testament to Wilson and Alphonso's touching storytelling that Kamala's life, its highs and lows, is so universal and yet specific to her experiences. Marvel's comic books have always asked their readers to imagine themselves in someone else's shoes and someone else's experiences, and Kamala turned out to be no different.

"Wilson and Alphonso infuse pure joy into Kamala's creation, instilling a kind of charm that will resonate with all of her readers. Kamala Khan is loud, she's Inhuman, and she's here to stay — and I couldn't be happier for it," [Meagan Damore wrote for CBR](#), formerly Comic Book Resources.

"For every muscular white dude punching another muscular white [dude] that panders to the 'core' comics fans, there should be another issue of this or of *Young Avengers* or of *Nova*. Because just as much as those other two titles there, Kamala's problems feel real and genuine and relatable even to a non-Muslim, and seeing her journey from that to superhero is important," [David Henderson wrote at Multiversity Comics](#).

In Kamala's case, it's not that fans couldn't imagine themselves in her shoes — it's that they've never really been asked to.

*Ms. Marvel #1* was a critical and commercial hit, earning [high marks from reviewers](#) while going into [seven printings](#); the demand for the issue was so high, it required Marvel to create more comic books seven times over to keep up. According to [Comic Chron](#), a site that tracks and estimates comic book sales, 75,280 physical issues of *Ms. Marvel #1* were sold in 2014, landing it among the top 105 issues sold that year (keep in mind that multiple issues of comics from multiple publishers are released every week).

Digitally (where sales aren't reported by comic book companies thoroughly), we know that *Ms. Marvel* has traditionally been one of [Marvel's bestsellers](#) and that over [500,000 trade paperbacks](#) (collected, physical editions of the comic book) have been sold as of 2018. *Ms. Marvel* currently stars in the also-successful [The Magnificent Ms. Marvel](#), written by Saladin Ahmed and drawn by Minkyu Jung.

*Ms. Marvel's* breakaway success, in a territory crowded by recognizable legacy costumes, was undeniable proof to Marvel that racial, religious, and gender diversity were worth the investment.

The idea of readers, kids especially, seeing themselves in the superheroes they admire has fueled Marvel comics' success. With Kamala, an entire swath of Marvel fans were able to finally see someone with their skin color, with their religious beliefs, and within their age group saving the world — that's a nice sentiment. But Marvel is a business, and in order for it to get fully on board with representation, high profit margins are a big help. *Ms. Marvel* certainly brought those.

### The *Ms. Marvel* effect will find its way onscreen in 2021



Ms. Marvel. Adrian Alphona/Marvel

Coinciding with *Ms. Marvel's* release and its success was a bigger conversation about the diversity, or lack thereof, of superheroes on the big screen.

By 2014, the year *Ms. Marvel* launched, Marvel had made a total of 10 movies. None were devoted to a female superhero. To be clear, characters like Gamora and Black Widow existed, but they did not command their own films; no female Marvel superhero would have her own solo film until 2019's [Captain Marvel](#). A year later, after the infamous [Sony email leak](#), which included internal correspondence between studio executives from Sony and other studio heads, it was revealed that [then-Marvel CEO Ike Perlmutter](#) believed that female superhero-led movies would fail.

His view strongly differed from what was happening on the comic book side, where Marvel soon began what would be a concerted push for representation and diversity in its comic books. [Silk and Spider-Gwen](#), characters in the Spider-Man universe, were introduced and found followings the same year as *Ms. Marvel*. Existing characters like [Scarlet Witch](#) and [Spider-Woman](#) also got their own solo titles in 2015.

That same year, Marvel began monumental changes: Steve Rogers's compatriot Sam Wilson, a.k.a. Falcon, [took the title](#) of Captain America, [Jane Foster became Thor](#), and Iceman, an original X-Man, [came out as gay](#). *A-Force*, a comic featuring an all-female team of Avengers, also debuted in 2015.

Not all of these books were successful, and some poor titles even [caused retailers](#) to grumble about sales. Therein is probably a lesson about the pitfalls of cashing in on diversity for the sake of diversity, but there have also been many legacy heroes' [books that have flopped](#). But Marvel's comic books, in the wake of *Ms. Marvel's* success, were more diverse than ever. And with the surge of female and non-white superheroes on the comic book side of Marvel's business, it made Marvel Studios's lack thereof even more glaring.

It turns out that *Ms. Marvel* is a trailblazer on the Studios' side of things, too. Her success has set the stage for a much more diverse next phase of Marvel movies. In 2021's *Thor: Love and Thunder*, directed by Taika Waititi, Jane Foster (Natalie Portman) will return and, just like in the comic books, she will be deemed "worthy" to wield the mythical Mjölfnir and assume the powers of the Thunder God — a story inspired by the 2015 event created during Marvel's broader representation push.

*Thor: Love and Thunder* will follow *Captain Marvel's* debut in 2019 and [Black Widow's long-awaited solo movie](#) in May 2020 — the trio will be Marvel's first three female

superhero movies. Marvel Studios will also continue telling stories that feature non-white heroes. 2018's [Black Panther](#) was a box-office smash, becoming one of the biggest movies of all time. And next up, Marvel will welcome its first Asian-American superhero in 2021's *Shang Chi*. Marvel's cinematic schedule, including a [sequel to Black Panther](#) in 2022, will be the most diverse in history.

