English 11 Honors Syllabus 2016-17

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Welcome
English 11 Honors is a Language Arts course devoted to an intense, in-depth study of American Literature that parallels the student's study of U.S. History. By studying the country's literature within a chronological, historical perspective, students will examine attitudes, behavior patterns, and ideals that define and reflect American culture and American people.

At its core, this course will focus on the vast range of possible answers to the essential question: "What is an American?" This is no simple inquiry. Consider some of the following quotes about America from a variety of people, from different backgrounds, uttered at different points in history:

> "In the unlikely story that is America, there has never been anything false about hope."
> **– Barack Obama** (1961 -)
>
> "In America everybody is of the opinion that he has no social superiors, since all men are equal, but he does not admit that he has no social inferiors, for, from the time of Jefferson onward, the doctrine that all men are equal applies only upwards, not downwards."
> **–** Bertrand Russell (1872 - 1970)
>
> "Let America first praise mediocrity even in her children, before she praises…the best excellence in the children of any other land." – **Herman Melville** (1819 – 1891)
>
> "There's the country of America, which you have to defend, but there's also the idea of America. America is more than just a country, it's an idea. An idea that's supposed to be contagious." – **Bono** (1960 -)
>
> "When asked by an anthropologist what the Indians called America before the white man came, an Indian said simply, 'Ours.'" – **Fr. Andrew, SDC**
>
> "It was wonderful to find America, but it would have been more wonderful to miss it." – **Mark Twain** (1835 – 1910)
>
> "America is not merely a nation but a nation of nations." – **Lyndon B. Johnson** (1908 – 1973)
>
> "Europe will never be like America. Europe is a product of history. America is a product of philosophy." – **Margaret Thatcher** (1925 - 2013)
>
> "I see America through the eyes of the victim. I don't see any American dream; I see an American nightmare." – **Malcolm X** (1925 – 1965)
>
> "America is the only country that went from barbarism to decadence without civilization in between." – **Oscar Wilde** (1854 – 1900)
>
> "America lives in the heart of every man everywhere who wishes to find a region where he will be free to work out his destiny as he chooses." – **Woodrow Wilson** (1856 – 1924)
>
> "That's why they call it the American Dream, because you have to be asleep to believe it." – **George Carlin** (1937 - 2008)

This class aims to examine, reflect upon, and synthesize these diverse reflections on the American experience and the American people. Students will see that literary philosophies are

dictated by the historical, social, and cultural conditions under which authors write (i.e., that history informs the narrative).

Course Requirements: What You Will Need
English 11 Honors has a reputation as a rigorous, demanding course. It is, indeed, a significant leap up from previous English courses; therefore, a minimum grade of 86% in the 10 Honors course is required. And while some students have made the transition from a college prep (or CP) course to 11 Honors, this transition is not recommended; it will require a great amount of catch up work to pace with others who have persevered in the Honors program since 10th grade. If a student does make the decision to move from CP to 11 Honors, a minimum grade of 90% in 10 CP is required. When I teach, I do so with the assumption students are proficient with the essay writing form, analysis tools, and the definitions of rhetoric. This is most definitely NOT a basic writing class; though we regularly build on skills from 9th and 10th grade as we evolve to higher level writing skills. That said, students do not have to be English scholars to succeed in the course. Students do have to demonstrate a commitment to the work and to themselves. Failure to read will be sniffed out immediately, as will a diet of Spark Notes or any other supplemental materials used **in place of** assigned reading. Commitment, motivation, curiosity, a desire to improve and other habits of mind will significantly enhance a student's success in this course.

Literature
Students will read American novels as well as selected American literature and documents from the anthology *United States in Literature* and from selections in reading packets.

Writing
Students will write journal entries that explore their own ideas and opinions about the assigned works. Students also write formal essays structured to verify a thesis. The writing process is emphasized, including timed writings and multi-draft writing, peer editing, and self-editing. A major literary analysis is required. For this writing assignment the student will select one of three dates (one in Semester 1 and two in Semester 2) to submit the work. Additionally, students conduct a major research project for Second Semester that culminates in a 20-minute group presentation.

Vocabulary
Students study 30 new vocabulary words every other week from College Entrance Review, for a total of 19 lists over the year. Students are tested on the ability to spell words, define them, and use them in context. Vocabulary is also assessed each semester with a cumulative midterm worth 25 points and a final worth 50 points.

Speaking and Listening
Students participate in creating and evaluating oral presentations. Nearly every unit requires students to work in groups of varying size to construct an oral presentation (both formal and informal) that will present an argument relevant to the current text(s) of study. Students substantiate their assertions coherently and cogently through thoughtful, in-depth analysis of the literature. Each oral presentation is graded for organization, understanding of text, development of argument, and oratory skills. All reading assignments must be completed prior to the presentations. These presentations enhance the ability to construct a well-produced, persuasive argument through student collaboration.

Notebook and Note Taking
Students are required to create and keep a notebook specifically for this English class. Dividers include sections for Vocabulary, Journals, Notes, Handouts, and Essays. All handouts, journals, notes, and essays <u>must</u> be kept in chronological order. Students are expected to take notes in class using the Cornell Note form. Students will take notes consistently, with depth and clarity and will maintain these notes in their English notebook. At times these notes may be used in assessments and may be submitted for points.

The English binder promotes organization for each unit of study. Please dedicate a single binder to your English class; this binder should be 2.5 to 3 inches and arranged as follows:

<u>Startup material</u> (the packet I give the first day of school, that includes the syllabus and other supplemental materials) on top of the first tab in the same order as on the website
1. **<u>Journals</u>** – Use a thin notebook pad (spiral or otherwise) so that you can hand the book to me when I randomly request it. Make sure your name is somewhere on your notebook. Simply place the graded journals in this section. Arrange from oldest to newest
2. **<u>Vocabulary</u>** –Include all Vocabulary Lists: the Master List and the list completed in class.
3. **<u>Writing</u>** – Include any writer's workshop materials or writing practice work.
4. **<u>Study Unit</u>** – Include all materials related to the unit of study – that includes anything I give you and anything you produce, especially unit reading and homework packets.
5. **<u>Notes</u>** – Taking notes is a key to this class. Use the Cornell method of note-taking. Use these notes to review and study or, when permitted, as support on tests and timed essays. It is critical then that notes are organized and current. I will randomly collect notes to ensure active thinking and applying of knowledge.
6. **<u>Essays</u>** – Include essays with essay logs.
7. **<u>Misc</u>**. – Anything left over, including the sea of college materials dispersed throughout the year.

I will perform a binder check on the Friday of the first week of class. You will be marked down for any deviations in this order and for missing materials.

I perform several random note collections throughout each semester, of which the quality of note taking, margin annotations, and/or highlighting is evaluated for a grade. Notes are central to scholarship as they offer a tangible reflection of engagement.

Grades
This class uses a point system as opposed to a weighted system. These are the basic categories for assessment:
- Vocabulary
- Tests
- Oral Presentations
- Homework Packets
- Term Project
- Notes
- Journals
- Reader's Response
- Thesis Development

- Citizenship/Participation (a big one)

Homework
Homework in 11 Honors is basically reading. It will also include writing practice in the form of Reader's Responses and other assignments. Some weekend time may be required to complete independent reading and projects. Reading and homework packets make up the majority of homework assignments.

CRITICAL: If a student is absent the day a major assignment is due (e.g., term paper, homework packet, oral presentation), OR IF AN ASSIGNMENT IS DUE A WEEK OR MORE PRIOR TO THE DUE DATE, that student must still submit the completed assignment by due date and by the time the student's class period meets – another student may submit the work or the work can be emailed, again by the time the class meets. NO CONSIDERATION WILL BE GIVEN FOR THE ABSENCE under the above conditions.

IF THE PACKET IS EMAILED, A HARD COPY OF THE WORK MUST BE COMPLETED WHEN THE STUDENT NEXT COMES TO CLASS.

Failure to do either will result in a 0 for that assignment. An email to me explaining any "special" circumstances MAY buy time or consideration, but students should never count on my notoriously erratic dispensing of mercy. I am firm on this policy; notes from parents will not excuse a late.

Still, life happens. To address this kind of "life" stuff, students are issued **THREE Redemption Days** each semester. These days buy an extra day to submit assignments. Weekends **DO** count toward the number of days used. Work must be submitted by the student's assigned period the next day. Students must follow the protocols for Redemption outlined in this packet and on the signs above the homework baskets.

Student Responsibility
Communication is central to understanding, and this class is no exception. I am receptive to concerns and invite feedback. But make note, it is critical that this communication comes from the student, a near-young adult. Resist the temptation to have parents do the talking. If my introduction to a student's concerns originates from a parent, I will speak to that student before I speak to that parent. However, if the student would like to include their parents in the interaction, students should cc them in their communications via email; I will follow suit. Be responsible, be grown up, advocate for yourself.

Makeup Tests
Students can make-up missed vocabulary quizzes *Wednesday at lunch*, and missed literature unit tests *after school on the first Thursday following the original test date.* It is the student's responsibility to show up for these times or to coordinate a different make-up with me should there a scheduling conflict arise. A missed makeup test is a 0.

Success in this Class
Students will impress me beyond measure and enhance their academic standing if they practice these habits of mind:
- Ask probing questions
- Demonstrate engagement

- Exhibit curiosity
- Make academic mistakes
- Challenge your beliefs
- Do *your* best! Don't compare yourself, doubt yourself, or shortchange yourself
- Think outside the box, take chances and generate ideas
- Know class protocols and never plead "not knowing."

I deduct points for violating any of the following **Classroom Rules**:
- Have all appropriate materials (I will check randomly).
- Show up on time (in your seat when the bell rings).
- Treat yourself, your classmates, instructors, and visitors with respect.
- Practice courteous and ethical behavior.
- Absolutely NO FOOD of any kind, especially gum.
- NO drinks other than plain old simple water (if the liquid has color, it doesn't belong in class).
- No electronic devices (headphones, cell phones, sidekicks, nothing, nada, zilch). These items will be confiscated without question and given to the principal. This is business, not personal.
- No hats or hoods.
- Doing work for other classes on my time. (Same consequence as electronic devices.)
- Inappropriate use of technology

Use of Technology in Class
Technology will be a part of some assignments in this class, so students should always carry fully charged iPads to class (I will not provide you with chargers or charger time). Outside of these assignments and on a daily basis, use of the iPad is your choice.

