

# Writing Packet

English 11 Honors  
2015-16

# Top Priorities of the Essay

## Job 1: Answer the Prompt

- Decipher exactly what the prompt asks through such methods as the do/what activity and rewriting the question
- The thesis must show that a clear response to the question posed
- Echo or repeat the words of the prompt
- Answer the question literally (specific to the work), then bring that literal response to an insight about the experience of being human (universal).
- The thesis must show cause and effect (there is a logical, coherent link between the literal and the insight)

## Job 2: Argue the Thesis

- Maintain a consistent focus on the thesis claim
- Argue and **develop** the idea with evidence, examples, explanations
- Topic sentences maintain the focus by echoing the thesis **AND** introducing **ONE** compelling point that supports the thesis (make sure TS is specific to novel and not a fact but an opinion that is arguable)
- TLQ can maintain persuasion and support the argument
- Concluding sentence in body paragraph revisits the topic sentence showing both the thesis and the subject of the topic sentence
- Revisit major ideas in the concluding paragraph – How is the argument resolved, enlightened, illuminated by the argument. **DO NOT REPEAT THE INTRODUCTION, REVISIT AND REIMAGINE**

## Job 3: Support the Thesis

- Evidence are direct quotes or paraphrasing of the novel (do not use “ “ for paraphrasing)
- Chose quotes or examples (paraphrase) that support the topic sentence, meaning it would both focus on the thesis as well as one of the points that supports the thesis
- Provide commentary – focus the mean and the matter to proving the thesis with a specific focus on the subject of the topic sentences.
- Invoke the literary aspect of literary analysis and call upon rhetoric to support the commentary (in the matter)

## Multi-Paragraph Essay Terminology and Writing Process

### 1. Essay

A piece of writing that gives your thoughts (commentary) about a subject.  
An essay must be at least five paragraphs:

1. **Introduction** – One
2. **Body paragraphs** – Three
3. **Concluding paragraph** - One

#### A. Introduction Paragraph

The first paragraph in an essay. The job of the first paragraph is to grab the reader's attention, introduce the topic, and to provide a strong, compelling **thesis statement**, which may be at the beginning or at the end of the paragraph. The first paragraph should be **at least three sentences long/ 40+ words**.

**Major thesis** – a general statement with a subject and an opinion (commentary). This sentence should not be too specific but it should let you reader know the general direction your topic/subject will be going.

#### B. Body Paragraph

One of the middle paragraphs in an essay. You will write three body paragraphs for all essays. The body paragraph develops a point you want to make that supports your thesis. It should be **approximately 100 words** and have an **eight sentence structure**:

- a. Topic Sentence (TS) – this is the first sentence in your body paragraph and introduces what the paragraph will be about.
- b. Concrete Detail (CD) – this is a **direct quote** from the novel (or a *specific* example) that supports/proves your topic sentence (TS). It must begin with a transition (**TLQ**), which is explained on the next page.
- c. Commentary (CM) - the writer's comment/opinion about the quote/example (CD) which was just provided above (this can start with "This shows that...", "It is obvious that...", etc...)
- d. Commentary - dig a little deeper. Continue commenting about the concrete detail (CD) by analyzing it a bit further.
- e. Concrete Detail (CD) – the writer provides another **direct quote** (or specific example) from the novel to support/prove the topic sentence (TS).
- f. Commentary (CM) – the writer's comment/opinion

about the second concrete detail (CD) provided.

g. Commentary (CM) – dig a little deeper. Continue commenting about the concrete detail (CD) by analyzing it a bit further.

h. Concluding Sentence – the last sentence in the body paragraph. It is all commentary, does not repeat key words and gives a finished feeling to the paragraph.

**C. Concluding Paragraph**

The last paragraph in your essay. It may sum-up your personal statement about the subject (without using “I”/first person).

## AP Literature Open-ended Prompts (1970-2014)

1970. Choose a character from a novel or play of recognized literary merit and write an essay in which you (a) briefly describe the standards of the fictional society in which the character exists and (b) show how the character is affected by and responds to those standards. In your essay do not merely summarize the plot.

1971. The significance of a title such as *The Adventures of Huckleberry Finn* is so easy to discover. However, in other works (for example, *Measure for Measure*) the full significance of the title becomes apparent to the reader only gradually. Choose two works and show how the significance of their respective titles is developed through the authors' use of devices such as contrast, repetition, allusion, and point of view.

1972. In retrospect, the reader often discovers that the first chapter of a novel or the opening scene of a drama introduces some of the major themes of the work. Write an essay about the opening scene of a drama or the first chapter of a novel in which you explain how it functions in this way.

1973. An effective literary work does not merely stop or cease; it concludes. In the view of some critics, a work that does not provide the pleasure of significant closure has terminated with an artistic fault. A satisfactory ending is not, however, always conclusive in every sense; significant closure may require the reader to abide with or adjust to ambiguity and uncertainty. In an essay, discuss the ending of a novel or play of acknowledged literary merit. Explain precisely how and why the ending appropriately or inappropriately concludes the work. Do not merely summarize the plot.

1974. Choose a work of literature written before 1900. Write an essay in which you present arguments for and against the work's relevance for a person in 1974. Your own position should emerge in the course of your essay. You may refer to works of literature written after 1900 for the purpose of contrast or comparison.

1975. Although literary critics have tended to praise the unique in literary characterizations, many authors have employed the stereotyped character successfully. Select one work of acknowledged literary merit and in a well-written essay, show how the conventional or stereotyped character or characters function to achieve the author's purpose.

1975, #2. Unlike the novelist, the writer of a play does not use his own voice and only rarely uses a narrator's voice to guide the audience's responses to character and action. Select a play you have read and write an essay in which you explain the techniques the playwright uses to guide his audience's responses to the central characters and the action. You might consider the effect on the audience of things like setting, the use of comparable

and contrasting characters, and the characters' responses to each other. Support your argument with specific references to the play. Do not give a plot summary.

1976. The conflict created when the will of an individual opposes the will of the majority is the recurring theme of many novels, plays, and essays. Select the work of an essayist who is in opposition to his or her society; or from a work of recognized literary merit, select a fictional character who is in opposition to his or her society. In a critical essay, analyze the conflict and discuss the moral and ethical implications for both the individual and the society. Do not summarize the plot or action of the work you choose.

1977. A character's attempt to recapture the past is important in many plays, novels, and poems. Choose a literary work in which a character views the past with such feelings as reverence, bitterness, or longing. Show with clear evidence from the work how the character's view of the past is used to develop a theme in the work. You may base your essay on a work by one of the following authors, or you may choose a work of another author of comparable literary excellence.

1977, #2. In some novels and plays certain parallel or recurring events prove to be significant. In an essay, describe the major similarities and differences in a sequence of parallel or recurring events in a novel or play and discuss the significance of such events. Do not merely summarize the plot.

1978. Choose an implausible or strikingly unrealistic incident or character in a work of fiction or drama of recognized literary merit. Write an essay that explains how the incident or character is related to the more realistic or plausible elements in the rest of the work. Avoid plot summary.

1979. Choose a complex and important character in a novel or a play of recognized literary merit who might on the basis of the character's actions alone be considered evil or immoral. In a well-organized essay, explain both how and why the full presentation of the character in the work makes us react more sympathetically than we otherwise might. Avoid plot summary.