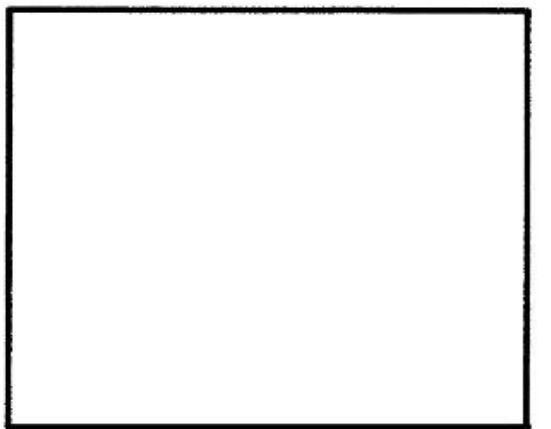
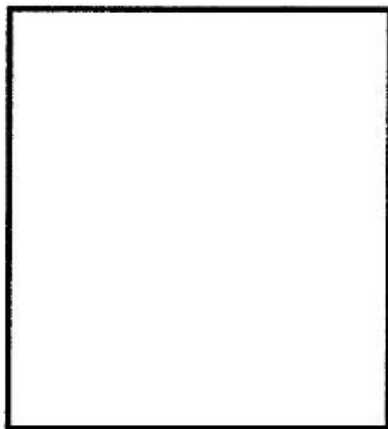
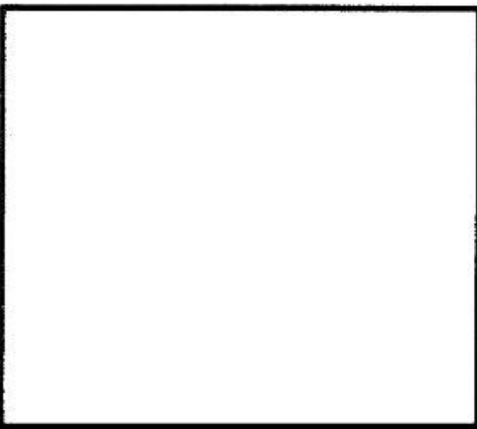
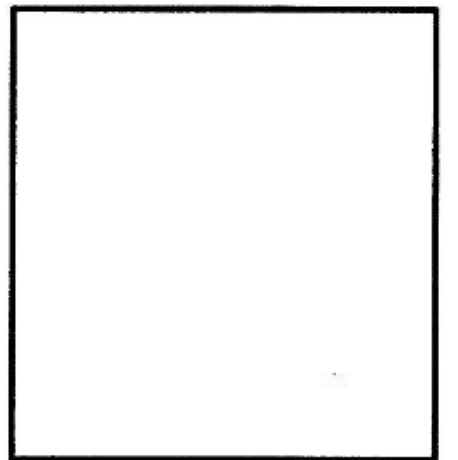
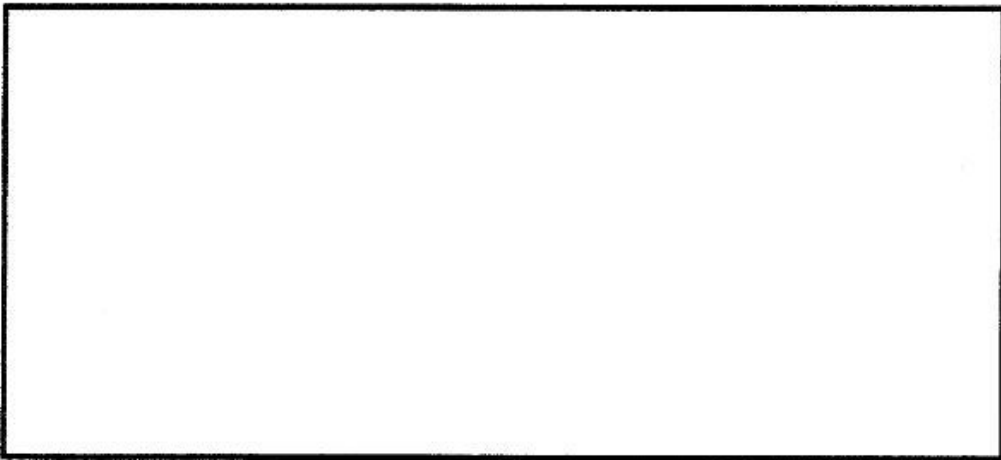
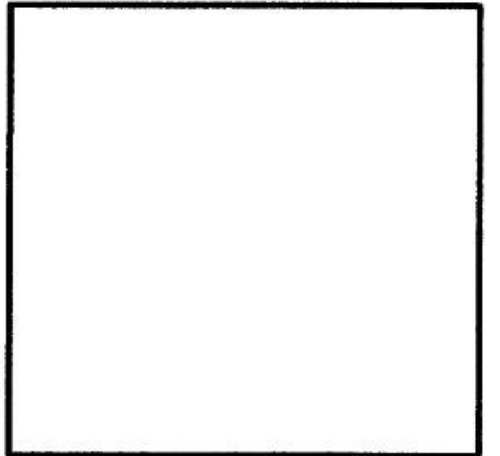
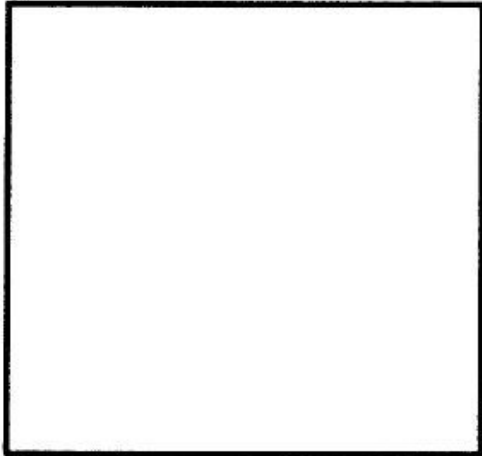
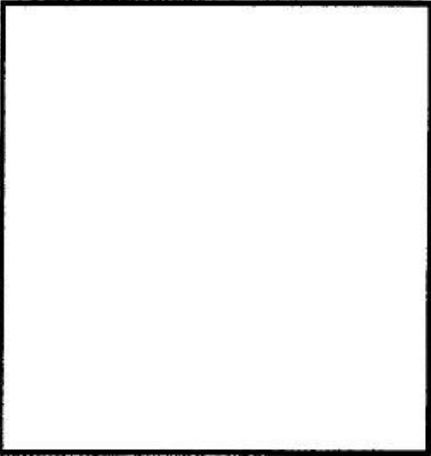
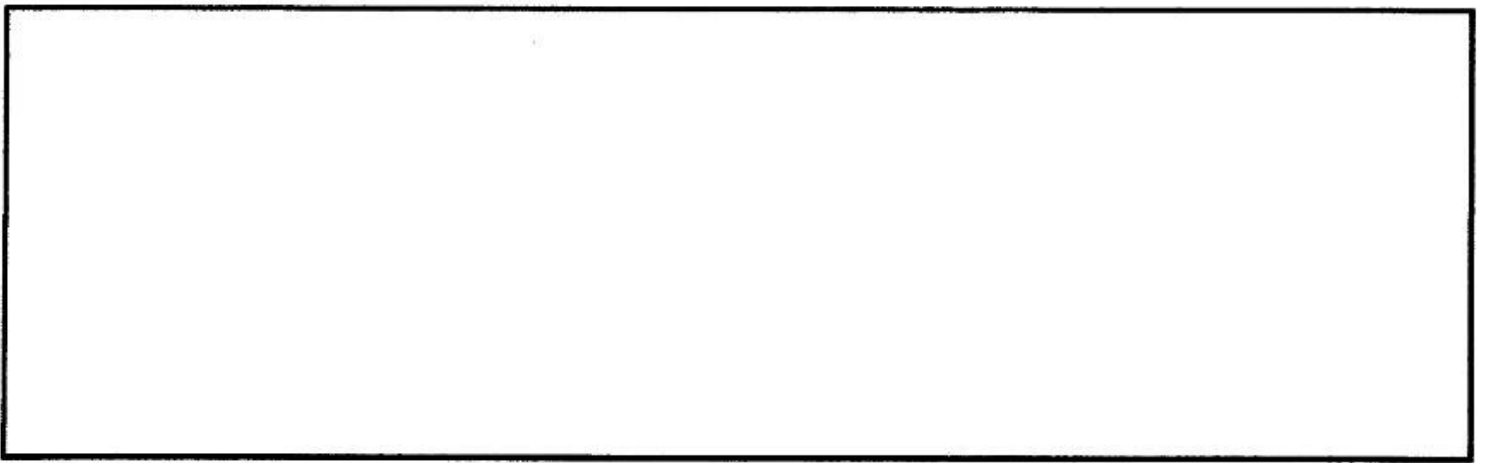
Instead of joining these heroes on the big screen, Kamala will star elsewhere: She'll have her own television show, which Marvel announced at this year's [D23 Expo](#) fan event. No official release date has been set, but according to Marvel, *Ms. Marvel* and the rest of Marvel's Disney+ television shows will eventually [tie into](#) the Marvel Cinematic Universe. This could mean the eventual appearance of Kamala on the big screen, fighting alongside all of the Avengers she idolized. And if that happens, Kamala could be the beacon of hope for a new set of fans — and could give those who are already familiar with Jersey's friendly neighborhood shapeshifter a chance to fall in love with her all over again.