If you do choose to use this tool, you must follow the policy and know the procedures for the 11 Honors classroom.
- Students will use the iPad as a learning device.
- Appropriate use of the iPad in English 11 Honors primarily includes note taking and accessing course content through the teacher website or various apps. Additionally research, writing, vocabulary, test taking will be available through the iPad at the teacher's direction.
- Students must ask permission before recording audio, using video or taking pictures of classmates or staff.
- Students will not use photos in place of notes EXCLUSIVELY. A combination works.
- Students will not text, email one listen to music or play games during instructional time.
- Working on anything other than the assigned English work will result in lost Gangstuh points. Repeated violations of this policy will result in further disciplinary action.

I will exercise the right to allow or disallow iPad use at any time I see appropriate. Use of iPads is a privilege, not a right.

The Honors Program
English 11 Honors is an academically challenging course. Students must maintain a B average to remain in the course. If a student fails to exercise both habits of mind and a B average, I will transfer that student to a regular College Prep English 11 class. Students must adhere to the

school policy on academic honesty. Any student found cheating, including plagiarism, lack of participation in group projects, or borrowing from past or published works, will be removed from the Honors program.

A Final Word
English 11 Honors like all things American is something of a paradox. It is indeed rigorous, but it is also enjoyable. The literature and documents are enormously engaging, the work satisfying, and the class environment vibrant. Students will be challenged, but it is fair to say that if students engage in the work, they will emerge from the course with a sense of satisfaction and with refined reading, writing, and presentation skills.

I look forward to a wonderful year with you, the wonderful class of 2018.

Reading List for 11th Grade Honors

The Catcher in the Rye, J.D. Salinger (Summer Reading)

The Scarlet Letter, Nathaniel Hawthorne

The Brief Wondrous Life of Oscar Wao by Junot Diaz

The Adventures of Huckleberry Finn, Mark Twain

The Great Gatsby, F. Scott Fitzgerald

The Grapes of Wrath, John Steinbeck

The Glass Menagerie, Tennessee Williams

In addition to the novels, selections include works from *United States in Literature* and various primary documents.   Selections include but are not limited to

Puritanism & Colonialism
- Native American works
- "Of Plymouth Plantation" by William Bradford
- "They're Made Out of Meat" by Terry Bisson
- Poetry by Sherman Alexie
- "Sinners in the Hands of an Angry God" by Jonathan Edwards
- "Upon the Burning of Our House" by Ann Bradstreet
- "Upon What Base" by Edward Taylor
- "Moral Perfection" from *The Autobiography* by Benjamin Franklin
- Notes and Comments from *Poor Richard's Almanack* by Benjamin Franklin
- "Remarks Concerning the Savages of North America" by Benjamin Franklin
- "The Declaration of Independence" by Thomas Jefferson
- "What is an American?" by Hector St. John de Crévecoeur
- Letters from Abigail and John Adams
- Phillis Wheatley's letter to Reverend Samson Occum

Romanticism & Literary Nationalism

- "The Devil and Tom Walker" by Washington Irving
- "A Rescue" from *The Deer Slayer* by Washington Irving
- "Escape: A Slave Narrative" by James W. C. Pennington
- "The Cask of Amontillado" by Edgar Allan Poe
- "Hop-Frog" by Edgar Allan Poe
- "Annabel Lee" by Edgar Allan Poe
- "The Raven" by Edgar Allan Poe
- "A Rose for Emily" by William Faulkner
- "A Good Man is Hard to Find" by Flannery O'Conner

Transcendentalism

- "A Nonconformist" from *Self-Reliance* by Ralph Waldo Emerson
- "Traveling" from *Self-Reliance* by Ralph Waldo Emerson
- "Reliance on Property" by Ralph Waldo Emerson
- "Man Thinking" from *American Scholar* by Ralph Waldo Emerson
- "Why I Went to the Woods" from <u>*Walden*</u> by Henry David Thoreau
- "The Battle of the Ants" from <u>*Walden*</u> by Henry David Thoreau
- "Why I Left the Woods" from <u>*Walden*</u> by Henry David Thoreau
- from <u>*Civil Disobedience*</u> by Henry David Thoreau
- "The Minister's Black Veil" by Nathaniel Hawthorne
- "What Redburn Saw in Launcelott's-Hey" by Herman Melville
- from "What the Black Man Wants" by Frederick Douglass
- "Gettysburg Address" by Abraham Lincoln
- "This Sacred Soil" by Chief Seattle (p. 282)

The American Classic (1870 - 1915)

- "I Hear America Singing" by Walt Whitman
- "I Sit and Look Out" by Walt Whitman
- "When I Hear the Learn'd Astronomer" by Walt Whitman
- "Sparkles from the Wheel" by Walt Whitman
- "The Celebrated Jumping Frog of Calaveras County" by Samuel Clemens
- from *Life on the Mississippi* by Samuel Clemens
- "My Heart Feels Like Bursting" by Satanta
- "I Will Fight No More Forever" by Chief Joseph
- "An Occurrence at Owl Creek Bridge" by Ambrose Bierce
- "An Episode of War" by Stephen Crane
- "Of the Meaning of Progress" by W. E. B. Du Bois

Neo-Realism (1915 - 1945)

- "Brother Death" by Sherwood Anderson
- "The Bear" by William Faulkner
- "In Another Country" by Ernest Hemingway
- "A Clean, Well-Lit Place" by Ernest Hemingway
- "The Man Who Saw the Flood" by Richard Wright
- "A Worn Path" by Eudora Welty
- "Chicago" by Carl Sandburg
- "Theme for English B" by Langston Hughes
- "Stopping by Woods on a Snowy Evening" by Robert Frost
- "pity this busy monster, manunkind" by ee cummings

Semester 1

Week #	Week Activity
1	Introductory activities, syllabus, policies, website, essential question, *Catcher* Quiz
2	Unit 1: *Catcher in the Rye*, Vocab Unit 1a, Begin reading *The Scarlet Letter.*
3	Unit 2: Colonial Era (Sub Unit A: When Worlds Collide – First Encounters) Vocab 2a
4	Unit 2: Colonial Era (Sub Unit B: Revolutionary Period), Vocab 3a
5	Unit 2: Colonial Era (Sub Unit B: Revolutionary Period), **Unit 2 Exam**
6	Unit 3: *The Scarlet Letter*, Vocab 4a
7	Unit 3: *The Scarlet Letter,* Vocab 5a, Reading Quiz, Group Presentations
8	Unit 3: *The Scarlet Letter,* **Unit 3 Exam,** assign Research Paper, *Into the Wild*
9	Unit 4: Romanticism and Literary Nationalism (Sub Unit A: The American Hero) Vocab 6a, Archetype group work and presentations
10	Unit 4: Romanticism and Literary Nationalism (Sub Unit A: The American Hero)
11	Unit 4: Romanticism and Literary Nationalism (Sub Unit B: American Gothic), **Unit 4 Exam**
12	Unit 5: Transcendentalism (Sub Unit A: Celebrations of the Self)
13	**Thanksgiving Vacation**
14	Unit 5: Transcendentalism (Sub Unit A: Celebrations of the Self), Vocab 7a
15	Unit 5: Transcendentalism (Sub Unit B: A House Divided), Vocab 8a, Research Paper due
16	Unit 5: Transcendentalism (Sub Unit C: Anti-Transcendentalists), Vocab 9a, **Unit 5 Exam**
17	**Winter Break**
18	**Winter Break**
19	Unit 6: *Huckleberry Finn*,
20	Unit 6: *Huckleberry Finn,* Spring Registration
21	Unit 6: *Huckleberry Finn,* Vocab 10a
22	**Finals Week (Vocabulary Final/Unit 6 Exam)**

Semester 2

Week #	Activity
1 (23)	Realism
2 (24)	Begin *The Great Gatsby* Reading, Continue Realism
3 (25)	Realism
4 (26)	Gatsby Project Work, The Progressive Period
5 (27)	Gatsby Presentations
6 (28)	Modernism
7 (29)	Modernism
8 (30)	*The Great Gatsby* Reading
9 (31)	*The Great Gatsby*
10 (32)	Beyond Gatsby - Emerging Sensibilities in Turbulent Times
11 (33)	New Poetic Forms and Devices
12 (34)	Spring Break
13 (35)	The Hemingway Code Hero – Embracing "the Nada"
14 (36)	*The Grapes of Wrath*
15 (36)	*The Grapes of Wrath*
16 (38)	*The Grapes of Wrath*
17 (39)	*The Grapes of Wrath*
18 (40)	*The Grapes of Wrath*
19 (41)	The Modern Drama – The Glass Menagerie
	Finals Week

Homework Policy

- Daily homework is written on the whiteboard AND posted on the website

- Assignments that are due that day are also posted on the whiteboard under "DUE"

- Homework is due at the START of class the day after it is assigned unless instructed otherwise. I collect it after the bell rings so no points if you submit it after the bell.

- DO NOT USE CLASS TIME TO PREPARE YOUR WORK FOR SUBMISSION – that's the "home" part of homework.

- All missed assignments must be submitted the day after you return from an excused absence or after the number of days you were absent– no later. Keep in mind you can always check the website if you want to get a jump on the work.

  - Example 1 – You miss a Wednesday, you return Thursday = The homework assigned Tuesday is now due on Thursday; the homework assigned on the day you were absent is due Friday (the day after you return).
  - Example 2 – You miss a Tuesday, Wednesday and Thursday = The homework assigned Monday is due on Friday; the homework assigned on the 3 missing days is due 3 days (the number you missed) from the day you return or Tuesday of the next week.

- ANYTHING ASSIGNED A WEEK OR MORE AHEAD OF TIME IS DUE ON THE ASSIGNED DATE – ABSENCES DO NOT BUY YOU AN EXTRA DAY.