1980. A recurring theme in literature is the classic war between a passion and responsibility. For instance, a personal cause, a love, a desire for revenge, a determination to redress a wrong, or some other emotion or drive may conflict with moral duty.

Choose a literary work in which a character confronts the demands of a private passion that conflicts with his or her responsibilities. In a well-written essay show clearly the nature of the conflict, its effects upon the character, and its significance to the work.

1981. The meaning of some literary works is often enhanced by sustained allusion to myths, the Bible, or other works of literature. Select a literary work that makes use of such a sustained reference. Then write a well-organized essay in which you explain the allusion that predominates in the work and analyze how it enhances the work's meaning.

1982. In great literature, no scene of violence exists for its own sake. Choose a work of literary merit that confronts the reader or audience with a scene or scenes of violence. In a well-organized essay, explain how the scene or scenes contribute to the meaning of the complete work. Avoid plot summary.

1982 Bulletin #1. "The struggle to achieve dominance over others frequently appears in fiction." Choose a novel in which such a struggle for dominance occurs, and write an essay showing for what purposes the author uses the struggle. Do not merely retell the story.

1982 Bulletin #2. "In many plays a character has a misconception of himself or his world. Destroying or perpetuating this illusion contributes to a central theme of the play." Choose a play with a major character to whom this statement applies, and write an essay in which you consider the following:

- What the character's illusion is and how it differs from reality as presented in the play.
- How the destruction or perpetuation of the illusion develops a theme of the play.

1983. From a novel or play of literary merit, select an important character who is a villain. Then, in a well-organized essay, analyze the nature of the character's villainy and show how it enhances meaning in the work. Do not merely summarize the plot.

1984. Select a line or so of poetry, or a moment or scene in a novel, epic poem, or play that you find especially memorable. Write an essay in which you identify the line or the passage, explain its relationship to the work in which it is found, and analyze the reasons for its effectiveness.

1985. A critic has said that one important measure of a superior work of literature is its ability to produce in the reader a healthy confusion of pleasure and disquietude. Select a literary work that produces this "healthy confusion." Write an essay in which you explain the sources of the "pleasure and disquietude" experienced by the readers of the work.

1986. Some works of literature use the element of time in a distinct way. The chronological sequence of events may be altered, or time may be suspended or accelerated. Choose a novel, an epic, or a play of recognized literary merit and show how the author's manipulation of time contributes to the effectiveness of the work as a whole. Do not merely summarize the plot.

1987. Some novels and plays seem to advocate changes in social or political attitudes or in traditions. Choose such a novel or play and note briefly the particular attitudes or traditions that the author apparently wishes to modify. Then analyze the techniques the author uses to influence the reader's or audience's views. Avoid plot summary.

1988. Choose a distinguished novel or play in which some of the most significant events are mental or psychological; for example, awakenings, discoveries, changes in consciousness. In a well-organized essay, describe how the author manages to give these internal events the sense of excitement, suspense, and climax usually associated with external action. Do not merely summarize the plot.

1989. In questioning the value of literary realism, Flannery O'Connor has written, "I am interested in making a good case for distortion because I am coming to believe that it is the only way to make people see." Write an essay in which you "make a good case for distortion," as distinct from literary realism. Analyze how important elements of the work you choose are "distorted" and explain how these distortions contribute to the effectiveness of the work. Avoid plot summary.

1990. Choose a novel or play that depicts a conflict between a parent (or a parental figure) and a son or daughter. Write an essay in which you analyze the sources of the conflict and explain how the conflict contributes to the meaning of the work. Avoid plot summary.

1991. Many plays and novels use contrasting places (for example, two countries, two cities or towns, two houses, or the land and the sea) to represent opposed forces or ideas that are central to the meaning of the work. Choose a novel or play that contrasts two such places. Write an essay explaining how the places differ, what each place represents, and how their contrast contributes to the meaning of the work.

1992. In a novel or play, a confidant (male) or a confidante (female) is a character, often a friend or relative of the hero or heroine, whose role is to be present when the hero or heroine needs a sympathetic listener to confide in. Frequently the result is, as Henry James remarked, that the confidant or confidante can be as much "the reader's friend as the protagonist's." However, the author sometimes uses this character for other purposes as well. Choose a confidant or confidante from a novel or play of recognized literary merit and write an essay in which you discuss the various ways this character functions in the work. You may write your essay on one of the following novels or plays or on another of comparable quality. Do not write on a poem or short story.

1993. "The true test of comedy is that it shall awaken thoughtful laughter." Choose a novel, play, or long poem in which a scene or character awakens "thoughtful laughter" in the reader. Write an essay in which you show why this laughter is "thoughtful" and how it contributes to the meaning of the work.

1994. In some works of literature, a character who appears briefly, or does not appear at all, is a significant presence. Choose a novel or play of literary merit and write an essay in which you show how such a character functions in the work. You may wish to discuss how the character affects action, theme, or the development of other characters. Avoid plot summary.

1995. Writers often highlight the values of a culture or a society by using characters who are alienated from that culture or society because of gender, race, class, or creed. Choose a novel or a play in which such a character plays a significant role and show how that character's alienation reveals the surrounding society's assumptions or moral values.

1996. The British novelist Fay Weldon offers this observation about happy endings. "The writers, I do believe, who get the best and most lasting response from their readers are the writers who offer a happy ending through moral development. By a happy ending, I do not mean mere fortunate events—a marriage or a last minute rescue from death—but some kind of spiritual reassessment or moral reconciliation, even with the self, even at death." Choose a novel or play that has the kind of ending Weldon describes. In a well-written essay, identify the "spiritual reassessment or moral reconciliation" evident in the ending and explain its significance in the work as a whole.

1997. Novels and plays often include scenes of weddings, funerals, parties, and other social occasions. Such scenes may reveal the values of the characters and the society in which they live. Select a novel or play that includes such a scene and, in a focused essay, discuss the contribution the scene makes to the meaning of the work as a whole. You may choose a work from the list below or another novel or play of literary merit.

1998. In his essay "Walking," Henry David Thoreau offers the following assessment of literature: "In literature it is only the wild that attracts us. Dullness is but another name for tameness. It is the uncivilized free and wild thinking in *Hamlet* and *The Iliad*, in all scriptures and mythologies, not learned in schools, that delights us."

From the works that you have studied in school, choose a novel, play, or epic poem that you may initially have thought was conventional and tame but that you now value for its "uncivilized free and wild thinking." Write an essay in which you explain what constitutes its "uncivilized free and wild thinking" and how that thinking is central to the value of the work as a whole. Support your ideas with specific references to the work you choose.

1999. The eighteenth-century British novelist Laurence Sterne wrote, "No body, but he who has felt it, can conceive what a plaguing thing it is to have a man's mind torn asunder by two projects of equal strength, both obstinately pulling in a contrary direction at the same time."

From a novel or play choose a character (not necessarily the protagonist) whose mind is pulled in conflicting directions by two compelling desires, ambitions, obligations, or influences. Then, in a well-organized essay, identify each of the two conflicting forces and explain how this conflict with one character illuminates the meaning of the work as a whole. You may use one of the novels or plays listed below or another novel or work of similar literary quality.

2000. Many works of literature not readily identified with the mystery or detective story genre nonetheless involve the investigation of a mystery. In these works, the solution to the mystery may be less important than the knowledge gained in the process of its investigation. Choose a novel or play in which one or more of the characters confront a mystery. Then write an essay in which you identify the mystery and explain how the investigation illuminates the meaning of the work as a whole. Do not merely summarize the plot.