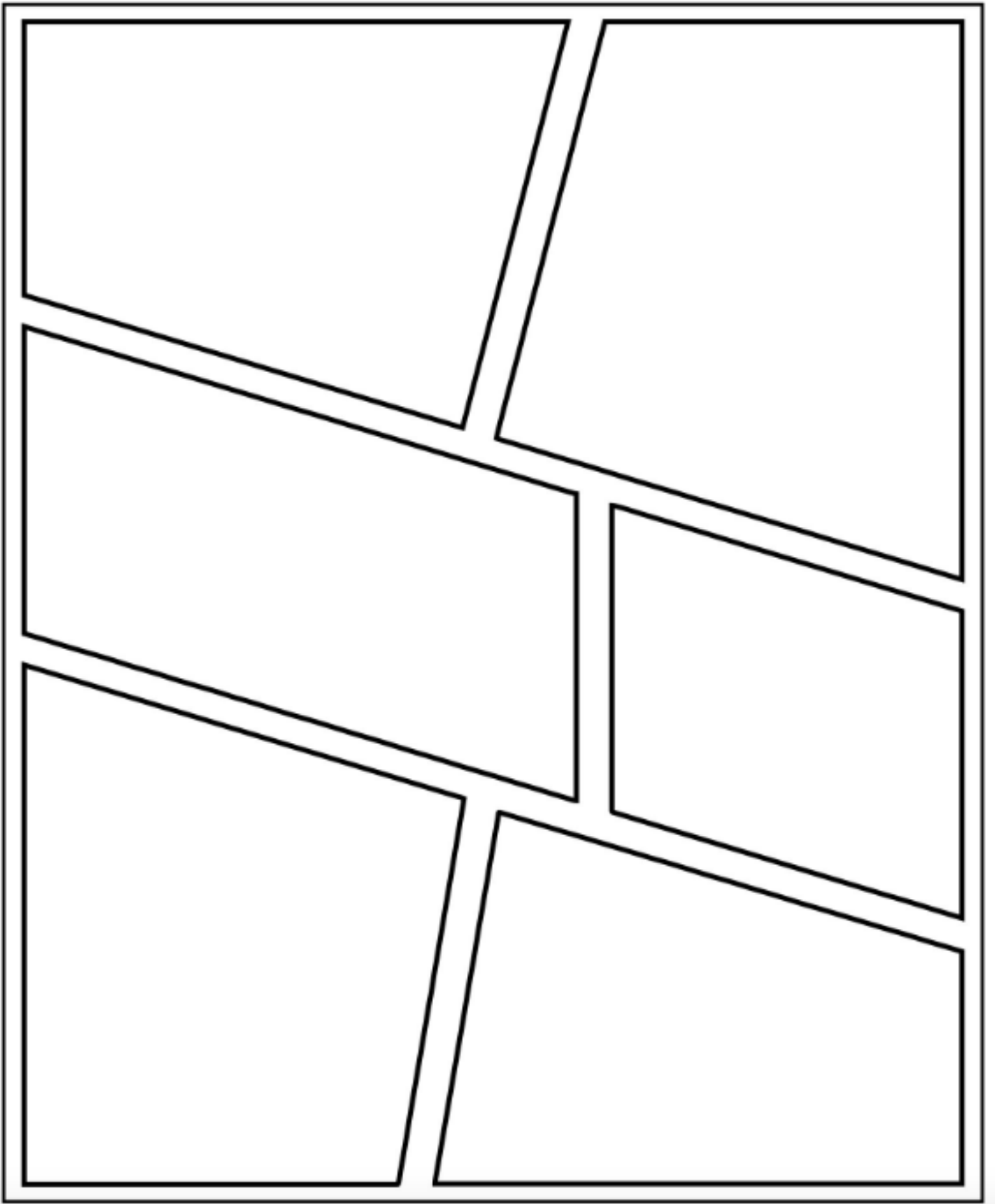


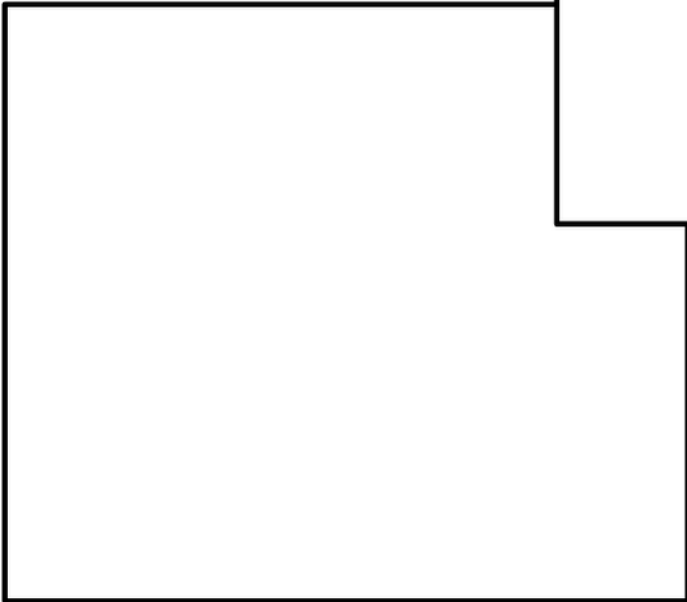
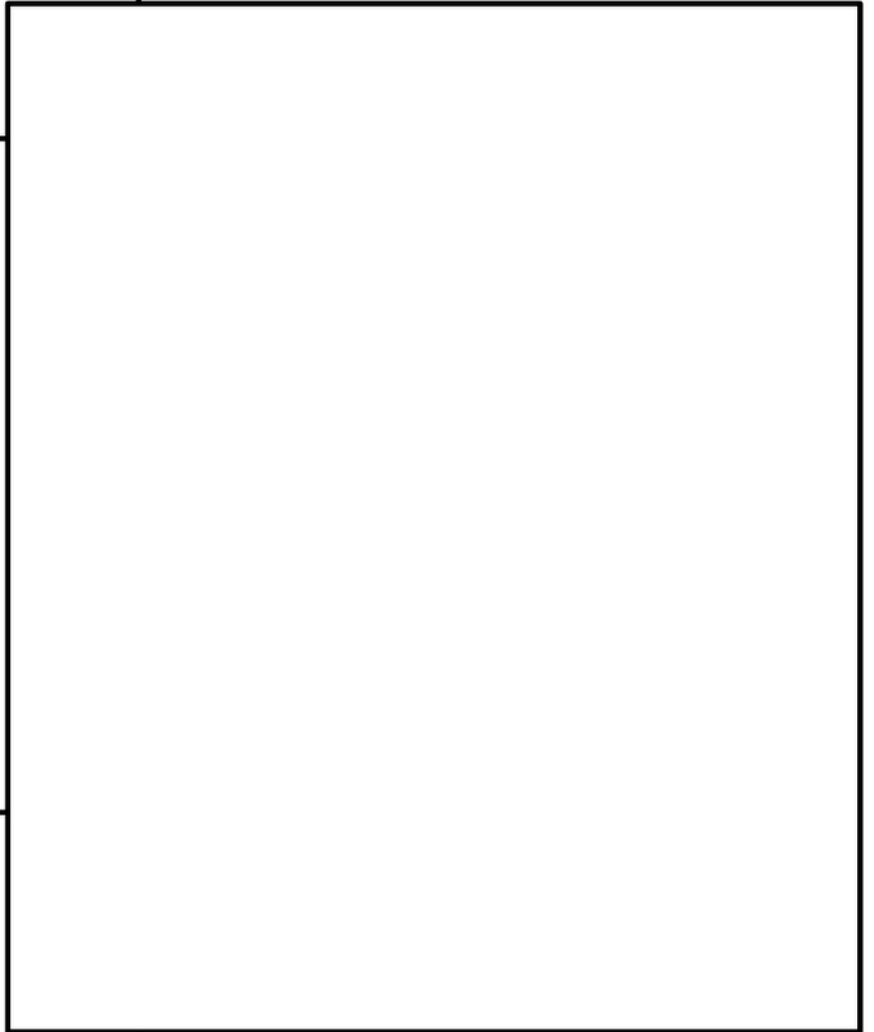
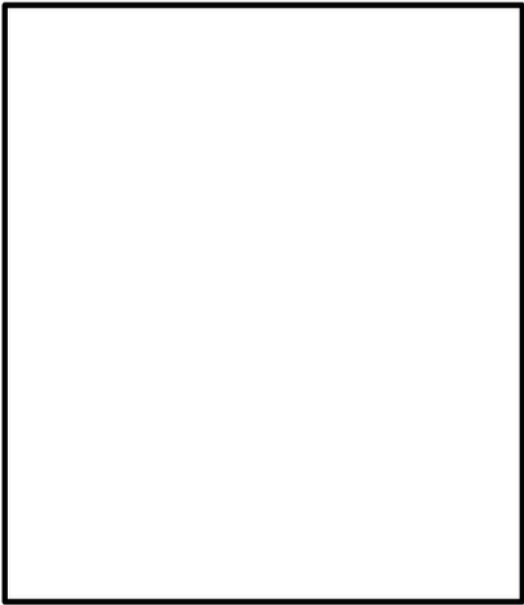