  CRITICAL: If you are absent the day a major assignment is due (e.g., term paper, homework packet, oral presentation), you must submit the completed assignment by the time your class meets or have someone submit it to the front office. Failure to do either will result in a 0 for that assignment. An email to me explaining any "special" circumstances MAY buy you time or consideration, but don't count on it. I am firm on this policy; notes from parents will not excuse a late project or essay that has been assigned a week or more in advance.

- Remember, you can always use your Redemption Points for assignments (see policy posted in class and in class syllabus)

Redemption Policy and Submission

Redemption days buy you an extra day to submit assignments. Weekends **DO** count toward the number of days used. You get three per semester.

Submission: Followed to the letter. You must:
- Turn in the work by your period the next day
- Write at the top of the assignment "Redemption"
- Write the date the work was due
- Write the date the work is submitted.
- Write the number of days of Redemption you are claiming
- Hand the assignment directly to me.

Note: Redemption does not apply to all assignments; ask first to avoid disappointment.

Please sign and return *this page of the syllabus* by _____

I have read, understood, and will adhere to the classroom expectations, requirements, and conduct for English 11H, 2016-2017.

_____   _____

(Print Student Name)   (Date)

_____

(Student Signature)

I have read, understood and support the classroom expectations, requirements, and conduct for my student's English class and will help my student adhere to them.

_____   _____

(Print Parent/Guardian Name)   (Date)

_____   _____

(Parent/Guardian Signature)   (Parent/Guardian Phone Number)

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The following documents represent a critical supports in your evolving knowledge of literature and the art of rhetoric.

Please maintain these documents in a central and accessible portion of your binder; you will be referring to them regularly.

Successful English Students Do and Know the Following Fundamentals

- **Address the Prompt**
  - What (what insightful answer addresses the prompt?)
  - How (how does the author create meaning?)
- **Embrace AMBIGUITY**
  - What does the complexity and ambiguity in the literature suggest about life?
- **Learn to Move from LITERAL TO FIGURATIVE**
  - Go beyond the obvious to the place of reflection, even epiphany.
- **Know the Terminology for Discussing Literature. Know STYLISTIC DEVICES**
  - Syntax, Diction, Irony, Tone, Style, Narration, Imagery, Figurative Language, Meter
- **Craft a Responsive, Subjective, and Insightful Thesis**
  - Do not parrot the prompt or argue the question. Think in terms of topic, position, and rationale.
- **Argue the THESIS THROUGHOUT THE PAPER**
  - Stick to the purpose established in the introduction.
- **Provide TEXTUAL EVIDENCE to Support the Thesis**
  - Smoothly integrate quotes.
- **Practice CLOSE READING of Novels, Plays and Poems**
  - Analyze WHAT (message) the writer communicates and HOW the author communicates it (rhetoric).
- **Write to Express not to Impress**
- **Use Appropriate COLLEGIATE DICTION**
- **Are Familiar with ALLUSIONS**
  - Mythological, biblical, literary and historical.
- **Possess a Broad Range of Readings**
  - From 16th century to contemporary authors, male and female, of ranging races, cultures,
  - religions, social class, and political viewpoints.
- **TAKE ACADEMIC RISKS!**
- **Bring unique understandings to the work.**
- **Discover Something New Each Day**
- **Realize that the Secret of Success will not Work Unless You Do**

Reading Strategies for English Students
English 11 Honors

1. Research – We saw how researching the historical period in which the work was written as well as the author's own background greatly illuminates our understanding and appreciation of the work. In a classroom, the teacher will usually provide this information, but if that does not happen, you will be well served to do this on your own.

2. If available, thoroughly review the cover of the novel. Look to title, critiques, summary, first publication date.

3. Preview the text – the length of the novel, the length of the chapters, the name of the chapters. This could be a defining element of rhetoric (think Elie Wiesel's *Night*).

4. Preview any exercises, questions, or assignments associated with the reading (homework packet, Reader's Response).

5. Annotate in pen – highlighters do not specifically address or remind you why you marked a specific area. Pen or pencil provides the details of your annotations.

6. Summarize the chapter as you complete it. Provide 3-5 sentences of what literally happened in this chapter so that you may better access the plot.

7. Question the title and names of characters as you read. How can you relate these names to themes?

8. Think of questions as you read, or note questions you have during the reading.

9. Underline the text as you read. Note in particular
   - The names of characters
   - Names or titles of characters
   - Descriptions – especially prolonged (think opening scene of *A Separate Peace* or the half frozen lake in *The Catcher in the Rye*)
   - Dates
   - Places
   - Weather
   - Motifs – (think of the preponderance of things old and decaying in "The Customs House")
   - Allusions (biblical and mythological)
   - Words you don't know
   - Connections you make
   - Questions in general

10. Search for the main idea by sections (chapter).
11. Read through difficult sections – do not stop or become mired in the challenge of reading, rather mark it and come back to it.

12. Use graphics, maps or charts to make connection (e.g. chart Holden's journey, graph the family of Olympians, map the landscape of Gene and Finny's school)

13. Complete any exercises, questions, or assignments associated with the reading (homework packet, Reader's Response).

14. Notes on anything unclear

15. Monitor your understanding

16. Talk about literature with others as you read (even read together)

17. Read in chunks – and review.

18. REREAD

Glossary of Literary Terms for English 11 Honors

Abstract: Refers to an idea rather than a concrete object or thing.

Allegory: From the Greek *allos*, meaning "other." Allegory is an extended metaphor or comparison between two unlike or unlinked things. An allegory works on two levels: on a surface level to entertain, and on a deeper level to teach a lesson or moral. Allegories are intended to make big, complex, and abstract ideas simpler and more accessible. The comparison is not always obvious. *The Crucible* is an allegory of the McCarthyism while *Animal Farm* is an allegory for the Russian Revolution of 1917.

Alliteration: Repetition of consonant sounds.

Allusion: Reference in literature to a familiar person, place, thing, or event.

Anachronism: Use of historically inaccurate details in a text; for example, depicting a 19th-century character using a computer.

Analogy: Comparison of objects to suggest they are alike in certain respects

Anecdote: Short summary of a funny or humorous event.

Antagonist: Force in conflict with the protagonist.

Anthropomorphism: Showing or treating of animals, gods, and objects as if they are human in appearance, character, or behavior.

Antihero: Protagonist without traditional qualities of a hero.

Antithesis: Opposition, or contrast of ideas or words in a balanced or parallel construction (Not that I loved Caesar less, but that I loved Rome more).

Anaphora: Repetition of a word or phrase at the beginning of clauses.

Aphorism: General truth or a moral principle (Waste not want not)

Apostrophe: Emotional address to a person or thing not literally listening.

Apotheosis: Elevation of a character (usually a hero) to the status of a god or deity.

Archaic: Words that are old-fashioned and no longer sound natural.

Archetype: Recognizable character or personality type found in every society.

Aside: Line spoken by an actor to the audience but not intended for others on stage.

Assonance: Repetition of a vowel sound in a line of poetry.

Backdrop Setting: Setting relatively unimportant to the plot.

Bias: Attitude or tendency to favor one thing over another.

Blank Verse: Unrhymed form of poetry.

Canon: List of literary works considered permanently established.

Catharsis: Purification or cleansing of the spirit through the emotions.

Cause and Effect: Events in a story are linked.

Character: Actors in a story or poem.

Character Foil: Character who serves to illuminate or reflect the characteristics of the protagonist (also called a foil).

Characterization: Method to describe characters and their various personalities.

Cliché: Word or phrase so overused that it is no longer effective.

Climax: High point or turning point in a work.

Colloquial: Ordinary language.

Comedy: Literature dealing with comic or serious subject matter in life in a light, humorous, or satiric manner.

Concrete: Describes a word that refers to an object that can be heard, seen, felt, tasted, or smelled. *Wall*, *desk*, *car*, and *cow* are examples of concrete objects.

Conflict: Struggle between the protagonist and an opposing force; the "problem" in a story that triggers the action. Conflict is divided by internal conflict and external conflict. There are five basic types of external conflict:

- *Man vs. Man*: One character in a story has a problem with one or more of the other characters.
- *Man vs. Society*: A character has a conflict or problem with some element of society—the school, the law, the accepted way of doing things, and so on.
- *Man vs. Himself*: A character has trouble deciding what to do in a particular situation.

- *Man vs. Nature*: A character has a problem with some natural happening: a snowstorm, an avalanche, the bitter cold, or any of the common elements of nature.
- *Man vs. Fate (God)*: A character has to battle what seems to be an uncontrollable problem. Whenever the problem seems to be a strange or unbelievable coincidence, fate can be considered as the cause of the conflict.

Connotation: Emotions or feelings a word can arouse.
Context: Environment of a word.
Convention: Customary feature of a literary work, such as the use of a chorus in Greek tragedy, the inclusion of an explicit moral in a fable, or the use of a couplet at the end of a sonnet.
Crisis: Moment when a character faces a harsh situation and must make a decision.

Denotation: Literal or dictionary meaning of a word.
Dialogue: Conversation by the characters.
Diction: Author's choice of words.
Direct Characterization: Author explicitly tells the reader about the character (She is dumb).
Doppelganger: Ghostly counterpart of a living person or an alter ego.
Drama: Plays
Dramatic Irony: A character speaks in ignorance of a situation or event known to the audience or to the other characters.
Dynamic Character: Character who is altered at the end of the story.

Elegy: Poem mourning the death of a person.
Epic: Long poem.
Epigraph: Short saying at the beginning of a book or chapter that suggests its theme.
Epiphany: Sudden or intuitive insight or perception into the reality or essential meaning of something usually brought on by a simple or common occurrence or experience.
Epistolary: Literature contained in or carried on by letters.
Epitaph: Writing that praises a deceased person (writing on a tombstone).
Epithet: Adjective or descriptive phrase expressing a characteristic of the person or thing mentioned. (e.g., mother of dragons, king slayer, the imp)
Ethos: Greek root meaning *character*. An appeal to the credibility of the speaker or author. A work with ethos is convincing, the audience trusts, respects, and admires the speaker.
Eulogy: Oration in honor of a deceased person.
Euphemism: Substitution of an agreeable or at least non-offensive expression for a plainer possibly harsher or unpleasant meaning (pre-owned for used; temporary negative cash flow for broke, enhanced interrogation methods for torture).
Exposition: How things are before the action of a story starts.
External Conflict: Conflict that exists outside the character.