2001. One definition of madness is “mental delusion or the eccentric behavior arising from it.” But Emily Dickinson wrote

Much madness  
is divinest  
Sense— To a  
discerning  
Eye—

Novelists and playwrights have often seen madness with a “discerning Eye.” Select a novel or play in which a character’s apparent madness or irrational behavior plays an important role. Then write a well-organized essay in which you explain what this delusion or eccentric behavior consists of and how it might be judged reasonable. Explain the significance of the “madness” to the work as a whole. Do not merely summarize the plot.

2002. Morally ambiguous characters – characters whose behavior discourages readers from identifying them as purely evil or purely good – are at the heart of many works of literature. Choose a novel or play in which a morally ambiguous character plays a pivotal role. Then write an essay in which you explain how the character can be viewed as morally ambiguous and why his or her moral ambiguity is significant to the work as a whole. Avoid mere plot summary.

2002, Form B. Often in literature, a character's success in achieving goals depends on keeping a secret and divulging it only at the right moment, if at all. Choose a novel or play of literary merit that requires a character to keep a secret. In a well-organized essay, briefly explain the necessity for secrecy and how the character's choice to reveal or keep the secret affects the plot and contributes to the meaning of the work as a whole. You may select a work from the list below, or you may choose another work of recognized literary merit suitable to the topic. Do NOT write about a short story, poem, or film.

2003. According to critic Northrop Frye, "Tragic heroes are so much the highest points in their human landscape that they seem the inevitable conductors of the power about them, great trees more likely to be struck by lightning than a clump of grass. Conductors may of course be instruments as well as victims of the divisive lightning." Select a novel or play in which a tragic figure functions as an instrument of the suffering of others. Then write an essay in which you explain how the suffering brought upon others by that figure contributes to the tragic vision of the work as a whole.

2003, Form B. Novels and plays often depict characters caught between colliding cultures -- national, regional, ethnic, religious, institutional. Such collisions can call a character's sense of identity into question. Select a novel or play in which a character responds to such a cultural collision. Then write a well-organized essay in which you describe the character's response and explain its relevance to the work as a whole.

2004. Critic Roland Barthes has said, "Literature is the question minus the answer." Choose a novel, or play, and, considering Barthes' observation, write an essay in which you analyze a central question the work raises and the extent to which it offers answers. Explain how the author's treatment of this question affects your understanding of the work as a whole. Avoid mere plot summary.

2004, Form B. The most important themes in literature are sometimes developed in scenes in which a death or deaths take place. Choose a novel or play and write a well-organized essay in which you show how a specific death scene helps to illuminate the meaning of the work as a whole. Avoid mere plot summary.

2005. In Kate Chopin's *The Awakening* (1899), protagonist Edna Pontellier is said to possess "That outward existence which conforms, the inward life that questions." In a novel or play that you have studied, identify a character who outwardly conforms while questioning inwardly. Then write an essay in which you analyze how this tension between outward conformity and inward questioning contributes to the meaning of the work. Avoid mere plot summary.

2005, Form B. One of the strongest human drives seems to be a desire for power. Write an essay in which you discuss how a character in a novel or a drama struggles to free himself or herself from the power of others or seeks to gain power over others. Be sure to demonstrate in your essay how the author uses this power struggle to enhance the meaning of the work.

2006. Many writers use a country setting to establish values within a work of literature. For example, the country may be a place of virtue and peace or one of primitivism and ignorance. Choose a novel or play in which such a setting plays a significant role.

Then write an essay in which you analyze how the country setting functions in the work as a whole.

2006, Form B. In many works of literature, a physical journey – the literal movement from one place to another – plays a central role. Choose a novel, play, or epic poem in which a physical journey is an important element and discuss how the journey adds to the meaning of the work as a whole. Avoid mere plot summary.

2007. In many works of literature, past events can affect, positively or negatively, the present activities, attitudes, or values of a character. Choose a novel or play in which a character must contend with some aspect of the past, either personal or societal. Then write an essay in which you show how the character's relationship to the past contributes to the meaning of the work as a whole.

2007, Form B. Works of literature often depict acts of betrayal. Friends and even family may betray a protagonist; main characters may likewise be guilty of treachery or may betray their own values. Select a novel or play that includes such acts of betrayal. Then, in a well-written essay, analyze the nature of the betrayal and show how it contributes to the meaning of the work as a whole.

2008. In a literary work, a minor character, often known as a foil, possesses traits that emphasize, by contrast or comparison, the distinctive characteristics and qualities of the main character. For example, the ideas or behavior of a minor character might be used to highlight the weaknesses or strengths of the main character. Choose a novel or play in which a minor character serves as a foil for the main character. Then write an essay in which you analyze how the relation between the minor character and the major character illuminates the meaning of the work.

2008, Form B. In some works of literature, childhood and adolescence are portrayed as times graced by innocence and a sense of wonder; in other works, they are depicted as times of tribulation and terror. Focusing on a single novel or play, explain how its representation of childhood or adolescence shapes the meaning of the work as a whole.

2009. A symbol is an object, action, or event that represents something or that creates a range of associations beyond itself. In literary works a symbol can express an idea, clarify meaning, or enlarge literal meaning. Select a novel or play and, focusing on one symbol, write an essay analyzing how that symbol functions in the work and what it reveals about the characters or themes of the work as a whole. Do not merely summarize the plot.

2009, Form B. Many works of literature deal with political or social issues. Choose a novel or play that focuses on a political or social issue. Then write an essay in which you analyze how the author uses literary elements to explore this issue and explain how the issue contributes to the meaning of the work as a whole. Do not merely summarize the plot.

2010. Palestinian American literary theorist and cultural critic Edward Said has written that “Exile is strangely compelling to think about but terrible to experience. It is the un-healable rift forced between a human being and a native place, between the self and its true home: its essential sadness can never be surmounted.” Yet Said has also said that exile can become “a potent, even enriching” experience. Select a novel, play, or epic in which a character experiences such a rift and becomes cut off from “home,” whether that home is the character’s birthplace, family, homeland, or other special place. Then write an essay in which you analyze how the character’s experience with exile is both alienating and enriching, and how this experience illuminates the meaning of the work as a whole. Do not merely summarize the plot.

2010, Form B. “You can leave home all you want, but home will never leave you.” —Sonsyrea Tate

Sonsyrea Tate’s statement suggests that “home” may be conceived of as a dwelling, a place, or a state of mind. It may have positive or negative associations, but in either case, it may have a considerable influence on an individual. Choose a novel or play in which a central character leaves home yet finds that home remains significant. Write a well-developed essay in which you analyze the importance of “home” to this character and the reasons for its continuing influence. Explain how the character’s idea of home illuminates the larger meaning of the work. Do not merely summarize the plot.

2011. In a novel by William Styron, a father tells his son that life “is a search for justice.”

Choose a character from a novel or play who responds in some significant way to justice or injustice. Then write a well-developed essay in which you analyze the character’s understanding of justice, the degree to which the character’s search for justice is successful, and the significance of this search for the work as a whole.

2011, Form B. In *The Writing of Fiction* (1925), novelist Edith Wharton states the following:

At every stage in the progress of his tale the novelist must rely on what may be called the illuminating incident to reveal and emphasize the inner meaning of each situation. Illuminating incidents are the magic casements of fiction, its vistas on infinity.