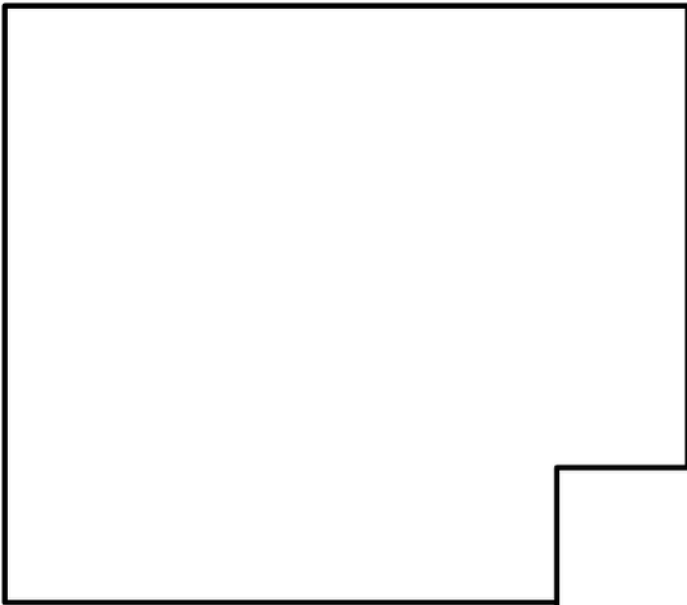
**Lyrics for “Who Lives, Who Dies, Who Tells Your Story”**  
 from "Hamilton: An American Musical" soundtrack

