

**C**ommon  
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**LITERARY/ART MAGAZINE**

# CSPA SCOREBOOKS AND THE COMMON CORE ELA STANDARDS

**REASONS** When the Columbia Scholastic Press Association undertook the project of writing new scorebooks for all types of publications, it was done in the context of including many of the Common Core Standards as part of the criteria.

**FIRST** The scorebooks provide a blueprint for advisers with publication guidelines and specific criteria that reflect both the Standards and journalism trends, while still allowing for creative choices and “thinking outside the box.”

**SECOND** The scorebooks can also be used to substantiate meeting the Standards by members of the publications staff when their work is evaluated.

**THIRD** Students can self-evaluate their publications by using the scorebook to analyze and judge their work. They can also utilize it to compare and contrast their publication with exchange newspapers, yearbooks etc.

**FOURTH** Teachers who evaluate other publications for CSPA through these scorebooks are actually engaging in a professional development activity.

**THREE STEPS** For journalism teachers and advisers, there are three steps to consider in developing lesson plans based on the ELA (English Language Arts) Common Core Standards and using the CSPA publication scorebook to demonstrate that the standards have been effectively taught and that the students have mastered them through the publishing of the newspaper, yearbook or digital media.

**STEP ONE** Develop an ESSENTIAL QUESTION BANK for design, writing, communication, technology. This ESSENTIAL QUESTION BANK can be expanded and differentiated as needed to work for the specific types of publications.

**STEP TWO** The adviser needs to develop a list of the frequently used standards applied in teaching in a publications classroom so they can be listed on lesson plans. A sample list includes 76 of the Common Core ELA Standards.

**STEP THREE** The adviser sends the publication for a critique, the scorebook results can be used as an assessment tool to demonstrate that certain standards have been effectively taught and that the students have mastered them through publishing of the newspaper, yearbook or digital media. Consider the scorebook to be an additional means of assessment based on national criteria.

**IMPLEMENTATION** The CSPA literary/art magazine critique is for print lit mags. Using this scorebook as a sample, the evaluators can demonstrate the alignment between criteria and standards. With the ESSENTIAL QUESTION BANK, list of applicable standards and the alignment of the scorebook criteria and standards to provide evidence of student performance, the journalism teacher/publications adviser has the tools to aid in the implementation of the ELA Common Core Standards.

An added benefit of the alignment is that teachers who evaluate publications utilizing the CSPA scorebook are completing hands-on professional development. They are evaluating, analyzing and hand scoring another school's publication using the relevant standards.

Additional information relating to the alignment of the Columbia Scholastic Press Association critiques with Common Core ELA Standards will be available to members only on the CSPA web site at: <http://cspa.columbia.edu>.

When publications are submitted for a critique, the adviser will receive the critique and the complete Common Core packet for that specific type of publication.

**EXAMPLES** Sample questions for the ESSENTIAL QUESTION BANK for the literary/art magazine could include the following.

## DESIGN

1. How can you combine verbal and graphic elements to create a visually appealing page/spread?
2. What is a dominant image? What is its purpose?
3. What elements other than pictures can function as graphic elements?
4. What page layout and design best satisfies a reader's needs for quick information and less clutter?
5. What is the best way to unite the written word with a visual concept that, when combined, will tell a complete story?
6. How does the magazine's front cover create a unique impression through the use of typography, color and graphics, and introduce the "look" of the publication?
7. Compare and contrast your magazine's front cover design to those of exchange magazines.
  - a. How visually interesting is your magazine's front cover in comparison to the others? Explain.
  - b. What does the cover do to attract your interest?
  - c. Describe any of the techniques which the designer used to add visual appeal to the cover.
  - d. What graphics, art work or other elements were included to enhance the cover's visual appeal?
  - e. What could you do to this cover to make it more interesting?
  - f. Discuss with your peers your findings of the comparisons of each cover.
  - g. After this evaluation, determine how the front cover design could be improved in your school magazine.

(This process and these questions could also be used for inside magazine pages including the title page, table of contents, colophon, section divider pages)

## VISUAL CONTENT

1. Explain the editorial purpose of each image on a page/spread.
2. Determine what the visual theme in an image is. Evaluate whether it supplements the verbal content on the page.
3. Explain how to use the pattern or repetition of key elements and why it should be used.
4. Evaluate whether an image is conceptually interesting, offers unique angles, fresh viewpoints and provocative insights.
5. Evaluate whether the pages of the lit mag display a visual-verbal connection, visually showing it in images and verbally reinforcing it in copy. Compare and contrast with the spreads in exchange magazines.