Falling Action: Action that occurs after the climax.
Fiction: Imagined story, whether in prose, poetry, or drama.
Figurative Language: Form of language use in which writers and speakers convey something other than the literal meaning of their words.
First Person: Point of view in a work that relies on first-person pronouns like I, me, we, etc.
Flashback: Interruption of a work's chronology to describe or present an incident that occurred prior to the main time frame of a work's action.
Flat Character: Character who is never fully developed or lacking a sense of depth.
Foreshadowing: Hints of what is to come in the action of a play or a story.
Frame Story: A story told within a story.
Free Verse: Poetry that does not have a regular meter or rhyme scheme.

Genre: Specific type or subtype of music, film, or writing. Your favorite literary genre might be science fiction, your favorite film genre might be horror, and you favorite music genre might be indie rock.
Gothic: Genre of fiction characterized by mystery and supernatural horror, often set in a dark castle or other medieval setting. Edgar Allan Poe is considered the master of the genre.

Hyperbole: Exaggerated statement or claim (big as a house, I could eat a horse).

Imagery: Use of expressive or evocative images in art, literature, or music.
In medias res: Type of narrative timeline that opens the work in the middle of the action
Indirect Characterization: Author suggests character qualities rather than directly stating them (She was fired from the M&M factory for throwing away all the W's = she's dumb).
Integral Setting: Setting that is essential to the plot.
Internal Conflict: Conflict a person experiences within himself or herself.
Internal Rhyme: Rhyming words appear within the same line of poetry.
Irony: Contrast or discrepancy between what is said and what is meant or between what happens and what is expected to happen in life and in literature. The opposite of what is expected.

Juxtaposition: Placing ideas, characters, settings, or objects side-by-side for emphasis

Literary Elements: The building blocks of story. These include plot, character, setting, point of view and theme.
Logos: Appeal to logic and reasoning. The speaker or writer intends to make the audience think clearly about the sensible and/or obvious answer to a problem.

Metaphor: Comparison of two unlike objects to show a likeness between them.
Motif: Any reoccurring character, incident, idea, or structure.
Mood: Overall feeling or emotional atmosphere of a story.
Myth: Any story that attempts to explain how the world was created or why the world is the way that it is.

Onomatopoeia: Word whose sound suggests its meaning, as in *clang*, *buzz*, and *twang*.
Oxymoron: Figure of speech that combines two contradictory elements, as in "jumbo shrimp" or "deafening silence."

Paradox: Statement that at first seems contradictory but turns out to have a profound meaning
Parallelism: Framing of words, phrases, sentences, or paragraphs to give structural similarity.
Parody: Imitation with the aim of amusing the audience.
Pathos: Greek root meaning *suffering* or *passion*. It is usually an appeal to the emotions of the reader.
Persona: In literature, the persona is the narrator, or the storyteller, of a literary work created by the author. The persona is not the author, but the author's creation—the voice "through which the author speaks." It could be a character in the work, or a fabricated onlooker, relaying the sequence of events in a narrative.
Personification: Giving human attributes to a non-human creature or thing.
Plot: Action in a story. It is usually a series of related events that builds and grows as the story develops. Plot consists of exposition, rising action, climax, falling action and resolution.
Point of View: Perspective from which a story is told. It consists of first person, second person, third person objective, third person limited, and third person omniscient.
Poetic Devices: Tools an author uses to create the images, meanings, sounds and feelings that move language beyond the literal. Poetic devices are often divided into cognitive devices (those that create meaning) and sound or auditory devices (those that create rhythm and sound).
Poetry: Language that reflects imagination, emotion, and thinking in verse form.
Prose: Ordinary form of written language without metrical structure.
Protagonist: Main character or lead figure in a novel, play, story, or poem.
Pun: Joke exploiting the different possible meanings of a word or the fact that there are words that sound alike but have different meanings.

Repetition: Repeating of a word or idea for emphasis.
Resolution: The way a story ends, with all the loose ends are tied up.
Rhetoric: Art of effective or persuasive speaking or writing.
Rhetorical Question: Question that has no expectation of a reply. *Who knew?*
Rising Action: Sequence of conflicts and crises that lead to a climax.

Round Character: Character who is fully developed and appears to have a variety of realistic character attributes.

Satire: Like parody, satire conveys humor but their goals are different. Parody aims to entertain while satire often results in political or social change. Parody leaves the observer amused, while satire may leave the observer with a variety of emotions such as scorn, indignation, and also amusement. Parody imitates its object, while satire derogates the object, making it appear ridiculous. Satire makes a serious point through humor, exposing the flaws, hypocrisy or fallacies of the object of ridicule. It uses humor as a weapon. *The Colbert Report* and *The Daily Show* are prime examples of satire.

Science Fiction: Futuristic technology or otherwise altered scientific principles contribute in a significant way to the adventures.

Second Person: Point of view that employs a conversational convention, often through the use of the pronoun "you."

Setting: Total environment for the action of a fictional work. Setting includes time period (such as the 1890's), the weather, the place (such as downtown Warsaw), the historical milieu (such as during the Crimean War), as well as the social, political, and perhaps even spiritual realities.

Simile: Comparison of two unlike objects using "like" or "as."

Situational Irony: Sometimes called *irony of events*, is most broadly defined as a situation where the outcome is incongruous with what was expected, but it is also more generally understood as a situation that includes contradictions or sharp contrasts. (A fireman's house catches on fire; a psychiatrist is crazy).

Soliloquy: Dramatic speech; character does not address any of the other characters.

Static Character: Character who does not change over the course of the story.

Style: Author's distinctive voice; the manner of expression of a particular writer, produced by choice of words, grammatical structures, use of literary devices, and all the possible parts of language use.

Subplot: Subordinate or minor collection of events in a novel or drama.

Syllogism: Form of reasoning in which a conclusion is drawn from two premises, each of which shares a term with the conclusion, and shares a common or middle term not present in the conclusion (e.g., *all dogs are animals; all animals have four legs; therefore all dogs have four legs*).

Symbol: Object that represents or stands for something else, especially a material object representing something abstract (a flag represents patriotism; a cross represents Christianity).

Synecdoche: Figure of speech in which a part is made to represent the whole For example, calling a car "wheels", calling food "bread", or referring to a ship as merely "sails".

Syntax: Way an author chooses to join words into phrases, clauses, and sentences. Syntax is similar to diction, but you can differentiate them by thinking of syntax as the groups of words, while diction refers to the individual words.

Theme: Message or reoccurring idea of a literary work; the universal truth of a story.

Third Person Limited: When the story is seen through the eyes of one particular character. The narrator reveals only one character's inner thoughts.

Third Person Objective: When the author uses "he" or "she" to refer to the character. The author states only what can be seen; not what's in characters' minds. Called the camera eye.

Third Person Omniscient: When the story is told through the point of view of an all-knowing (i.e., omniscient) narrator who supplies more information about all of the characters and events than any one character could know. The narrator knows the thoughts and feelings of all the characters.

Tone: Writer's attitude toward the work. A writer can be formal, informal, playful, ironic, and especially, optimistic or pessimistic.

Tragedy: Broadly defined, a literary and particularly a dramatic presentation of serious actions in which the chief character has a disastrous fate.

Tricolon: Series of three parallel words, phrases, or clauses. (Of the people, for the people, by the people).

Understatement: Ironic minimizing of fact, understatement presents something as less significant than it is. The effect can frequently be humorous and emphatic. Understatement is the opposite of hyperbole.

Unreliable Narrator: Narrator whose credibility has been seriously compromised. The reader must wade through evidence to form his/her own sense of reality or truth rather than believing a novel's narrator.

Verbal Irony: Characters say the opposite of what they mean.
Verisimilitude: Verisimilitude refers to the resemblance a work bears to reality. If a work of literature has verisimilitude, it has a certain likeness to actual life.

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What is Rhetoric?

In its long history, rhetoric has enjoyed many definitions, served many purposes, and included many different disciplines.

What we can say about rhetoric, in a very simple way, is that it is the art of persuasion.
So who uses rhetoric? We all do? A politician who wants your vote; a lawyer who wants you to acquit his client; a salesman who wants you to buy his product; even a little child who wants you to give him a cookie; we all use rhetoric because we all shape language to our purposes, and we all use persuasion.

 Today, the definition may be a bit confusing as it embraces both positive and negative connotations. Rhetoric can refer to exaggerated or inflated talk, much like what we hear in political speeches. Since rhetoric refers to persuasion through carefully crafted words, it can be used as a negative term because it suggests that the speaker (or writer) uses words falsely, instead of using "plain talk" to convey something. It sounds good, but what is it really saying? It's a lot of style without a lot of substance.

In literature – and for the purposes of this class - rhetoric is what convinces the reader/or listener to feel a certain way about a topic. It is the art of conveying a point in a convincing, eloquent, and effective way. Rhetoric is what makes some writing beautiful and other writing bland.

The study of rhetoric goes back to ancient Greece, when speakers began to practice the art of persuasion in courts of law. The ancients realized that presentation is as important, or perhaps more important, as facts.

Remember, it's not just what you say; it's how you say it. For evidence of how style can motivate outcome, visit the website American Rhetoric, at

According to Aristotle, rhetoric is "the ability, in each particular case, to see the available means of persuasion." He described three main forms of rhetoric: **Ethos, Pathos, and Logos**.