<p><i>[Washington:]</i>          Let me tell you what I wish I'd known          When I was young and dreamed of glory          You have no control:</p>	<p><i>[Burr:]</i>          But when you're gone, who remembers your          name?          Who keeps your flame?</p>
<p><i>[Washington and Company:]</i>          Who lives          Who dies          Who tells your story?</p>	<p><i>[Burr and men (Angelica and women):]</i>          Who tells your story?          (Who tells your story?)          Who tells your story? (Your story?)</p>
<p><i>[Burr:]</i>          President Jefferson:</p>	<p><i>[Women:]</i>          Eliza</p>
<p><i>[Jefferson:]</i>          I'll give him this: his financial system is a work          of genius          I couldn't undo it if I tried          And I tried</p>	<p><i>[Eliza:]</i>          I put myself back in the narrative          I stop wasting time on tears          I live another fifty years          It's not enough</p>
<p><i>[Washington and Company:]</i>          Who lives          Who dies          Who tells your story?</p>	<p><i>[Company:]</i>          Eliza</p>
<p><i>[Burr:]</i>          President Madison:</p>	<p><i>[Eliza:]</i>          I interview every soldier who fought by your          side</p>
<p><i>[Madison:]</i>          He took our country from bankruptcy to          prosperity          I hate to admit it, but he doesn't get enough          credit for all the credit he gave us</p>	<p><i>[Mulligan/Lafayette/Laurens:]</i>          She tells our story</p>
<p><i>[Washington and Company:]</i>          Who lives          Who dies          Who tells your story?</p>	<p><i>[Eliza:]</i>          I try to make sense of your thousands of          pages of writings          You really do write like you're running out of          time</p>
<p><i>[Angelica:]</i>          Every other founding father's story gets told          Every other founding father gets to grow old</p>	<p><i>[Eliza:]</i>          I rely on Angelica          While she's alive          We tell your story          She is buried in Trinity Church          Near you</p>

<p>[Eliza:] When I needed her most, she was right on time And I'm still not through I ask myself, "What would you do if you had more?"</p> <p>[Eliza and Company:] Time</p> <p>[Eliza:] The Lord, in his kindness He gives me what you always wanted He gives me more</p> <p>[Eliza and Company:] Time</p> <p>[Eliza:] I raise funds in D.C. for the Washington Monument</p> <p>[Washington:] She tells my story</p> <p>[Eliza:] I speak out against slavery You could have done so much more if you only had</p> <p>[Eliza and Company:] Time</p> <p>[Eliza:] And when my time is up, have I done enough?</p> <p>[Eliza and Company:] Will they tell our story?</p> <p>[Eliza:] Oh. Can I show you what I'm proudest of?</p> <p>[Company:] The orphanage</p>	<p>[Eliza:] I established the first private orphanage in New York City</p> <p>[Company:] The orphanage</p> <p>[Eliza:] I help to raise hundreds of children I get to see them growing up</p> <p>[Company:] The orphanage</p> <p>[Eliza:] In their eyes I see you, Alexander I see you every</p> <p>[Eliza and Company:] Time</p> <p>[Eliza:] And when my time is up Have I done enough?</p> <p>[Eliza and Company:] Will they tell our story?</p> <p>[Eliza:] Oh, I can't wait to see you again It's only a matter of</p> <p>[Eliza and Company:] Time</p> <p>[Company:] Will they tell your story? (Time...) Who lives, who dies, who tells your story? (Time...) Will they tell your story? (Time...) Who lives, who dies Who tells your story?</p>
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## **Kid by Simon Armitage**

*Batman, big shot, when you gave the order  
to grow up, then let me loose to wander  
leeward, freely through the wild blue yonder  
as you liked to say, or ditched me, rather,  
in the gutter ... well, I turned the corner.  
Now I've scotched that 'he was like a father  
to me' rumour, sacked it, blown the cover  
on that 'he was like an elder brother'  
story, let the cat out on that caper  
with the married woman, how you took her  
downtown on expenses in the motor.  
Holy robin-redbreast-nest-egg-shocker!  
Holy roll-me-over-in the-clover,  
I'm not playing ball boy any longer  
Batman, now I've doffed that off-the-shoulder  
Sherwood-Forest-green and scarlet number  
for a pair of jeans and crew-neck jumper;  
now I'm taller, harder, stronger, older.  
Batman, it makes a marvellous picture:  
you without a shadow, stewing over  
chicken giblets in the pressure cooker,  
next to nothing in the walk-in larder,  
punching the palm of your hand all winter,  
you baby, now I'm the real boy wonder.*