Choose a novel or play that you have studied and write a well-organized essay in which you describe an “illuminating” episode or moment and explain how it functions as a “casement,” a window that opens onto the meaning of the work as a whole. Avoid mere plot summary.

2012. “And, after all, our surroundings influence our lives and characters as much as fate, destiny or any supernatural agency.” Pauline Hopkins, *Contending Forces*

Choose a novel or play in which cultural, physical, or geographical surroundings shape psychological or moral traits in a character. Then write a well-organized essay in which you analyze how surroundings affect this character and illuminate the meaning of the work as a whole.

2013. A bildungsroman, or coming-of-age novel, recounts the psychological or moral development of its protagonist from youth to maturity, when this character recognizes his or her place in the world. Select a single pivotal moment in the psychological or moral development of the protagonist of a bildungsroman. Then write a well-organized essay that analyzes how that single moment shapes the meaning of the work as a whole.

2014. It has often been said that what we value can be determined only by what we sacrifice. Consider how this statement applies to a character from a novel or play. Select a character that has deliberately sacrificed, surrendered, or forfeited something in a way that highlights that character’s values. Then write a well-organized essay in which you analyze how the particular sacrifice illuminates the character’s values and provides a deeper understanding of the meaning of the work as a whole.

## Strategies for Taking the Multiple Choice Quiz

### Characteristics:

- 40-50 questions
- Tests the What or the literal FOR THE MOST PART
- Tests only what was assigned either in class or as homework
- Should take 10 minutes

### Know:

- The author
- The author's background
- The genre of the work or works (fiction or nonfiction)
- The main idea of the piece
- The historical period in which the work was written
- Tenets of the historical period
- The historical tenets at work in the piece
- Date of the piece(s)
- The main idea of the piece
- If the work is nonfiction, know all the elements of the Rhetorical Form (see handout)
- Date the piece was written
- Review all margin notations
- Review all background materials
- Review summary

## Strategies for Taking the In-Class Essay

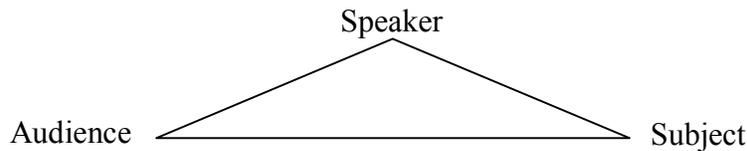
The In-class essay asks that you respond to a question and provide a response (not necessarily an answer) in a limited time frame, which will depend on how you budget time for the multiple choice quiz and how much time you have left after the quiz for the in- essay.

To do well you must be prepared. Careful preparation and genuine commitment to your study skills and writing provide confidence. To do well, undertake the following:

### *Study for all 11 Honors Tests*

- *Review and review early (3-4 days before the actual test):*
  - Your notes
  - Homework Packet
  - Notes in Reading Packet
  - Additional assignments (Reader's Response, vocabulary words, thesis work)
  - Your summary above the chapter number/name
  - Margin annotations
  - Historical/social contexts
  - Biographical background
  - Tenets of a particular literary movement
  - Historical period in which the novel is set
  - Historical period in which the novel was written
  - Teacher Powerpoints (on teacher website)
  - Literary Elements Handout
  - Past in-class essays
  - Elements of composition
  - Notes from Writer's Workshop
  - Taboo Words and Conventions (a must)
  - Tense for fiction
  - REREAD major/important sections of the work
  - Identify sections you are likely to paraphrase from the work
- *Make sure you know:*
  - For novel units
    - The author's name and the spelling of that name
    - The name of the work and how to spell it
    - The years the author was alive
    - The year in which the work was published
    - The literary movement in which the novel was written (this will greatly help in your analysis)
    - How and where the novel shows/supports/confirm the tenets of the literary movement
    - All five literary elements as they appear in this work (plot, character, setting, point of view, theme)
    - Significant rhetorical forms and their meanings
  - For historical movements
    - Names of the works assigned and who wrote each

- The exact title of the work
- The genre (oratory, letters, eulogy, etc)
- Aristotle's pyramid



- Audience - consider the audience's expectations, bias, disposition
  - Speaker – what is the speaker's experience; title; bias; diction/syntax; register; oratory vs. literary and type for each;
  - Subject – what is the focus, structure in which it is presented ( e.g. before, during, after; past present, what is known, what needs to be known, evidence presented.
    - Form of persuasion - Aristotle's pyramid:
      - ethos (credibility)
      - pathos (emotion)
      - logos (logic)
    - Context – what is the occasion? What is the moment in history?
    - Purpose – what is the author hoping to achieve? What does he hope his audience will feel, reflect upon, do?
- Major ideas within the work
  - Major tenet at work in each piece
  - Significant rhetorical forms and their meanings
  - How the work supports or rejects tenets of the literary movement
  - The zeitgeist (the spirit or dominant school of thought that typifies/influences the culture of the time)

### ***Ask Questions***

A good question from you during class is welcome. If you have any other kind of problem or concern, discuss it with me before or after class or through email before the day of the test. Communicate your concern. In the meantime, do your job. Learn to listen critically, develop skills in taking notes, develop sound study habits.

### ***Study Regularly***

A reasonable outline for an advanced, rigorous course such as 11 Honors is three hours of out-of-class study for each hour of class. That means that a three-hour class will cost twelve hours a week. Minimum. Students who practice habits of mind will spend significantly more.

### ***Preparation:***

That means getting your thoughts organized to write clearly. Your essay should have solid organization. As Aristotle suggested: A Beginning; A Middle; An end. Repeat this, practice this, internalize this.

***Practice, Practice, Practice***

Anticipate the most stressful aspects of the in-class essay for you, and prepare for them. Many students practice rewriting past essays; some practice pieces of the essay. Students can deconstruct past prompts, or look in this packet and practice with the many offered. Students can also keep writing thesis claims on different types of prompts (literary vs. historical) and of different lengths and complexity. I would also note that one of the most challenging and neglected pieces of the essay is analysis of rhetoric; students who regularly practice Say/Mean/Matter achieve greater depth and ethos on their work.

***As a General Rule:***

Be specific

Explain

Use Examples

Never be literal

Share your own ideas (not those from class)

## ***The Great Gatsby* – Essay Exam**

**PART II. Essay:** Respond to one of the following prompts in a well-organized and thoroughly supported **4-paragraph essay** that **answers** the prompt, **maintains** the arguments and **supports** that argument. Please use a separate piece of notebook paper.

- Be sure to indicate which writing task you are answering
- Underline your thesis claim.
- Use only blue or black pen (no pencil)
- Do not write on the back of your paper
- When you have completed the essay, staple this prompt page to your essay and drop in the homework basket for your period.

### Writing Task 1

*The Great Gatsby* is clearly a reflection on the American Dream, more specifically, the mutation and distortion of that dream during the 1920s. What isn't so clear is where Nick's final meditation leaves the Dream. Is his reflection ultimately hopeful or hopeless?

### Writing Task 2

*The Great Gatsby* is a novel that pits the reality of America against both the illusions of America and the ideals of America. Discuss how the characters reflect and attempt to solve this on-going conflict.