- **Ethos (Credibility),** or **ethical appeal**, means convincing by the character of the author. We tend to believe people whom we respect. The writer/speaker must be someone worth listening to or the writer/speaker must cite someone whose opinion matters in proving an argument.
    - **Use:** When Michael Jordan became the spokesperson for Nike, it was an ethical appeal because it implied that if a person wore that sneaker, they could be as good an athlete as Michael Jordan. Note that the "Got Milk" ads also appeal to our identification with celebrity. Even "The Most Interesting Man in the World" ads for Dos Equis beer rely on the viewer placing their trust in a noted "expert". Ethos also appears in advertisements that use doctors to endorse medical products, or those that use "seals of approval" like when cars are endorsed by JD Powers and Associates.
- **Pathos (Emotional)** means persuading by appealing to the reader's emotions. We can look at texts ranging from classic essays to political speeches to contemporary advertisements to see how pathos, emotional appeals, are used to persuade. Language choice affects the audience's emotional response, and emotional appeal can be used to enhance an argument.
    - **Use** – Many advertisements in print and on television rely on visual images and spoken word to cut right to your emotions. Think of the "Save the Children" spot that shows tattered orphans in environments of extreme poverty. Think also ads for Folger's coffee which appear at Christmas when the family returns home, only to crown the event with a rich, aromatic blend. Think of the Calvin Klein ad that shows only joyful, impossibly good looking young people frolicking in the outdoors. All of these ads summon some

sort of emotion whether it is compassion, a sense of homecoming, or the need to belong, we can relate.

- **Logos (Logical)** means persuading by the use of reasoning. This was Aristotle's favorite appeal because it relies on good sense. Logic is used to support a claim. Most academic writing, including ours, will center on good solid reasoning. We'll look at deductive and inductive reasoning, and discuss what makes an effective, persuasive reason to back up your claims.
  - **Use:** Many advertisements will appeal to your sound sense of reason and logic. That's why comparing Product X with Product Y is so successful. Another common tactic is "identify and nullify" where the ad exposes a commonly held belief but then proceeds to invalidate the myth with "the facts". The Mac vs. PC commercials use this approach as do several car companies that compare American to Japanese cars.

For each of the writing assignments I assign, I will also provide you with the appropriate rhetorical appeal and the appropriate voice. Remember, knowing your audience and the proper register are key to effective persuasion. Now that you have the tools, go on and convince me.

What Constitutes Rhetoric?
You are already familiar with several elements of rhetoric, including our favorite elements, the literary elements.

This includes the basics you learned in 9th grade: plot, character, setting, theme, point of view, mood, tone, diction, and word choice.

Consider the use of figurative language: imagery, simile, metaphor, alliteration, personification, onomatopoeia, hyperbole, irony, symbols, idioms to name just a few.

Look also at the structure and organization of the work itself. Look to the size, the way the work is divided, where and when characters or events are introduced. Consider

Rhetorical question
    Can we really expect the school to keep paying from its limited resources?
Emotive language
    Imagine being cast out into the street, cold, lonely and frightened.
Parallel structures
    To show kindness is praiseworthy; to show hatred is evil.
Sound patterns
    Alliteration: **C**allous, **c**alculating **c**ruelty – is this what we must expect?
    Assonance: A f**i**ne t**i**me we all had, too.
Contrast
    Sometimes we have to be cruel to be kind.
Description and Imagery
    While we wait and do nothing, we must not forget that the fuse is already burning.
The 'rule of three'
    I ask you, is this fair, is it right, is it just?
Repetition
    Evil minds will use evil means.
Hyperbole (using exaggeration for effect)
    While we await your decision, the whole school holds its breath.

Anecdote
> a short story that is significant to the topic at hand; usually adding personal knowledge or experience to the topic.

Key: Remember, ask yourself why an author did what he or she did in the work - this device may or may not be there to illuminate theme, but you must at a minimum ask ourselves what is this device and why is it there? And as always, your assumptions and inferences must be consistent with the rest of the work and based on evidence.

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Taboo Words and Forms to Avoid

In high school you must take care to write with academically appropriate language. Therefore, avoid taboo words and conventions. These words not only suck the life out of your work but represent a basic, immature, and unimaginative understanding of language. You as advanced students of English must strive to move beyond these lowly forms and conventions. You are responsible for knowing these words and conventions on all academic writing, including essays, homework packets, and vocabulary sentences.

thing, things
stuff
a lot of
okay, ok
common adjectives (good, bad, happy, sad, mad) choose more precise language
wanna
gonna
kid
guy
kind of/sort of
Nowadays
Common modifiers such as very, extremely, incredibly (chose a precise word)
could of, would of, should of (could have, would have)
& instead of **and**
Contractions (won't = will not)
Text messaging terms: lol = hilarious, 2 = to, 4 = for, GF = death
First person in academic writing except personal narratives: **I, we, us, our, me**
Second person: you
Use of the word Mr. before an author's name
numbers ten and under are spelled out unless part of a date, street numbers or proper names.
Numbers over ten are spelled out if they start a sentence.
slang (my bad, emo, fugly, peeps, dawgs, homies, sup, rad)
anything obscene (in direct quotes, use only the first and last letters, replace each missing letter with an asterisk = s**t)
jargon ("technical talk" example: Bilateral probital hematoma (jargon)
for a black eye, or "shiner" (SLANG)
clichés (I got your back 24/7; and I'd go to the moon and back for you)
prove – as it applies to arguing mean and matter (you do the proving)
true or truly – as it applies to the essence of something
The fact that = that
In order to = to

Additionally avoid
 Avoid using "one" when referring to an anonymous person – reword the sentence to appear
address the people you are actually referencing, like Americans, individuals, women, pioneers, etc.
 "Talks about" when referencing a writer's statement in a novel
Being and all its forms and, as much as possible, all its forms
 There is (are) (there is a woman I know who is insane about her dog = A woman I know is insane about her dog)
Gerunds are words that take a form of to and add an ing to the verb " Paul is reflecting on the war" should read "Paul reflects on the war."

The author wants to show/the author intends (assumes)
Do not refer to the reader (the reader will see that....) elements
Do not refer to the quote (the quote is important because…)
Passive voice. The review will be performed by Ms. Miller = Ms. Miller will perform the review;
Ms. Gerber's food was cheered by all = Everyone cheered Ms. Gerber's food
 "What people don't know/realize is" (assumes)
Rhetorical questions except in intro and conclusion
The author "is able to" – this implies a lack of qualifications.
Generalizations – always be as specific as possible
Syllogistic logic – we aim to prove through explanations and examples
Know your standard heading for class work and the standard heading for MLA. They are different:

MLA Standard Heading place on left side of paper Double space – no more, no less Note order and abbreviations	**Standard Heading for Gerber Work** (place on right side of paper, at the top)
Joe M. Student Ms. Gerber English 9 Honors 18 Nov. 2014	Joe Student Period 1 November 18, 2014 Ms. Gerber

Additionally:
When you write about fiction, use present tense.
Non-fiction is written in authentic tense
Never critique ("Steinbeck beautifully and accurately portrays the life of dispossessed   migrants." This is not your job nor are you qualified to judge iconic American literature – simply argue your thesis).
Omit all summary – ARGUE instead

Finally: KNOW THY AUDIENCE – Your audience is me, your teacher, who has read the works countless times. You do not need to say "Jim, a slave, is set adrift on the vast Mississippi River." I am well aware Jim is a slave. Nor do you need to relate that "The protagonist in the novel is a boy named Huckleberry Finn, who takes a journey down the river." Likewise, you should assume I know the name of the protagonist. This type of writing reads as fluff and filler and a pretty clear indication that you don't have much to say regarding your argument.
KNOW THY REGISTER – unless specifically stated, assume the register for academic writing is formal – do not adopt a friendly, casual demeanor with your reader, do not invoke second person, and do not EVER summon the egregious first person (I, we, us, our). EVER.

Language Registers

There are five language register or styles. Each level has an appropriate use that is determined by differing situations. It would certainly be inappropriate to use language and vocabulary reserved for a boyfriend or girlfriend when speaking in the classroom. Thus, the appropriate language register depends upon the intended audience (who), the topic (what), purpose (why) and location (where). I will tell you which language to use for a specific assignment, so please familiarize yourself with them.

You must control the use of language registers to enjoy success in every aspect and situation you encounter.

1. Static Register
This style of communications RARELY or NEVER changes. It is "frozen" in time and content, e.g. the Pledge of Allegiance, the Lord's Prayer, and the Preamble to the US Constitution, the Alma Mater, a bibliographic reference, and laws.

2. Formal Register
This language is used in formal settings and is one-way in nature. This use of language usually follows a commonly accepted format. It is usually impersonal and formal. A common format for this register are speeches, e.g. sermons, rhetorical statements and questions, speeches, pronouncements made by judges, announcements.

3. Consultative Register
This is a standard form of communications. Users engage in a mutually accepted structure of communications. It is formal and societal expectation accompanies the users of this speech. It is professional discourse, e.g. when strangers meet, communications between a superior and a subordinate, doctor and patient, lawyer and client, judge and lawyer, teacher and student, counselor and client.

4. Casual Register
This is informal language used by peers and friends. Slang, vulgarities and colloquialism are normal. This is a "group" language. One must be a member to engage in this register, e.g. buddies, teammates, chats, emails, blogs and letters to friends.

5. Intimate Register
This communication is private. It is reserved for close family member or intimate people, e.g., husbands and wives, boyfriend and girlfriend, siblings, parent and children.

Rule of Language Use:
One can usually transition from one language register to an adjacent one without encountering repercussions. However, skipping one or more levels is usually considered inappropriate and even offensive.

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Reader's Response

Reader's Responses is a way to target a specific element of the work - elements such as the development of a specific character, a specific motif, or how historical elements appear in a work. Each time you are assigned this analysis tool, you will be provided with a specific focus and/or a specific section. ***KEY: Throughout the entire Reader's Response, you will concentrate on that focus and that section only. Make sure you are clear about that element and that section.***

The purpose of Reader's Responses are to encourage active reading and use of essential comprehension strategies, such as asking questions, clarifying uncertainties, predicting outcomes, demonstrating knowledge of common motifs, evaluating a text's contents and its author's style, and making personal connections with the literature. A Reader's Response also provides an opportunity to write about the literature, and thus it provides excellent practice for the Unit Tests. Approach the work with this sort of gravity.

- The register is always formal. Practice the language and structure of formal essays.
- The audience is always your teacher.
- Know thy taboo.
- One to two pages typed (double-spaced) is typically the length. I will tell you the goal for each as I assign the work.