## MEQ English Language Arts Secondary V Exam - Reading Response Rubric

Level 5 - Advanced			Level 4 - Thorough			Level 3 - Acceptable			Level 2 - Partial		Level 1 - Minimal
The reader demonstrates an extensive understanding of the text through insightful interpretations, discerning inferences and compelling explanations of ideas, with well-defined references to the text.			The reader demonstrates a solid understanding of the text through thorough interpretations, relevant inferences and comprehensive explanations of ideas, with pertinent references to the text.			The reader demonstrates an adequate understanding of the text through straightforward interpretations, commonplace inferences and acceptable explanations of ideas, with general references to the text.			The reader demonstrates a limited understanding of the text through unsubstantiated interpretations and little explanation of ideas, with vague references to the text.		The reader demonstrates an inadequate understanding of the text based on irrelevant interpretations that are not supported with references to the text.
The reader draws in-depth meaning from the text through perceptive interpretations that go beyond the text and illuminate other familiar life circumstances or contexts. They link their own personal reactions to specific aspects of the text by elaborating on how those aspects shape their own understanding of the text. They form a well-reasoned opinion about the overall impact of the text. The reader evaluates/critiques the impact of codes and conventions on the meaning of the text. They make significant associations between the text and other issues, events and/or texts.			The reader draws detailed meaning from the text through thoughtful interpretations based on ideas developed in the text. They link their own personal reactions to specific aspects of the text by describing their effect on their own understanding of the text. They form a sound opinion about the overall impact of the text. The reader discusses the impact of codes and conventions on the meaning of the text. They make convincing associations between the text and other issues, events and/or texts.			The reader draws general meaning from the text through basic interpretations linked to ideas within the text. They link their own personal reactions to specific aspects of the text by referring to their effect on their own understanding of the text. They form a sensible opinion about the overall impact of the text. The reader identifies codes and conventions and hints at their impact on the meaning of the text. They make obvious associations between the text and other issues, events and/or texts.			The reader's understanding of the meaning of the text is undeveloped and their interpretations consist mainly in retelling or summarizing the text. Their personal reactions are unexplored. Their opinion is unclear and unsupported. The reader mentions the codes and conventions of the text and shows little awareness of their impact on meaning. They make vague associations between the text and other issues, events and/or texts.		The reader's interpretation of the text is inaccurate and unfocused. Their opinion is confusing or missing. The reader makes little or no reference to the codes and conventions of the text. They make unrelated associations, if any, between the text and other issues, events and/or texts.
(The student response does not need to satisfy all the criteria.)											
5+	5	5-	4+	4	4-	3+	3	3-	2+	2	1
100%	95%	90%	85%	80%	75%	70%	65%	60%	55%	50%	35%

# Viewpoint/Opinion Editorial Planning Guide

Audience: \_\_\_\_\_ Tone(s): \_\_\_\_\_

Purpose: \_\_\_\_\_

<b>Introduction:</b> <u>Engaging Opening/Hook &amp; State the Argument</u> <ul style="list-style-type: none"> <li>How can you show the reader that you care about this cause? How can you make yourself relatable?</li> <li>How can you manipulate their emotions to become invested? Can you grab your reader's attention?</li> </ul>	
<b>Introduction Ideas</b>	<b>PERSUADER Techniques</b>
<b>Point 1:</b> <u>First Reason Why</u> <ul style="list-style-type: none"> <li>What can we do to help this cause?</li> <li>What striking facts and statistics can you use to support the argument?</li> <li>Can you use an expert's opinion to further support your claim?</li> </ul>	
<b>Point 1 Ideas</b>	<b>PERSUADER Techniques</b>
<b>Point 2:</b> <u>Second Reason Why</u> <ul style="list-style-type: none"> <li>What else can we do to help this cause? What emotive images can you use to support the argument?</li> <li>Can you use a rhetorical question? Alliteration? Anecdote?</li> </ul>	
<b>Point 2 Ideas</b>	<b>PERSUADER Techniques</b>
<b>Conclusion:</b> <u>Hopeful Alternative</u> <ul style="list-style-type: none"> <li>How are you going to leave a lasting impression on the audience?</li> <li>Summarise the solutions to the problem - why will this make the world a better place?</li> </ul>	
<b>Conclusion Ideas</b>	<b>PERSUADER Techniques</b>



## **Suggestions for Revision of the Written Production**

*(from the MEQ)*

The revision process is a crucial step in the development of your writing. It allows you, the writer, an opportunity to improve your writing by making changes to your work that will clarify your purpose and satisfy your intended audience. Refer to the questions below as you consider possible revisions to your article.

Please note that revision means more than correcting spelling and improving handwriting. Questions to assist in the revision of the content (ideas, information, point of view, organization):

- What is the purpose of my article? Is it clear?
- How is my voice engaging for the intended audience?
- How does my headline grab the attention of my audience and stir their interest?
- How is my lead engaging and does it suggest the direction of my article?
- How do the ideas in my article relate back to my purpose?
- Is my choice of language appropriate to the article and to my intended audience?
- How have I presented a well-developed stance in my writing?
- How does my closing fulfill the expectation of my intended audience (e.g. is it memorable, challenging, satisfying)?

# MEQ English Language Arts Secondary V Exam – Written Production Rubrics

Level 5 - Advanced			Level 4 - Thorough			Level 3 - Acceptable			Level 2 - Partial		Level 1 - Minimal	
<p>The writer demonstrates an extensive understanding of the task, its purpose and its intended audience, and exhibits significant control of the codes and conventions of an article.</p>			<p>The writer demonstrates a solid understanding of the task, its purpose and its intended audience, and exhibits strong control of the codes and conventions of an article.</p>			<p>The writer demonstrates an adequate understanding of the task, its purpose and its intended audience, and exhibits satisfactory control of the codes and conventions of an article.</p>			<p>The writer demonstrates a limited understanding of the task, its purpose and its intended audience, and exhibits a tenuous control of the codes and conventions of an article.</p>		<p>The writer demonstrates an inadequate understanding of the task, its purpose and its intended audience, and exhibits little or no control of the codes and conventions of an article.</p>	
<b>Organization of Ideas</b>												
<p>The writer produces a perceptive article that is highly engaging and flows smoothly; the writing has insightful content with critical examination of themes, events, actions, people and/or aspects of life.</p>			<p>The writer produces an article that is focused and well structured; the writing has clear content with well-developed ideas about events, actions, people and/or experiences.</p>			<p>The writer produces an article that is suitable but formulaic; the writing has some relevant and/or general ideas about events, actions, people and/or experiences.</p>			<p>The writer retells events and/or restates ideas with little context to orient the reader; the content is vague and unfocused.</p>		<p>The writer produces an incomplete article with few or no ideas about the topic.</p>	
<b>Purpose, Audience, and Voice</b>												
<p>The writer's voice is compelling; discerning views and interpretations contribute to a memorable article; the purpose and audience are skilfully addressed; the article sustains the reader's interest throughout.</p>			<p>The writer's voice is convincing; distinctive views and interpretations support the development of a credible article; the purpose and audience are clearly addressed; the article engages the reader's interest.</p>			<p>The writer's voice is identifiable; views and interpretations support the development of an article; the purpose and audience are evident; the article holds the reader's interest inconsistently.</p>			<p>The writer's voice is uncertain; the purpose and audience are suggested; the writing task is partially addressed; the article holds the reader's attention sporadically.</p>		<p>The writer's voice is indistinct or vague; the purpose, audience and writing task are not addressed; the needs of the reader are not addressed.</p>	
<b>Codes and Conventions</b>												
<p>The writer critically selects elements to craft an authentic and credible article that sustains the reader's interest; the writer uses the techniques and devices of an article in a deliberate and sophisticated manner to enhance the writing.</p>			<p>The writer thoughtfully uses elements to structure an article that engages the reader; the writer uses the techniques and devices of an article in a thorough manner to develop the writing.</p>			<p>The writer's use of elements to present an article that interests the reader is evident but rudimentary; the writer uses the techniques and devices inconsistently.</p>			<p>The writer demonstrates ineffective control of the codes and conventions of an article; the writer inserts undeveloped and/or ineffective techniques or devices.</p>		<p>The writer demonstrates little or no awareness of the codes and conventions of an article.</p>	
(The student response does not need to satisfy all the criteria.)												
5+	5	5-	4+	4	4-	3+	3	3-	2+	2	1	
100%	95%	90%	85%	80%	75%	70%	65%	60%	55%	50%	35%	