\*\*\*Please include a rewrite of the prompt.\*\*\*

\*\*\*Please include two Do/What (general and specific) diagrams on this cover sheet\*\*\*

\*\*\*Attach your essay to this cover sheet\*\*\*

## Deconstructing the Prompt

What is being asked and how will you answer it?

Since the first priority of the essay is to answer the prompt, it is critical that you understand first, what the prompt is asking. While AP prompts are generally straightforward in their directions, 11<sup>th</sup> grade Honors prompts and college-level prompts tend to pose a series of questions and demand a number of tasks within a single prompt; it is easy then, to become overwhelmed and confused in your efforts to respond. That's where a consistent strategy will help you successfully understand and address prompts of varying complexity. Though this strategy might take a little time at the front end, it is always preferable to demonstrate a responsive pattern in a near-complete work over delivering an unresponsive, discursive response that meets the requirements for length. Quality over quantity here people, or rather, a balance in between.

### To deconstruct a prompt:

1. **Read it**
2. **Take it apart**
3. **Identify your role, your audience, and your register.**
4. **Identify the objectives (number and type) for this prompt**
5. **Chart how to respond to the prompt correctly and specifically.**

### 1. Read It (2x)

- a. In timed essays like you will experience in 11 Honors and in the AP exam, the temptation to read quickly and incompletely is huge as you are both rushed and anxious. Resist a rush to begin and instead slowly, deliberately, mindfully peruse the prompt **WITHOUT MARKING IT**. Then read it again, slowly, deliberately, mindfully.
- b. Note: Make sure you do not skip, incompletely read, or skim though the **context** portions of a prompt. The inclusion of these types of backgrounds and explanations are included in the prompt for a reason; maybe to guide you toward a conclusion or to alert you to what you should include in your response. Make sure to acknowledge or respond to this portion in your work.

### 2. Take it Apart

- a. Now read the prompt again, this time **circling** all verbs that provide an objective or some form of direction. Identify all the verbs that direct you to an action to be accomplished for this prompt. This step will ensure you cover the number and type of steps required (e.g. summarize vs. infer; list vs. categorize). Take care here, sometimes you may have to infer a verb, especially if the prompt includes a transitive (or non-active) verb like a form of to be.
- b. Now read through the prompt one more time to identify the object of that action. Rather than circle these words, distinguish them from the verbs. Make sure you **underline** the direct object or noun in its entirety.
- c. Finally, note any other aspects of the prompt that stand out to you, say a word like “how” or “why”, a word that is repeated, a specific reference like a number, a time period, or a person. Note any exact wording. Note also phrasing that stands out, like the word personal experience – which validates a first person response.
- d. Attempt to identify the main focus of the prompt – the most important task and the most important outcome

- e. Identify other important words by say, using other shapes to identify them or perhaps color-coding them.

### **3. Identify your Role, Audience, and Register**

Throughout your academic life, you will be required to write a variety of essays in a variety of formats and tones for a variety of audiences. For 11<sup>th</sup> grade in-class essays (and for AP), you will always write as an advanced student of literature (as opposed to an academic, a critic, or the unknowing masses). Your audience is your teacher who has read the assigned work, and your register is always formal, using the appropriate tone for an academic paper.

Your essay format takes the form of a synthesis, meaning it combines ideas from different sources to create, express, or support a new idea. That means the argument you express is a combination of text, class discussion, and most importantly, your own reflection on the subject. Your answer is never literal and never repeated from class. Your response must express an original thought in the appropriate language and tone.

At this point, you should rewrite the prompt in your own words. This serves to both clarify the question as well as helps you personalize the task by making it meaningful to you. Rewriting the prompt is another powerful strategy for a responsive thesis.

### **4. Understand It**

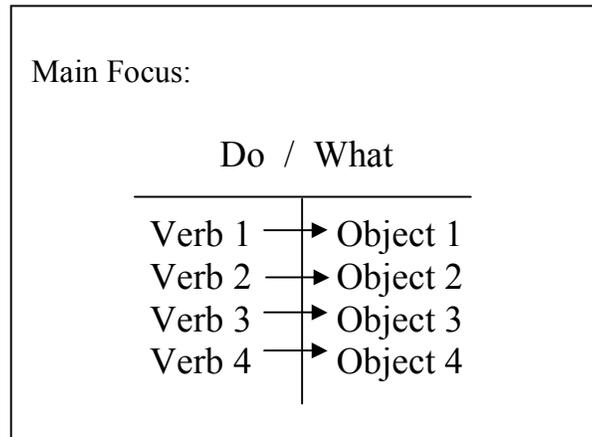
Now you will navigate through this information by using a deconstruction strategy called the **Do/What**. The Do/What is particularly useful for the type of multi-layered, multi-tasked prompts we address throughout this course.

You will create TWO Do/What charts: one general and one specific.

### General Do/What

Draw a table. You will place the first verb from the prompt in the left-hand column and its direct object (or what the objective for that action) directly across from it in the right-hand column.

For this chart, simply use exactly the words in the prompt. Do not change anything. Make sure you also include the exact wording or all verbs and direct objects, noting adjectives, numbers, time periods, exactly as detailed in the prompt. This first chart will give you a general outline of what you are required to do, the outcome of that action, and will also show you the order to complete these tasks.



### Specific Do/What

A specific Do/What will chart your specific answer (rather than the question) for this prompt. . Not only does outlining a specific response make writing a thesis much easier, it also supports the writer in maintaining focus and thus, accomplishing Job 1 of the essay, answer the prompt (or AP as we say in class).

So if a prompt asks the writer to agree or disagree, the verb would simply note “agree” or “disagree” rather than both verbs as a general Do/What would show. If the prompt asks “How” an author creates an effect, the writer would state a device or rhetorical form, say, mood, or tone, rather than noting the “how” and select say, “a sense of man’s helplessness in a random universe” rather than stating “the desired effect”.

### Let’s try a simple prompt:

*What is one important goal you would like to achieve in the next few years?*

*In your essay, identify that one goal and explain how you plan to achieve it. Use your personal observations, experience, and knowledge to support your essay.*

*In your essay, identify that one goal and explain how you plan to achieve it. Use your personal observations, experience, and knowledge to support your essay.*

After you read the prompt at least twice, identify the key words: verbs, direct objects, words that are specific:

What is one important goal you would like to achieve in the next few years?

In your essay, identify that one goal and explain how you plan to achieve it. Use your personal observations, experience, and knowledge to support your essay.

Rewrite the prompt in your own words: Relate One goal I plan to achieve in the next few years using my observations, experience, and knowledge to maintain my argument.

Chart your findings in a GENERAL T-Chart:

Main Focus: One Goal to achieve in next few years	
Do/What	
Identify	ONE goal
Explain	HOW
Plan and achieve	ONE Goal
Use	Personal Observations
Use	Experience
Use	Knowledge
Support	Essay

Chart your answers to the prompt in a SPECIFIC T-Chart:

Main Focus: One Goal to achieve in next few years	
Do / What	
Identify	ONE goal above all else to attend UC Berkeley for undergrad. in the next 2 years (when I grad from h.s.)
Explain	-HOW I will gear all my academic/extra curric.
Plan to achieve	-Active and passionate focus on goal(focus on my vigilance in grades, sports, clubs, charity, knowledge
Use	-Personal Observa. of the Berk "character" and its attributes (unusual and distinguished – people of note)
Use	-Experience with my visits to campus: classes, sports, culture, dorms, alumni
Use	-Knowledge gained in all my research/focus over years including history, admission reqt., famous alumni in my area of focus, stats, grad rates in my major, other colleges.
Support	With personal anecdote of first time I went to campus, first game, reading admission app., and projections of me on campus. Use text evd. from famous alum and movies.