There are four sections to a Reader's Response: 1. Summary 2. Questions 3. Quote 4. Class Notes. Make sure you include these titles at the start of each section.

DIRECTIONS: Include:
- The standard heading in the upper left corner
- The title of the work, c e n t e r e d, at top of page, the author and the date of publication on one line.
- On the next line include the specific reading assignment (chapters, pages, due date).
- On the next or third line the assigned focus area: then your chosen focus area.

The Adventures of Huckleberry Finn by Mark Twain, 1885

Chapter 1

What do we know about Huck from the first chapter?: profound sense of observation.

"Annabel Lee" by Edgar Allan Poe, 1849

Entire Poem

Identify an element of the Gothic within the piece: porous line between life and death

SUMMARY: Take notes on the narrative. What is happening in this section AS IT RELATES TO THE ASSIGNED FOCUS AREA? And where relevant to the focus area the style and structure of the text. These notes can focus on the following areas if they are relevant to the assigned/chosen focus area

- Plot **elements**: exposition, rising action, climax, falling action, resolution, internal/external conflicts, protagonist, antagonist, minor characters, setting, etc.
- Comment on **point of view**: speaker, first person narrator, unreliable narrator, third person omniscient, third limited, audience, etc. if relevant to focus
- THIS IS VERY BRIEF AND ONLY RELATES TO THE ASSIGNED SECTION.
- No bullets – paragraph please.

QUESTIONS: Generate at least three probing questions for class discussion AS THEY RELATE TO YOUR CHOSEN FOCUS AREA. Never ask yes or no questions. Consider whether students could reasonably answer this question, whether it is too broad or too ambiguous. Consider any combination of interpretative, and/or evaluative questions.
- **Interpretive:** Reading between the lines; more than one possible answer; what we think the author says.
- **Main point:** What do you believe the author's main point is in this section? Move beyond the literal. Challenge your understandings.
- **Historical implications:** Draw into focus the historical background of the period in which the author was writing. Does that have an important thematic bearing in this section?
- **Evaluative:** Judging and evaluating validity of a concept or point; what we think about what the author says; a level of right or wrong. These are questions in which you call upon the reader's moral intelligence. These questions have no one answer but rather depend upon an individual's perspective.

QUOTE: Copy one significant quote or passage from the text relevant to the focus area.. Include page number.
- **Use TLQ** – practice setting up the context of the quote using the focus area as your persuasion. Make sure that context is **at least two sentences** and transitions smoothly into the quote. The TLQ + the quote should work as one. The punctuation is a comma or colon – not a period.
- **Include only the portion of the quote relevant to the focus.** This could be a line you found particularly compelling, intriguing, beautiful, funny or crucial to the focus area and the assigned section.
- **Mean –** Analysis of this scene. **Two to three sentences** are adequate.
- **Matter –** Matter usually relates to this focus area as it appears in the work as a whole. If you have been assigned the work in advance of this assignment (like a novel), respond this way; by relating this focus area to the entire work. **MAKE SURE YOU USE ONE EXAMPLE OF RHETORIC TO CONFIRM YOUR FINDINGS.** If you are reading the work at this time (say a work from the historical units) then simply relate the matter to the scene and again. Make sure you explain HOW that rhetoric illuminates your point.

CLASS NOTES: Explain how a source of information (a Powerpoint, film, or class discussion) illuminated your understanding of this section and this focus. Explain in detail how this information helped you connect to the work and the focus area. This section will greatly aid you in formulating an opinion or perspective for in-class essays, dialectal journals, or the AP test.

American Literary Movements

Native American – The dates for this period are very unclear because we have absolutely no idea when they started. Much of the literature were myths, and, of course, the Native Americans still write today. Most of what our text calls Native American myths were written long before Europeans settled in North America.

Puritan – (1472-1750) – Most of this is histories, journals, personal poems, sermons, and diaries. Most of this literature is either utilitarian, very personal, or religious. We call it *Puritan* because the majority of the writers during this period were strongly influenced by Puritan ideals and values. Jonathan Edwards continues to be recognized from this period.

Enlightenment – (1750-1800) – Called the *Enlightenment* period due to the influence of science and logic, this period is marked in US literature by political writings. Genres included political documents, speeches, and letters. Benjamin Franklin is typical of this period. There is a lack of emphasis and dependence on the Bible and more use of common sense (logic) and science. There was not a divorce from the Bible but an adding to or expanding of the truths found there.

Romanticism – (1800-1840) - *Romanticism* was a literary and artistic movement of the nineteenth century that arose in reaction against eighteenth-century Neoclassicism and placed a premium on fancy, imagination, emotion, nature, individuality, and exotica. There's a movement here from personal and political documents to entertaining ones. Purely American topics were introduced such as frontier life.

Transcendentalism – (1840-1855) -*Transcendentalism* was an American literary and philosophical movement of the nineteenth century. The Transcendentalists, who were based in New England, believed that intuition and the individual conscience "transcend" experience and thus are better guides to truth than are the senses and logical reason. Influenced by Romanticism, the Transcendentalists respected the individual spirit and the natural world, believing that divinity was present everywhere, in nature and in each person. The Transcendentalists included Ralph Waldo Emerson, Henry David Thoreau, Bronson Alcott, W.H. Channing, Margaret Fuller, and Elizabeth Peabody. The anti-Transcendentalist (Hawthorne and Melville) rebelled against the philosophy that man is basically good. A third group, the Fireside poets, wrote about more practical aspects of life such as dying and patriotism.

Realism – (1865-1915) - *Realism* is the presentation in art of the details of actual life. Realism was also a literary movement that began during the nineteenth century and stressed the actual as opposed to the imagined or the fanciful. The Realists tried to write truthfully and objectively about ordinary characters in ordinary situations. They reacted against *Romanticism*, rejecting heroic, adventurous, unusual, or unfamiliar subjects. The Realists, in turn, were followed by the *Naturalists*, who traced the effects of heredity and environment on people helpless to change their situations. American realism grew from the work of local-color writers such as Bret Harte and Sarah Orne Jewett and is evident in the writings of major figures such as Mark Twain and Henry James.

Naturalism – An outgrowth of *Realism, Naturalism* was a literary movement among novelists at the end of the nineteenth century and during the early decades of the twentieth century. The Naturalists tended to view people as hapless victims of immutable natural laws. Early exponents of Naturalism included Stephen Crane, Jack London, and Theodore Dreiser.

Regionalism – Another outgrowth of *Realism, Regionalism* in literature is the tendency among certain authors to write about specific geographical areas. Regional writers like Willa Cather and William Faulkner, present the distinct culture of an area, including its speech, customs, beliefs, and history. Local-color writing may be considered a type of Regionalism, but Regionalists, like the southern writers of the 1920's, usually go beyond mere presentation of cultural idiosyncrasies and attempt, instead, a sophisticated sociological or anthropological treatment of the culture of a region.

Imagism – *Imagism* was a literary movement that flourished between 1912 and 1927. Led by Ezra Pound and Amy Lowell, the Imagist poets rejected nineteenth-century poetic forms and language. Instead, they wrote short poems that used ordinary language and free verse to create sharp, exact, concentrated pictures.

Modern Age – (1915-1946) – An age of disillusionment and confusion—just look at what was happening in history in the US during these dates—this period brought us perhaps our best writers. The authors during this period raised all the great questions of life…but offered no answers. Faulkner, Steinbeck, Fitzgerald, Hemingway, and Frost are all examples.

Harlem Renaissance – Part of the Modern Age, The *Harlem Renaissance*, which occurred during the 1920's, was a time of African American artistic creativity centered in Harlem, in New York City. Writers of the Harlem Renaissance include Countee Cullen, Claude McKay, Jean Toomer, Langston Hughes, and Arna Bontemps.

Contemporary – (1946-present) –not a clear philosophy.

Classicism – *Classicism* is an approach to literature and the other arts that stresses reason, balance, clarity, ideal beauty, and orderly form in imitation of the arts of ancient Greece and Rome. Classicism is often contrasted with *Romanticism*, which stresses imagination, emotion, and individualism. Classicism also differs from *Realism*, which stresses the actual rather than the ideal.

Local Color – *Local Color* is the use in a literary work of characters and details unique to a particular geographic area. Local color can be created by the use of dialect and by descriptions of customs, clothing, manners, attitudes, scenery, and landscape. Local-color stories were especially popular after the Civil War, bringing readers the West of Bret harte, the Mississippi River of Mark Twain, and the New England of Sarah Orne Jewett.

Gothic – *Gothic* refers to the use of primitive medieval, wild, or mysterious elements in literature. Gothic elements offended eighteenth-century classical writers but appealed to the Romantic writers who followed them. Gothic novels feature places like mysterious and gloomy castles, where horrifying, supernatural events take place. Their influence on Edgar Allan Poe is evident in "The Fall of the House of Usher."

Grotesque – *Grotesque* refers to the use of bizarre, absurd, or fantastic elements in literature. The grotesque is generally characterized by distortions or striking incongruities. *Grotesque characters*, like those in Flannery O'Connor's "A Good Man is Hard to Find" are characters who have become ludicrous or bizarre through their obsession with an idea or value, or as a result of an emotional problem.

Archetypes and Symbols

SITUATION ARCHETYPES

1. **The Quest** – This motif describes the search for someone or some talisman which, when found and brought back, will restore fertility to a wasted land, the desolation of which is mirrored by a leader's illness and disability.

2. **The Task** – This refers to a possibly superhuman feat that must be accomplished in order to fulfill the ultimate goal.

3. **The Journey** – The journey sends the hero in search for some truth of information necessary to restore fertility, justice, and/or harmony to the kingdom. The journey includes the series of trials and tribulations the hero faces along the way. Usually the hero descends into a real or psychological hell and is forced to discover the blackest truths, quite often concerning his faults. Once the hero is at this lowest level, he must accept personal responsibility to return to the world of the living.