## MEQ English Language Arts Secondary V Exam – Written Production Rubrics

Level 5 – Advanced			Level 4 – Thorough			Level 3 – Acceptable			Level 2 – Partial	
<p>Demonstrates superior control of grammar and syntax throughout the text; uses correct verb tenses and subject-verb agreement; uses run-on sentences and/or fragments appropriately for effect or emphasis; makes consistent, accurate use of plurals, verb forms, possessives, contractions and/or pronouns.</p>			<p>Demonstrates consistent control of grammar and syntax; minor errors may occur in verb tenses and/or subject-verb agreement; avoids inappropriate use of run-on sentences or fragments; makes infrequent errors in use of plurals, verb forms, possessives, contractions and/or pronouns.</p>			<p>Demonstrates adequate control of grammar and syntax; occasional errors may occur with verb tenses, subject-verb agreement, run-on sentences and fragments; some repetitive errors with plurals, verb forms, possessives, contractions and/or pronouns may occur.</p>			<p>Demonstrates tenuous control of grammar and syntax; errors with verb tenses, subject-verb agreement and sentence structure are frequent and affect meaning; errors with plurals, verb forms, possessives, contractions and/or pronouns are frequent and varied.</p>	
<p>Indicates paragraphs consistently and accurately; internal structure is effective; transitional words or phrases enhance meaning; skilfully crafts varied sentences showing stylistic control.</p>			<p>Indicates paragraphs regularly throughout, providing a well-developed text; internal structure includes transitional words or phrases that support meaning; sentence structures are varied to enhance the overall effect of the text.</p>			<p>Provides some indication of paragraphs with basic internal structure; occasional transitions assist in the progression of the text; sentence structures use repetitive patterns for the most part.</p>			<p>Uses paragraphs erratically and may include more than one main idea; internal structure is inconsistent and obscures the intended meaning; basic sentence structures are used throughout.</p>	
<p>Produces few and insignificant punctuation, spelling and/or capitalization errors, if any.</p>			<p>Produces noticeable but infrequent punctuation, spelling, and/or capitalization errors.</p>			<p>Repeats similar punctuation, spelling, and/or capitalization errors.</p>			<p>Makes frequent errors with high-frequency words and words with basic spellings.</p>	
<p>Demonstrates accurate and consistent word choice, including homonyms; vocabulary contributes to the coherence of the text; the reader is guided smoothly through the text.</p>			<p>Demonstrates obvious control of word choice, including homonyms; vocabulary is effective and meaning is clearly expressed; the text is unified.</p>			<p>Demonstrates acceptable control of word choice, including homonyms, although occasional errors occur; vocabulary is adequate and contributes to meaning; the meaning of the text is clear.</p>			<p>Demonstrates consistent problems with word choice; vocabulary is often inappropriate and obscures meaning.</p>	
5+	5	5-	4+	4	4-	3+	3	3-	2+	2
100%	95%	90%	85%	80%	75%	70%	65%	60%	55%	50%



## Purposefully Speaking

### Stating / Introducing an Argument

- In my opinion, ...
- I believe that... / I think that...
- It seems clear to me that...
- I would argue that...
- Clearly, ...
- Perhaps it could be argued that...

### Building on an Argument / Agreeing

- Building on my earlier point, I feel that...
- More specifically, ...
- I agree with... because...
- I agree with... and I would like to add...
- ... makes an interesting point because...
- Building on ...'s point, it's clear...
- In addition to ...'s point,...



### Challenging / Counterarguments

- I would like to challenge this opinion because...
- I respect your view, however...
- I disagree with... because...
- Whilst I could see what ... means, I contrastingly believe...
- Contrary to what has been said, ...



### Summarising

- Overall, I'm arguing that...
- Ultimately then, ...
- In conclusion, I believe...
- Therefore, there can be no doubt that...
- Undoubtedly, it's clear that...



### Actively Listening

#### Ask probing questions

- Could you expand on the idea you mentioned about...?
- How did you get to this idea about...?
- What evidence do you have to support this?
- Could you give a further example?



#### Ask clarifying questions

- From what I understand of your argument, you are arguing that... (paraphrase their ideas in your words). Would that be correct?
- Can you explain... a bit more?
- What do you mean by...?
- Am I right in understanding that...?



## Speaking and Listening Golden Tips

- Make eye contact with the speaker / audience.
- Use body language to show you are active listening or present your ideas in an engaging way.
- Project your voice and speak clearly.
- Vary your speed and tone to emphasise certain words.
- Respectfully listen and wait to speak.



## Carefully Reflecting

**Articulation:** Did I speak clearly? Did I accurately express my ideas?

**Vocabulary:** To what extent have I persuasively presented my ideas? Did I sequence my ideas logically?

**Discussion:** Did I dominate the discussion? Was I able to build on or develop someone else's ideas? Was I able to challenge or provide a counterargument to an idea?