## WRITING FICTION

1. What techniques can you use in writing titles, whether connotative or denotative, to capture the tone, mood and purpose of the story?
2. What techniques can you use so that the point of view provides impact and interest in your fiction?
3. What techniques can you use so that the plots are logical with character conflicts resolved believably in your fiction?
4. What techniques can you use so that the characters are fully developed with descriptive details so the reader has a visual image of each character in your fiction?
5. What techniques can you use so that the protagonists and antagonists are believable in your fiction?
6. Explain which literary devices you will use (exposition, alliteration, allegory, irony, satire, parody, personification, imagery, metaphor, simile, flashback, foreshadowing, point of view, etc.) and why.

## WRITING NON-FICTION

1. What techniques can you use so that the point of view provides impact and interest in your non-fiction?
2. Explain which non-fiction techniques you will use (angles, leads, research, interviewing, etc.) and why.
3. Explain how you will use craft elements such as description, structure, character and voice to tell the story.
4. How can you show rather than tell in your non-fiction?
5. Explain how you will use foreshadowing, timing and character development to build the non-fiction story.

## WRITING POETRY

1. How can you evaluate that the poetry themes are evident to the reader and are clearly developed?
2. How can you use literary devices such as personification, metaphor and simile to create fresh visual imagery?
3. How can you use alliteration, repetition and internal, but not necessarily end of the line rhyme, to create poetry of music?

4. How can you use ambiguity, symbolism, irony and other stylistic elements of poetic diction to create poetry that is open to multiple interpretations?
5. What evaluation process will you and your peers use to determine which poetry submissions will be included in the magazine?
6. Compare and contrast your poetry to the poetry in three exchange magazines. Describe what style each poem was written in and the techniques the writer used in writing the poetry; describe how the poem's readability was enhanced by the inclusion of graphics, art illustration or photos; and what could you do to make your poem more interesting?

## COMMUNICATION

1. Describe the impact effective communication (or lack thereof) between you, your peers and your adviser has on your role on staff.
2. Outside the obvious answer of publishing on time, why is it vital for everyone involved with a publication to meet his deadlines?
3. Why is it important to establish a positive relationship with the student body/faculty/administration/local community? What can our staffs do to create and maintain this positive relationship?

## TECHNOLOGY

1. How can digital media information be linked to the lit mag?
2. How can digital media be used (text, graphics, audio, visual, interactive elements) to enhance the lit mag?
3. What technology will you use for storage of art/photos and explain why you chose that method(s).
4. What technology will you use for background research for stories/poems and explain why you chose that method(s).

**JUSTIFICATIONS** Criteria from the CSPA literary/art magazine scorebook are linked to specific standards which are listed along with a justification.

**EXAMPLE** Here are several scorebook criteria, the standards they are based on and the justification for this inclusion. These criteria are relevant to 63 different ELA standards.

## CRITERIA

1. The magazine includes the publication's editorial policy and mission statement.
2. The editorial policy explains how the staff functions, whether the magazine is an extracurricular activity, part of the curriculum or a juried publication.
3. The editorial policy explains how the verbal and visual content is solicited and selected. It includes policies for editing submissions/art.
4. The mission statement includes a description of the philosophy of the magazine and its purpose.
5. Artists and writers title their works.
  - a. **APPLICABLE STANDARDS** - (W.9.-10.2); (W.9-10.2a); (W.9-10.2b); (W.9-10.2d); (W.9-10.2f); (W.9-10.7); (W.9-10.8); (W.11-12.2a); (W.11-12.2b); (W.11-12.2c); (W.11-12.2d); (W.11-12.2f); (W.11-12.8); (WHST.9-10.7); (WHST.9-10.8); (WHST.11-12.6); (WHST.11-12.8); (SL.9-10.1); (SL.9-10.1a); (SL.9-10.1b); (SL.9-10.1c); (SL.9-10.1d); (SL.9-10.2); (SL.11-12.1b); (SL.11-12.1c); (SL.11-12.1d)
  - b. **JUSTIFICATION** - Staffs research, compare and contrast, synthesize and evaluate various policies and formats in developing their own policies and mission statement for the publication; these discussions are usually part of the editorial board meetings. The board discusses and evaluates all the options, listens to each member's perspective, and then creates its own policies and mission statement. The language in the policies is precise and coherent. The board checks that the policies have a clear focus, that they demonstrate adequate research and thought; that the policy is appropriate for the subject matter.