4. **The Initiation** – This situation refers to a moment, usually psychological, in which an individual comes into maturity. He or she gains a new awareness into the nature of circumstances and problems and understands his or her responsibility for trying to resolve the dilemma. Typically, a hero receives a calling, a message or signal that he or she must make sacrifices and become responsible for getting involved in the problem. Often a hero will deny and question the calling and ultimately, in the initiation, will accept responsibility.

5. **The Ritual** – Not to be confused with the initiation, the ritual refers to an organized ceremony that involves honored members of a given community and an Initiate. This situation officially brings the young man or woman into the realm of the community's adult world.

6. **The Fall** – Not to be confused with the awareness in the initiation, this archetype describes a descent in action from a higher to a lower state of being, an experience which might involve defilement, moral imperfection, and/or loss of innocence. This fall is often accompanied by expulsion from a kind of paradise as penalty for disobedience and/or moral transgression.

7. **Death and Rebirth** – The most common of all situational archetypes, this motif grows out of the parallel between the cycle of nature and the cycle of life. It refers to those situations in which someone or something, concrete and/or metaphysical dies, yet is accompanied by some sign of birth or rebirth.

8. **Nature vs. Mechanistic World** – Expressed in its simplest form, this refers to situations which suggest that nature is good whereas the forces of technology are bad.

9. **Battle Between Good and Evil** – These situations pit obvious forces which represent good and evil against one another. Typically, good ultimately triumphs over evil despite great odds.

10. **The Unhealable Wound** – This wound, physical or psychological, cannot be healed fully. This would also indicate a loss of innocence or purity. Often the wounds' pain drives the sufferer to desperate measures of madness.

11. **The Magic Weapon** – Sometimes connected with the task, this refers to a skilled individual hero's ability to use a piece of technology in order to combat evil, continue a journey, or to prove his or her identity as a chosen individual.

12. **Father-Son Conflict** – Tension often results from separation during childhood or from an external source when the individuals meet as men and where the mentor often has a higher place in the affections of the hero than the natural parent. Sometimes the conflict is resolved in atonement.

13. **Innate Wisdom vs. Educated Stupidity** – Some characters exhibit wisdom and understanding intuitively as opposed to those supposedly in charge.

SYMBOLIC ARCHETYPES

1. **Light vs. Darkness** – Light usually suggests hope, renewal, OR intellectual illumination; darkness implies the unknown, ignorance, or despair. (this is, of course reversed in Romeo and Juliet)

2. **Water vs. Desert** – Because water is necessary to life and growth, it commonly appears as a birth or rebirth symbol. Water is used in baptism services, which solemnizes spiritual births. Similarly, the appearance of rain in a work of literature can suggest a character's spiritual birth.

3. **Heaven vs. Hell** – Humanity has traditionally associated parts of the universe not accessible to it with the dwelling places of the primordial forces that govern its world. The skies and mountaintops house its gods; the bowels of the earth contain the diabolic forces that inhabit its universe.

4. **Haven vs. Wilderness** – Places of safety contrast sharply against the dangerous wilderness. Heroes are often sheltered for a time to regain health and resources.

5. **Supernatural Intervention** – The gods intervene on the side of the hero or sometimes against him.

6. **Fire vs. Ice** – Fire represents knowledge, light, life, and rebirth while ice like desert represents ignorance, darkness, sterility, and death.

7. **Colors**
    A. **Black** (darkness) – chaos, mystery, the unknown, before existence, death, the unconscious, evil
    B. **Red** – blood, sacrifice; violent passion, disorder, sunrise, birth, fire, emotion, wounds, death, sentiment, mother, Mars, the note C, anger, excitement, heat, physical stimulation
    C. **Green** – hope, growth, envy, Earth, fertility, sensation, vegetation, death, water, nature, sympathy, adaptability, growth, Jupiter and Venus, the note G, envy
    D. **White** (light) – purity, peace, innocence, goodness, Spirit, morality, creative force, the direction East, spiritual thought
    E. **Orange** – fire, pride, ambition, egoism, Venus, the note D
    F. **Blue** – clear sky, the day, the sea, height, depth, heaven, religious feeling, devotion, innocence, truth, spirituality, Jupiter, the note F, physical soothing and cooling
    G. **Violet** – water, nostalgia, memory, advanced spirituality, Neptune, the note B
    H. **Gold** – Majesty, sun, wealth, corn (life dependency), truth
    I. **Silver** – Moon, wealth

8. **Numbers**:
   A. **Three** – the Trinity (Father, Son, Holy Ghost); Mind, Body, Spirit, Birth, Life, Death
   B. **Four** – Mankind (four limbs), four elements, four seasons
   C. **Six** – devil, evil
   D. **Seven** – Divinity (3) + **Mankind** (4) = relationship between man and God, seven deadly sins, seven days of week, seven days to create the world, seven stages of civilization, seven colors of the rainbow, seven gifts of Holy Spirit.

9. **Shapes**:
   A. **Oval** – woman, passivity
   B. **Triangle** – communication, between heaven and earth, fire, the number 3, trinity, aspiration, movement upward, return to origins, sight**,** light
   C. **Square** – pluralism, earth, firmness, stability, construction, material solidity, the number four
   D. **Rectangle** – the most rational, most secure
   E. **Cross** – the Tree of life, axis of the world, struggle, martyrdom, orientation in space
   F. **Circle** – Heaven, intellect, thought, sun, the number two, unity, perfection, eternity, oneness, celestial realm, hearing, sound
   G. **Spiral** – the evolution of the universe, orbit, growth, deepening, cosmic motion, relationship between unity and multiplicity, macrocosm, breath, spirit, water

10. **Nature**:

   A. **Air** – activity, creativity, breath, light, freedom (liberty), movement
   B. **Ascent** – height, transcendence, inward journey, increasing intensity
   C. **Center** – thought, unity, timelessness, spacelessness, paradise, creator, infinity,
   D. **Descent** – unconscious, potentialities of being, animal nature
   E. **Duality** – Yin-Yang, opposites, complements, positive-negative, male-female, life-death
   F. **Earth** – passive, feminine, receptive, solid
   G. **Fire** – the ability to transform, love, life, health, control, sun, God, passion, spiritual energy, regeneration
   H. **Lake** – mystery, depth, unconscious
   I. **Crescent moon** – change, transition
   J. **Mountain** – height, mass, loftiness, center of the world, ambition, goals
   K. **Valley** – depression, low-points, evil, unknown
   L. **Sun** – Hero, son of Heaven, knowledge, the Divine eye, fire, life force, creative-guiding force, brightness, splendor, active awakening, healing, resurrection, ultimate wholeness
   M. **Water** – passive, feminine
   N. **Rivers/Streams** – life force, life cycle
   O. **Stars** – guidance
   P. **Wind** – Holy Spirit, life, messenger
   Q. **Ice/Snow** – coldness, barrenness
   R. **Clouds/Mist** – mystery, sacred
   S. **Rain** – life giver
   T. **Steam** – transformation to the Holy Spirit
   U. **Cave** – feminine
   V. **Lightning** – intuition, inspiration
   W. **Tree** – where we learn, tree of life, tree of knowledge
   X. **Forest** – evil, lost, fear, chaos

10. **Objects**:

    A.   **Feathers** – lightness, speed
    B.   **Shadow** – our dark side, evil, devil
    C.   **Masks** – concealment
    D.   **Boats/Rafts** – safe passage
    E.   **Bridge** – change, transformation
    F.   **Right hand** – rectitude, correctness
    G.   **Left hand** – deviousness
    H.   **Feet** – stability, freedom
    I.   **Skeleton** – mortality
    J.   **Heart** – love, emotions
    K.   **Hourglass** – the passage of time

CHARACTER ARCHETYPES

1. **The Hero** – In its simplest form, this character is the one ultimately who may fulfill a necessary task and who will restore fertility, harmony, and/or justice to a community. The hero character is the one who typically experiences an initiation, who goes the community's ritual (s), et cetera. Often he or she will embody characteristics of YOUNG PERSON FROM THE PROVINCES, INITIATE, INNATE WISDOM, PUPIL, and SON.

2. **Young Person from the Provinces** – This hero is taken away as an infant or youth and raised by strangers. He or she later returns home as a stranger and able to recognize new problems and new solutions. (Moses, Oedipus)

3. **The Initiates** – These are young heroes who, prior to the quest, must endure some training and ritual. They are usually innocent at this stage. (Neo)

4. **Mentors** – These individuals serve as teachers or counselors to the initiates. Sometimes they work as role models and often serve as father or mother figure. They teach by example the skills necessary to survive the journey and quest.

5. **Hunting Group of Companions** – These loyal companions are willing to face any number of perils to be together.

6. **Loyal Retainers** – These individuals are like the noble sidekicks to the hero. Their duty is to protect the hero. Often the retainer reflects the hero's nobility.

7. **Friendly Beast** –These animals assist the hero and reflect that nature is on the hero's side.

8. **The Devil Figure** – This character represents evil incarnate. He or she may offer worldly goods, fame, or knowledge to the protagonist in exchange for possession of the soul or integrity. This figure's main aim is to oppose the hero in his or her quest.

9. **The Evil Figure with the Ultimately Good Heart** – This redeemable devil figure (or servant to the devil figure) is saved by the hero's nobility or good heart.

10. **The Scapegoat** – An animal or more usually a human whose death, often in a public ceremony, excuses some taint or sin that has been visited upon the community. This death often makes theme more powerful force to the hero.

11. **The Outcast** – This figure is banished from a community for some crime (real or imagined). The outcast is usually destined to become a wanderer.

12. **The Earth Mother** – This character is symbolic of fulfillment, abundance, and fertility; offers spiritual and emotional nourishment to those who she contacts; often depicted in earth colors, with large breasts and hips.

13. **The Temptress** – Characterized by sensuous beauty, she is one whose physical attraction may bring about the hero's downfall.

14. **The Platonic Ideal** – This source of inspiration often is a physical and spiritual ideal for whom the hero has an intellectual rather than physical attraction.

15. **The Unfaithful Wife** – This woman, married to a man she sees as dull or distant, is attracted to a more virile or interesting man.