## Examples of the Do/What Method of Deconstructing a Prompt

Select any two characters from *The Scarlet Letter*. Compare and contrast their journey to redemption. Make sure you invoke major symbols, motifs, and/or other forms of evidence to validate your argument. What conclusion does the author arrive at for each of the individuals and how does this conclusion serve the greater message of the novel?

Main Focus: Road to Redemption

Do	What
Select	2 Characters from SL
Compare	Similarity in journeys to redemption for Char 1 and Char 2
Invoke	A piece of rhet to validate argument
Contrast	Difference in journeys to redemption for Char 1 and Char. 2
Invoke	A piece of rhet that validates argument
(speak to)	Conclusions for Char 1
	Conclusions for Char 2
(synthesize how)	Conclusions serve greater message of the novel

Do	What
Select	Hester Prynne
	Roger Chillingworth
Compare	both must face sin as natural part of life (adultery vs arrogance, delusion) Explain Hester's challenges of loneliness/Roger's challenge of arrogance and delusion
Invoke	Symbol of an A = Hester bear the scar/Roger look for the scar.
Contrast	Handling of sin both externally/internally
Invoke	Hester suffers sin internally/quietly/empathetically - treats sin as a way to connect to humanity and embrace the light - A transforms
	Roger suffers sin externally/viciously/victimizing – treats sin as a way to disconnect from humanity and revel in the dark.
	Conclusions – treatment of sin to understand self and others elevates him

(speak to)	Roger – treatment of sin to hurt others debases him
(synthesize how)	Authenticity and kindness redeem

In “The Custom-House” introduction, it becomes clear that the narrator tells a 200-year-old story taken from a 100-year-old manuscript. Argue why Hawthorne chose to tell the tale of Hester Prynne in this manner and how this narrative style serves a major message in *The Scarlet Letter*.

Main Focus: What is the point of Hawthorne using a frame story?

Do	What
Argue	Why Hawthorne tells tale of Hester Prynne as 200 year old story from 100 year old manuscript
Argue	How (rhet) style (frame story) serve a major message

Do	What
Argue	To show the evolution of Puritan values over time.
	Cruel
	Punishing
	Public
	Inauthentic/unrealistic
	Hypocritical
	Judgmental
Argue	Setting shows the transience of harsh, unnatural, and inhuman values (Hester’s treatment by Puritan society) uses setting
	Frame story with emphasis on antithesis focuses on past vs present – Puritan values at peak (trade)/Puritan values in decline (but still there – ghostlike/base/raw)

Does Hawthorne embrace or critique Puritan ideology in *The Scarlet Letter* (or is the answer somewhere in-between? If so, how do you account for this ambiguity?)

Main Focus: Does Hawthorne embrace or reject Puritan philosophy? Or does he do both?

Do	What
(Argue whether)	Hawthorne embraces OR critiques Puritan ideology
OR	
Argue whether	He does both
Account for	Ambiguity of in-between

Do	What
Argue	Hawthorne embraces AND critiques Puritan ideology
	Argues with: original sin (anti-trans values or man's darkness)
Account for	Disagrees with the treatment of sin (not cruelty but empathy, not denial but acceptance)
	Message: people are flawed, we elevate the human experience by both acknowledging and embracing the authenticity of being alive.

Or

Do	What
(Argue whether)	Hawthorne critiques Puritan ideology as it relates to typology – symbols have only the meaning we bring them
Use	One rhetorical device – symbol of Letter A
	<ul style="list-style-type: none"> <li>- the way it appears on Dimms vs. Hester</li> <li>- the way it transforms on just one character = Hester</li> </ul>
Message	Life is complex – no easy solutions to the complexities of existence – to deny this is delusional, to embrace this is to begin to understand or at least begin to accept that ourselves and one another.



## The Thesis

# Shaping the Essay – The Absolute Taco (Funnel Method)

Move from the **GENERAL** to **SPECIFIC**

**Universal Thematic Claim (UniT)**–. It should:

- Summon the **abstract noun** most at work in your answer
- Invite explanation
- Be ambiguous in a compelling way
- Make the reader LEAN IN with a sense of anticipation



## **Other Hook Conventions**

- Question (no “yes or no” questions)
- Anecdote
- Startling Statistic
- History
- Quote
- Interesting Fact
- Simile/Metaphor

**Explain** what you mean by this universal claim. It should:

- Be more specific (as it relates to the abstract noun)
- Explain that abstract noun in more detail
- Provide explanations
- Provide examples (3 short = rhythm)

**Linking Statement:**

- Mentions full name of the author or authors
- Mentions the full name of the work (Underline names of novels; “ ” for short novels, stories, poems, and essays).
- Connects your abstract noun and explanation to the linking statement.

**Bridge to Thesis**

- Build a connection between:
  - Abstract noun
  - Linking statement
- Further focus argument as you begin to set context for thesis
- Begin to signal your argument
- Reveal a sense of your side

**Thesis Claim:**

- Answers the question posed
- Answers the question in full
- Offers a clear opinion (not both sides of an issue)
- Offers a clear argument
- Offers a unique perspective
- Uses precise, clear, academic language
- Can be specific to the work (does not have to be universal)
- Takes the answer to an insight (suggesting how – a universal truth about how this abstract noun affects the human condition)
- Make sure the claim can be proven in two body para.
- Thesis is not literal/obvious/or recycled from class discussion
- Attempt a complex sentence
- Absolutely fine for thesis to be one, two, even three sentences
- Thesis must be underlined.

Intro should be brief but LOGICALLY, COHERENTLY, and PRECISELY lead the reader into the place of the argument

**Body Paragraphs**



## Body Paragraphs (2 for an in-class essay)

### Topic Sentence

- Begins with a transitional word or phrase (especially true for bp 2) - see handout
- Is a point that supports the thesis (not the thesis itself). Clearly furthers the ideas set forth in the thesis
- Is specific to the work, never universal (speak to the novel, story, poem, document)
- Is an argument, never a fact
- Has ONE distinct subject related to the thesis

### Transition, Lead-In, Quote

- Set the context for evidence – effective to maintain the abstract noun as the sole focus of the TLQ
- Context can be who, what, where, how,
- Context can include persuasion
- Transition seamlessly leads into the evidence
- Transition carries the persuasion of the argument

### Evidence (2 pieces per paragraph is ideal)

- Evidence will be in the form of paraphrasing (since you don't have the work)
- Do not cite the work or put quotes around it unless you have the exact quote and the exact page number
- Make sure the evidence supports the

### Say/Mean/Matter

- Explain how this piece of evidence proves your topic sentence (think about why you choose it to argue your point)
- Do not summarize, analyze – delve into deeper significance of the scene as evidence of your thesis
- Stick to the subject in your topic sentence
- Go to the matter – the how – Consider the abstract noun you invoke, the insight in your thesis claim, how does this quote support the abstract noun throughout the work?
- IMPORTANT – the rhetoric or HOW does the author create meaning. What poetic device or literary element (simile, metaphor, repetition, parallel structure, organization, setting, motif) furthers this idea?