**Listening:** Did I respectfully listen to my peers' contributions? Did I actively listen to their ideas?

<p><b>R1: Clear and accurate understanding of the text.</b> <b>Action:</b> Look back at your notes. Rephrase or rewrite the highlighted section so that it is more accurate.</p>	<p><b>R2: Specifically answer the question.</b> <b>Action:</b> Underline the key words from the question. Rewrite your topic and concluding sentences and/or thesis statement to ensure all parts of the question are addressed.</p>	<p><b>R3a: Link back to the question.</b> <b>Action:</b> Explain how the highlighted / marked section is related to the question. Link back to your overall argument. <b>R3b:</b> Add a <b>'because'</b> to your work to clarify <b>how</b> it proves your argument.</p>	<p><b>R4: Comment on the writer's purpose/intention.</b> <b>Action:</b> What message is the writer trying to get across? Why did they write this? What are they commenting on or critiquing in society?</p>
<p><b>R5: Include a quotation.</b> <b>Action:</b> Add a quotation that supports your answer to the question.</p>	<p><b>R6: Relevant and supportive quotations.</b> <b>Action:</b> Re-read the question and/or argument you're making. Find and incorporate 1-2 quotations that support that argument.</p>	<p><b>R7: Variety of quotations.</b> <b>Action:</b> Include another quotation that shows a pattern or contrast.</p>	<p><b>R8: Embedded quotations.</b> <b>Action:</b> Rewrite your quotations so that they are smoothly embedded. Contextualize your quotes (where in the text is it from, who says it, etc.)</p>
<p><b>R9a: Subject terminology and effects.</b> <b>Action:</b> Identify the writer's methods that have been used in your quotes. <b>R9b:</b> Explain why the writer has used this method. What are they trying to achieve?</p>	<p><b>R10: Clearly explain the effects of the writer's methods.</b> <b>Action:</b> Why have they chosen the specific words they have used? <b>How</b> do the writer's methods create the effect they do? Add a <b>because</b> to explain why it has this effect.</p>	<p><b>R11a: Developed ideas through further detail or additional/ alternative inferences.</b> <b>Action:</b> Zoom into and explain the effects of another key detail in the quotation. <b>R11b:</b> Offer an original interpretation of the effects/ intentions behind the method.</p>	<p><b>R12: Link quotes by comparing how they reveal similar or different ideas or concepts.</b> <b>Action:</b> Using comparatives, explain how your quotes either contrast or show a pattern over the whole text.</p>
<p><b>R13: Use relevant context to support your ideas.</b> <b>Action:</b> Choose a piece of context that <i>actually</i> relates to your ideas. Explain how it helps us understand the text or quotation better.</p>	<p><b>R14: Interweave context with your analysis more smoothly.</b> <b>Action:</b> Rewrite your context so that it reinforces your analysis, rather than being 'bolted on'. Include it as part of your analysis of quotations.</p>	<p><b>R15: Clarity.</b> <b>Action:</b> Rewrite the highlighted/ marked section that is labeled as unclear or contradictory.</p>	<p><b>R16: Comment on form and its effect.</b> <b>Action:</b> What form has the text been written in? How does this affect the meaning? Does this text meet the conventions of its form, or does it subvert them? How? Why?</p>

<p><b>W1: Full stops and capital letters.</b> <b>Action:</b> Start each new sentence with a capital letter and end it with a full stop. Break up the highlighted sections into sentences using full stops.</p>	<p><b>W2: Range of punctuation.</b> <b>Action:</b> Add three of these punctuation marks to your writing:  ? ! " " ; ; -</p>	<p><b>W3: Range of sentence structures.</b> <b>Action:</b> Use a short sentence. Add a compound sentence (and, but, yet, because). Add a complex sentence using the words 'which', 'although', or 'as'.</p>	<p><b>W4: Range of sentence starters.</b> <b>Action:</b> Change the way the highlighted sentences begin. Write sentences that start with verbs, adverbs, and adjectives. -ing... / -ly...</p>
<p><b>W5: Accurate spelling.</b> <b>Action:</b> Use a dictionary to find the correct spellings of the highlighted misspelled words. Correct them in your writing and copy them out three times.</p>	<p><b>W6: Accurate use of grammar.</b> <b>Action:</b> Re-read your work. Fix/ rewrite the highlighted or marked errors so that they are grammatically accurate (e.g. 'would have' instead of 'would of')</p>	<p><b>W7: Accurate use of tense.</b> <b>Action:</b> Highlight all your verbs. If you have started in the past tense, edit all the times you switched to the present tense so that they are all in the past tense, or vice versa (where relevant).</p>	<p><b>W8: Clarity of ideas.</b> <b>Action:</b> Re-read your work. Rewrite the highlighted / marked section to make them more clearly explained or so that they make more logical, cohesive sense.</p>
<p><b>W9: Appropriate register.</b> <b>Action:</b> Your writing needs to be more matched to the audience it was supported to be written for. Adjust the highlighted sections to fit this.</p>	<p><b>W10: Appropriate use of tone.</b> <b>Action:</b> Rewrite the highlighted sections to match the tone of this genre/topic.</p>	<p><b>W11: Appropriate use of form.</b> <b>Action:</b> What are the conventions or features of this form? How does this type of text open and close? Rewrite the marked sections to fit the conventions to this type of text.</p>	<p><b>W12: Use of details.</b> <b>Action:</b> Rewrite the marked sections, adding 2-3 more sentences of description (show, not tell; 5 senses) or points to support your argument.</p>
<p><b>W13: Carefully chosen use of vocabulary / methods.</b> <b>Action:</b> What effect are you trying to create? How can you adapt your writing to use words/methods to do this? e.g. metaphor, simile, personification, pathetic fallacy, PERSUADER techniques</p>	<p><b>W14: Varied / sophisticated vocabulary.</b> <b>Action:</b> Use more sophisticated synonyms for the highlighted words. Can you use carefully selected verbs, adjectives, and adverbs to create a specific tone/ impression on your reader?</p>	<p><b>W15a: Carefully crafted vocabulary / techniques.</b> <b>Action:</b> Change the highlighted words or phrases to make them more convincing / to create an emotive response or particular tone. <b>W15b:</b> Create a motif throughout your writing.</p>	<p><b>W16: Structure and organisation.</b> <b>Action:</b> How have you opened your piece? Be clearer about the purpose from the start. Have you used paragraphs accurately? Link your paragraphs more cohesively. Link back to your overall argument/story by the end.</p>