16. **The Damsel in Distress** – This vulnerable woman must be rescued by the hero. She also may be used as a trap, by an evil figure, to ensnare the hero.

17. **The Star-Crossed Lovers** – These two character are engaged in a love affair that is fated to end in tragedy for one or both due to the disapproval of society, friends, family, or the gods.

18. **The Creature of Nightmare** – This monster, physical or abstract, is summoned from the deepest, darkest parts of the human psyche to threaten the lives of the hero/heroine. Often it is a perversion or desecration of the human body.

RECOGNIZING PATTERNS

The following list of patterns comes from the book *How* to *Read Literature Like a Professor* by Thomas C. Foster who teaches at the University of Michigan.   You can access this informative and entertaining work from the link on my website under the 11 Honors homepage.

- Trips tend to become quests to discover self.
- Meals together tend to be acts of communion/community or isolation.
- Ghosts, vampires, monsters, and nasty people and sometimes simply the antagonists are not about supernatural brew-ha-ha; they tend to depict some sort of exploitation.
- Look for allusions and archetypes.
- Weather matters.
- Violence can be both literal and figurative.
- Symbols can be objects, images, events, and actions.
- Sometimes a story is meant to change us, the readers, and through us change society.
- Keep an eye out for Christ-figures.
- Flying tends to represent freedom. What do you think falling represents?
- Getting dunked or just sprinkled in something wet tends to be a baptism.
- Geography tends to be a metaphor for the psyche.
- Seasons tend to be traditional symbols.
- Disabilities, scars, and deformities show character and theme.
- Heart disease tends to represent problems with character and society.
- So do illness and disease.
- Read with your imagination.
- Irony trumps everything!
- Remember the difference between public and private symbols.

HOMEWORK PACKET SCORING RUBRIC

POINT RANGE	PERFORMANCE DECSCRIPTION	SCORE
25 - 23	Student's responses to questions are clear, effective, and demonstrate a thorough critical understanding of the text in developing insightful answers. Answers are coherently organized, with ideas supported by apt reasons and well-chosen examples. Student's work is original, thoughtful, and complete. The work is generally free from errors in grammar, usage, and mechanics; writing style is effective and fluent, marked by syntactic variety and a clear command of language.	
22 - 20	Student's responses to questions are clear and demonstrate a critical understanding of the text in developing insightful answers. Answers are well organized, with ideas supported by apt reasons and well-chosen examples. Student's work is thoughtful and complete. The work may have a few errors in grammar, usage, and mechanics; writing style is effective, marked by some variety and facility in the use of language.	
19 - 17	Student's responses generally address the topic, but may slight some aspects of the task; responses demonstrate a generally accurate understanding of the text in developing plausible answers. Answers are adequately organized, with ideas generally supported by reasons and examples. Student's work is thoughtful and complete. The work may have a few errors in grammar, usage, and mechanics; writing style is effective, marked by some variety and facility in the use of language.	
16 - 0	Responses are comprised largely of superficial analysis, tending to discuss the obvious, showing a lack of imagination or insight. Answers generally lack coherence and often fail to use sufficient or accurate evidence or reasoning to prove an argument. The work in general is lackluster, sloppy, carelessly composed, and obviously was denied the serious and scholarly attention it was expected to receive.	

**Any homework packet that is incomplete cannot receive a score higher than 15 points.

**Handwriting that is illegible due to careless transcription will be regarded as incomplete. If your penmanship cannot be read, it cannot be graded.

El Segundo High School Essay Writing Rubric

SCORE	CRITERIA
Superior **100 – 90 (A)**	**Convincingly and ardently communicates a noteworthy idea to an audience through sophisticated use of rhetorical strategies.** ____ **Thesis/focus**—demonstrates an awareness of audience, is sophisticated, and is clearly established and maintained throughout. ____ **Organization**—has a clear sense of logical order appropriate to the content and the thesis. ____ **Development**—demonstrates critical thinking that is clear, insightful, in depth, and relevant to the topic. ____ **Syntax and Diction**—uses sophisticated language that engages the reader; manipulates sentence length to enhance the total effect of the essay; uses precise language that expresses complex ideas clearly. ____ **Format and Design**—fully integrates elements of design to best serve rhetorical purpose. ____ **Research** (if applicable)—uses sources effectively and documents sources accurately. ____ **Mechanics**—contains very few errors of spelling, grammar, paragraphing, or manuscript format.
Strong **89 – 80 (B)**	**Effectively conveys an insightful idea to an audience through consistent and controlled use of rhetorical strategies.** ____ **Thesis/focus**—is intelligent, clearly established, and consistently addressed throughout. ____ **Organization**—is logical, clear, and controlled. ____ **Development**—demonstrates critical thinking that is more than adequate, with significant detail; may show depth in thinking and research. ____ **Syntax and Diction**—demonstrates knowledge of and skill with complex and varied sentence constructions and vocabulary. ____ **Format and Design**—consistently contributes to the persuasive aims of the assignment. ____ **Research** (if applicable)—uses sources effectively and documents accurately. ____ **Mechanics**—may contain errors, but these errors do not interfere with the essay's overall effectiveness.
Competent **79 – 70 (C)**	**Communicates an idea, but does not consistently address the needs of its audience.** ____ **Thesis/focus**—has a central idea that is conventional or general. ____ **Organization**—the essay's organization is choppy and may, at times, be difficult to follow. ____ **Development**—demonstrates limited critical thinking and limited knowledge of the subject. ____ **Syntax and Diction**—demonstrates competency with language use, but sentence constructions and vocab may be limited or repetitive. ____ **Format and Design**—unevenly incorporates elements of design to aid its argument ____ **Research** (if applicable)—lacks sufficient research for the topic, poorly incorporates sources, or fails to document accurately ____ **Mechanics**—contains multiple errors that hinder the essay's readability.
Inadequate **69 – 60 (D)**	**Ineffectively communicates its idea to its intended audience.** ____ **Thesis/focus**—is superficial and inconsistently addressed; reveals limited awareness of audience ____ **Organization**—reveals no apparent strategy and lapses in focus and logic. ____ **Development**—displays little knowledge of the subject, does not form conclusions, or fails to exhibit critical thinking or clear reasoning. ____ **Syntax and Diction**—contains repetitive, incorrect, or ineffective sentence structure; displays a limited vocabulary. ____ **Format and Design**—bears little relevance to the assignment's rhetorical purpose or guidelines. ____ **Research** (if applicable)—lacks sufficient research for the topic, poorly incorporates sources, or fails to document sources accurately. ____ **Mechanics**—contains many errors that garble the meaning or intent
Incompetent **59 – 0 (F)**	**Fails to present its ideas to the audience and does not meet some or all of the criteria for the assignment.** ____ **Thesis/focus**—lacks a central idea; has no awareness, or limited awareness, its audience and purpose. ____ **Organization**—is random and without focus or logic. ____ **Development**— displays little or no knowledge of the subject, does not form conclusions, or fails to exhibit critical thinking or clear reasoning ____ **Syntax and Diction**— fails to demonstrate competency with language use; sentence constructions and vocab may be inappropriate, facile, or incoherent. ____ **Format and Design**—makes no attempt to use the elements of design to help persuade its audiences ____ **Research** (if applicable)—fails to include sufficient sources for topic, incorporates irrelevant or inadequate sources, or plagiarizes. ____ **Mechanics**—contains serious and multiple errors that seriously hinder the reading of the paper

Group Presentations: RUBRIC

	Excellent 4	Satisfactory 3	Needs Improvement 2	Poor 1	SCORE
Organization	Presentation was logically organized and easy to follow. Information was delivered with coherence and cogency. Transitions between group members were well planned and executed fluidly.	Organization was acceptable and mostly easy to follow. Delivery was mostly coherent and cogent. Transitions might have been slightly discontinuous but did not detract greatly from overall presentation.	Presentation was not clearly organized. Delivery was marred by incoherence and lacking in cogency. Transitions between members were jumpy or awkward.	Presentation lacked organization and was difficult to follow. Poor transitions between group members' individual parts.	
Focus	Presentation addresses the topic clearly and responds effectively to all aspects of the task. Highly persuasive.	Presentation addresses the topic clearly, but may respond to some aspects of the task more effectively than others.	Presentation distorts or neglects aspects of the task. Mostly off-topic.	Presentation indicates confusion about the topic or neglects important aspects of the task.	
Content	Group members demonstrate a mastery of topic. Content was thoroughly addressed and issues were explored thoughtfully and in depth. No mistakes were made with regard to content knowledge.	Most of the group members demonstrate a sufficient understanding of content. Analysis shows some depth and complexity of thought. Content missing minor elements or contained minor errors.	Group members had only a superficial understanding of content. Analysis was simplistic, repetitive, and/or superficial. Several mistakes were made during the presentation.	Group members had little to no understanding of the content addressed in the presentation. Analysis was simplistic, repetitive, and superficial.	
Support	Argument is substantiated by well-chosen examples and logical reasoning. Graphics (if required) explain or reinforce screen text and presentation.	Examples and reasoning validate argument, though some evidence and logic may be inappropriate or flawed. Graphics (if required) relate to screen text and presentation.	Argument is unconvincing due to poorly chosen examples and reasoning that is flimsy or flawed. Graphics (if required) rarely support screen text or presentation, or are too few.	Argument fails due to erroneous examples and flawed logic. Graphics (if required) are irrelevant or superfluous.	
Oratory Style & Delivery	Student maintains eye contact with audience, seldom returning to notes. Student uses a confident, clear voice and correct, precise pronunciation of terms so that all audience members can hear presentation.	Student maintains eye contact most of time but frequently returns to notes. Student's voice is clear. Student pronounces most words correctly. Most audience members can hear presentation.	Student occasionally uses eye contact, but still reads most of presentation. Student's voice is low or student incorrectly pronounces terms or audience members have difficulty hearing presentation. Too many "likes," "ahs," "ums," "you knows," "and yeahs," etc.	Student reads all of report; no eye contact. Student mumbles, incorrectly pronounces terms, and speaks too quietly for all audience members to hear. Too many "likes," "ahs," "ums," "you knows," "and yeahs," etc.	
				TOTAL:	