### Concluding Sentence

- This is a revisiting or reimagining of the topic sentence (don't repeat – show the learning)
- Restate your point
- Remind the reader of the subject of your paragraph (your topic sentence),
- Echo the thesis (don't repeat)

## Body Paragraphs

Move from the **SPECIFIC** to **GENERAL**

### SPECIFIC

- REVISIT/REINVENT – DO NOT REPEAT
  - Revisit the major points of your work – do not repeat, rather use new words and show new understandings as a result of your argument.
  - REIMAGINE the thesis also to show the learning that should have occurred as a result of your argument.
- 

### GENERAL

- Move the essay beyond the immediate argument
- Move the essay beyond the literature and to a universal reflection

### END THE WAY YOU START

- Return to your hook - **revisit your hook**
- If you asked a question, answer it;
- If you used a quote, revisit it and illuminate it.
- If you used an anecdote, how would the story be different after your argument?
- How would statistics change or be illuminated after your argument?
- Return to the abstract noun

### THE LAST SENTENCES

- Should leave the reader with a sense of completion
- Should leave the reader with a sense that the writer has brought some new understandings to the argument.
- Should evidence reflection and originality.

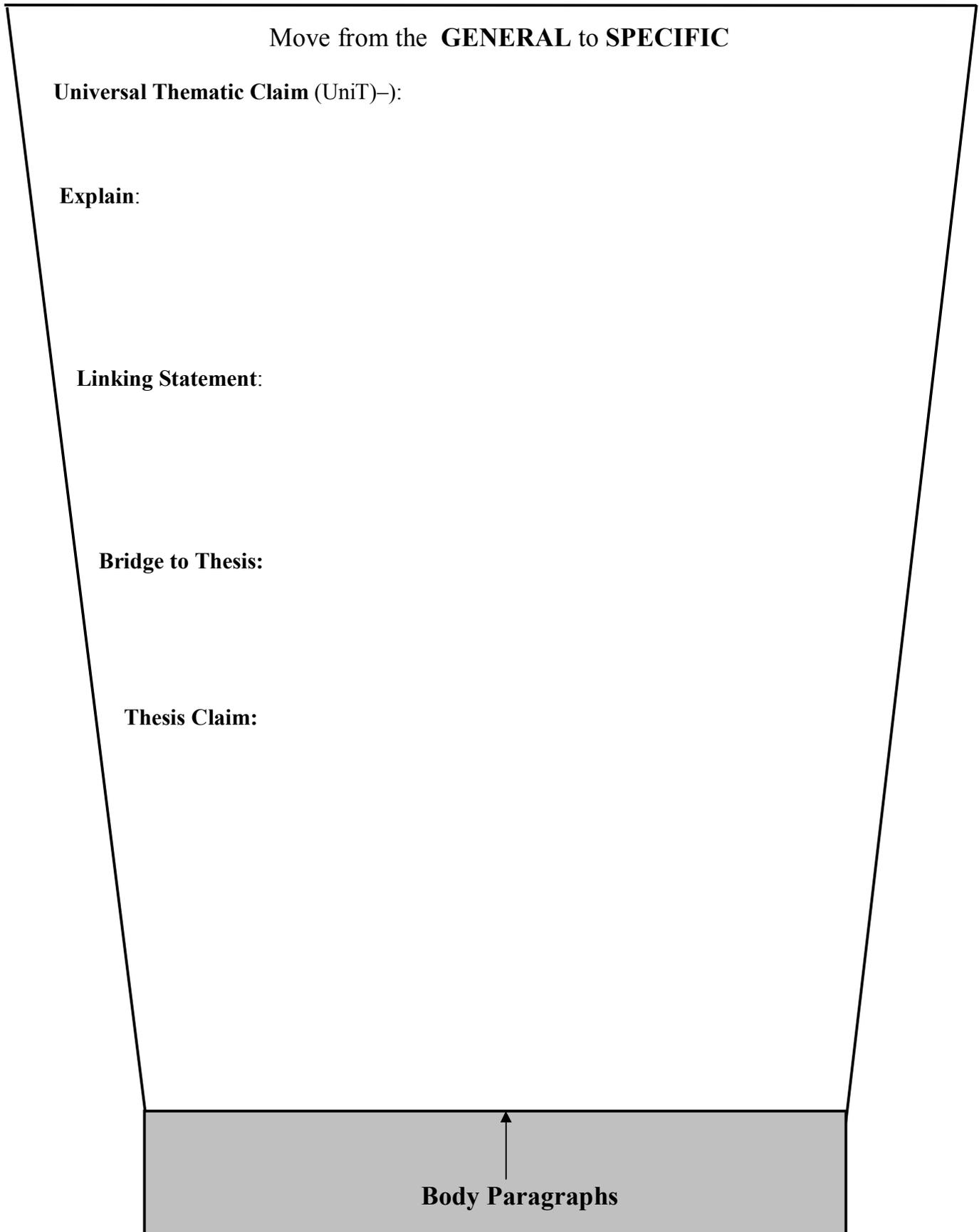
### THE LAST LINE.

- The last line should be the most powerful.
- It should draw a deep and insightful conclusion
- It should give the reader something to think about
- (Possibilities are to look to the future, pose a compelling question, challenge the reader)