## CRITERIA

1. The prose fiction verbal element of the magazine emphasizes telling stories in a compelling, authentic manner.
2. The point of view provides impact and interest.  
Plots are logical with character conflicts resolved believably.
3. Characters are fully developed with descriptive details so the reader has a visual image of each character.
4. The protagonists and antagonists are believable.
5. Any literary devices used, such as exposition, alliteration, allegory, irony, satire, parody, personification, imagery, metaphor, simile, flashback, foreshadowing, point of view, etc. serve an obvious purpose.
6. The vocabulary is precise and fresh.
7. The descriptions evoke all five senses and include visual imagery.

a. **APPLICABLE STANDARDS** - (RL.9-10.2); (RL.9-10.3); (RL.9-10.4); (RL.9-10.5); (RL.11-12.2); (RL.11-12.3); (RL.11-12.5); (RL.11-12.6); (L.9-10.4a); (L.9-10.4b); (L.9-10.4c); (L.9-10.4d); (L.9-10.5); (L.9-10.5a); (L.9-10.5b); (L.9-10.6); (W.9-10.3); (W.9-10.3a); (W.9-10.3b); (W.9-10.3c); (W.9-10.3d); (W.9-10.3e)

b. **JUSTIFICATION** - Through the process of writing fiction and evaluating fiction submissions for the magazine, students are determining and analyzing both themes and character development and the progression of each throughout the story. They determine the point of view and analyze its presentation and effectiveness. They determine the meaning of words and phrases as they are used and analyze their effectiveness. They evaluate the structure in the fiction and whether it is effective. With each of these standards, the student writer adheres to them in his fiction writing; and then uses them as the guidelines when evaluating submitted fiction stories

## **CRITERIA**

1. The prose non-fiction element of the magazine emphasizes telling stories in a compelling, authentic manner. The point of view provides impact and interest.

2. The non-fiction writing communicates accurate, credible information about things, events, people, concepts and theories.

3. Non-fiction techniques such as angles, leads, research and interviewing are used effectively.

4. Craft elements such as description, structure, character and voice are used effectively.

5. Non-fiction shows rather than tells. Foreshadowing, timing and character development build the story.

a. **APPLICABLE STANDARDS** - (W.9-10.1); (W.9-10.2); (W.11-12.2); (W.9-10.2a); (W.9-10.2b); (W.9-10.2d); (W.9-10.2f); (W.11-12.2f); (W.9-10.4); (WHST.9-10.4); (W.9-10.5); (WHST.9-10.5); (W.9-10.6); (WHST.9-10.6); (W.9-10.7); (WHST.9-10.7); (W.9-10.8); (WHST.9-10.8); (W.11-12.8); (W.11-12.1); (W.11-12.1a); (W.11-12.4); (W.11-12.5); (W.11-12.3); (W.11-12.3a); (W.11-12.3b); (W.11-12.3c); (L.9-10.1); (L.9-10.1a); (L.9-10.1b); (L.9-10.2); (L.11-12.2); (L.9-10.2a); (L.9-10.2b); (L.9-10.2c); (L.11-12.2b); (L.9-10.3); (L.9-10.3a); (SL.11-12.1); (RI.9-10.1); (RI.9-10.2); (RI.9-10.3); (RI.9-10.4); (RI.9-10.5); (RI.9-10.6); (RI.11-12.1); (RI.11-12.2); (RI.11-12.3); (RI.11-12.4); (RI.11-12.5); (RI.11-12.6)

b. **JUSTIFICATION** - The student both writes in the non-fiction format and evaluates the non-fiction submissions for the magazine. The non-fiction writer does the research, collects the facts. He organizes his thoughts and then decides on a writing technique for the story. For example, he may decide that telling non-fiction story as a personal narrative is more effective than writing in the traditional third person format. The writer is developing his distinctive voice as he employs valid reasoning in his writing. Then he checks that all the mechanics are correct. The non-fiction writer often combines the elements of feature writing with colorful, sensory details while expressing a clear viewpoint. He presents an overall impression of the topic being discussed; organizes the experience in a meaningful way; uses transitions to lead the reader from one part of the article to the next; and often concludes with a paragraph that ties the article together and which often repeats a key element from the lead. In evaluating non-fiction submissions to the magazine the staff members are analyzing the ideas presented, the meaning of words and phrases as they are used in the text, the effectiveness of the structure the author used and whether the point of view is effective.