**PART 1**  
REVISIT DO NOT  
REPEAT.  
Revisits the major  
points in a fresh way

**PART 2**  
CLOSER –  
**Universalizes**  
the argument  
and moves it  
beyond the  
immediate  
context

## Example



## Body Paragraph s (2 for an in-class essay)

**Topic Sentence:**

**Transition, Lead-In, Quote:**

**Evidence (2 pieces per paragraph is ideal):**

**Say/Mean/Matter**

**Concluding Sentence:**

**Body Paragraphs**

**PART 1**  
REVISIT DO NOT  
REPEAT.  
Revisits the major  
points in a fresh way

Move from the **SPECIFIC** to **GENERAL**

**SPECIFIC**

---

**PART 2**  
CLOSER –  
**Universalizes**  
the argument  
and moves it  
beyond the  
immediate  
context

**GENERAL**

**END THE WAY YOU START**

**THE LAST SENTENCES**

**THE LAST LINE.**

## Insert: Examples from Student Work

Thesis Claims

Topic Sentences

TLQ

Say Mean Matter

Conclusions

## Say/Mean/Matter

<p style="text-align: center;"><b>Say</b></p> <p>The quote itself. Copy it exactly and in full. Also include the context (who said it about who) for your <b>lead-in</b>. And include the page number and the author (if quoting more than one author)</p>	<p style="text-align: center;"><b>Mean</b></p> <p>Explains the scene in more depth – <b>NOT A SUMMARY</b>. Show your understanding of the scene on a deeper level, almost as if you are able to translate the emotional importance of the scene. Read between the lines. What does this quote show in terms of the meaning of the work?</p> <p>ONLY FOCUS ON THIS PARTICULAR SCENE IN THE NOVEL AND NOT BEYOND IT.</p> <p><b>What is being depicted?</b></p>	<p style="text-align: center;"><b>Matter</b></p> <p>Here focus on how the topic in your topic sentence appears in throughout the novel (not just the scene in which it appears) Analyze the quote in terms of the meaning, themes, and the thesis. Why is it vital to the novel? What does it mean in terms of the “big ideas?” How does it prove your argument? (revisit/reinvent the thesis)</p> <p>Note any stylistic devices (similes, metaphors, personification, symbols, alliteration, etc.), and finally, what connections do you see between this quote and other quotes in the novel?</p> <p><b>How is meaning created? (literary elements, poetic devices, structure, etc)</b></p>
<p><i>Example: -Esperanza watches Marin in the evenings, interpreting what her dreamy actions might mean as she ponders, “Marin, under the streetlight, dancing by herself, is singing the same song somewhere. I know. Is waiting for a car to stop, a star to fall, someone to change her life” (27).</i></p>	<p><b>Example:</b> Esperanza understands that Marin believes her life will change when someone comes into her life. That someone will be a man. Marin knows she can use her beauty to escape the trap that is Mango Street. Esperanza says she “knows” what it is to dream of changing her life and escaping Mango Street. But while Marin is stuck, “singing the same song, Esperanza wants to <i>make</i> change happen, not just wait for “someone to change her life.”</p>	<p>The classic falling star that one wishes upon symbolizes Marin’s dependency on something outside herself to bring change. Like most of the women on Mango Street - Sally, Rafaela, Minerva – Marin represents a hopeful yet hopeless cycle of poverty, violence, and despair. All are trapped in relationships and circumstances they want desperately to but can’t escape.</p> <p>But Esperanza is more than just an observer of this scene. She clearly “knows” the longing and despair of the women of Mango Street. She verbalizes the dream, beautifully expressed in the sleepy alliteration of “singing the same song somewhere.” But because Esperanza can see and report the situation, she sets herself apart from the others. She will not wait for a man; for change to happen, she will create a life on her own terms.</p>

## Examples

## 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.

## 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. You are held responsible for knowing these words and conventions on all academic writing, including essays, homework packets, and vocabulary sentences. Use of taboo words will lower your grade.

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

### Additionally avoid

1. 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.
2. "Talks about" when referencing a writer's statement in a novel
3. Being and all its forms and, as much as possible, all its forms
4. There is (are) (there is a woman I know who is insane about her dog = A woman I know is insane about her dog)
5. 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."
6. The author wants to show/the author intends (assumes)
7. Do not refer to the reader (the reader will see that....) elements
8. Do not refer to the quote (the quote is important because...)

9. 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
10. “What people don’t know/realize is” (assumes)
11. Rhetorical questions except in intro and conclusion
12. The author “is able to” – this implies a lack of qualifications.
13. Syllogistic logic – we aim to prove through explanations and examples
14. Awareness of your audience – Your teacher is your audience. When you write about a work your teacher assigned, assume your teacher has read it. You do not need to summarize the story or say things like Paul, the protagonist, or a confused teenager named Holden Caulfield.
15. Know your standard heading for class work and the standard heading for MLA. They are different:

<b>MLA Standard Heading</b>	<b>Standard Heading for Gerber Work</b>
place on left side of paper Double space – no more, no less Note order and abbreviations	(place on right side of paper, at the top)
Joe M. Student	Joe Student
Ms. Gerber	Period 1
English 9 Honors	November 18, 2014
18 Nov. 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 disposed migrants.” This is not your job nor are you qualified to judge iconic American literature – simply argue your thesis).
- Omit all summary – ARGUE instead
- 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.

## Transitional Words and Phrases

### **Using transitional words and phrases**

helps papers read more smoothly by providing coherence

### **A coherent paper allows the reader**

to flow from the first supporting point to the last.

### **Transitions indicate relations,**

whether from sentence to sentence, or from paragraph to paragraph.

This is a list of "relationships" that supporting ideas may have, followed by a list of "transitional" words and phrases that can connect those ideas:

### **Addition:**

also, besides, furthermore, in addition, moreover, again

### **Consequence:**

accordingly, as a result, consequently, hence, otherwise, so then, therefore, thus, thereupon

### **Summarizing:**

after all, all in all, all things considered, briefly, by and large, in any case, in any event, in brief, in conclusion, on the whole, in short, in summary, in the final analysis, in the long run, on balance, to sum up, to summarize, finally

### **Generalizing:**

as a rule, as usual, for the most part, generally, generally speaking, ordinarily, usually

### **Restatement:**

in essence, in other words, namely, that is, that is to say, in short, in brief, to put it differently

### **Contrast and Comparison:**

contrast, by the same token, conversely, instead, likewise, on one hand, on the other hand, on the contrary, rather, similarly, yet, but, however, still, nevertheless, in contrast

### **Sequence:**

at first, first of all, to begin with, in the first place, at the same time, for now, for the time being, the next step, in time, in turn, later on, meanwhile, next, then, soon, the meantime, later, while, earlier, simultaneously, afterward, in conclusion

### **Diversion:**

by the way, incidentally

**Illustration:**

for example, for instance, for one thing

**Similarity:**

likewise, similar, moreover

**Direction:**

here, there, over there, beyond, nearly, opposite, under, above,  
to the left, to the right, in the distance

## 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. 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

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**DIRECTIONS:** Include the title of the work at top of page and the specific reading assignment (chapters, pages, due date). Also include the focus area under this entry.

1. **SUMMARY:** Take notes on the narrative. What is happening in this section and to whom? And where relevant to the focus area the style and structure of the text. These notes can focus on the following tasks (AS RELEVANT TO THE ASSIGNED FOCUS AREA):
  - Keep track of **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.
2. **QUESTIONS:** Generate at least three questions for class discussion. Never ask yes or no questions. Consider whether students could reasonable answer this question, whether it is too broad or too ambiguous. Make sure questions are relevant to the focus area. 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.

3. **QUOTE:** Copy one significant quote or passage from the text that is 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. **USE ONE EXAMPLE OF RHETORIC TO CONFIRM YOUR FINDINGS.**
  
4. **CLASS NOTES:** Explain how a source of information (a Powerpoint, film, or class discussion) illuminated your understanding of this section and this focus. Connect that source with what you learned and how you applied it to this assignment.

## Reader's Response Example

## LDE\* Project | Tracing the Makings of Meaning in Literature

### \*Literary Device Explanation

**DIRECTIONS:** Create a 2-4 minute presentation for the assigned literary device that provides the following:

1. **Literary Device:** What is the device that you are addressing?
2. **Example:** The quotation or sentence or passage. Cite lines, page #.
3. **Function:** Describe the effect with the three Cs.

**Context:** Briefly introduce the general circumstances for your example. In other words, what is the scene, dramatic situation, setting, or any other particulars that your audience should be aware of in order to understand your presentation.

**Concept:** What is the device that you are addressing? Use it in the present tense.

**Connection:** Discuss in clear and specific terms how the literary device contributes to the passage/poem/novel as a whole. How does this literary device reinforce what is occurring in the larger context? In other words, how does the device support or reveal a central idea or theme present in the text?

#### \*\*\* Sample LDE Presentation \*\*\*

1. **Device:** Irony: a contrast or discrepancy between what is said and what is meant, or between what happens and what is expected to happen.
2. **Example:** “Therefore, since brevity is the soul of wit...” (*Hamlet* 2.2.97)
3. **Function:**

**Context:** Polonius, who believes that he has discovered the cause of Hamlet’s madness, approaches the king and queen with his news. He promises he will be brief in his exploration of Hamlet’s mental state. However, in his desire to impress the royal couple, he uses an arsenal of words and takes several lines to get to the point of Hamlet’s madness. He takes so long to get to his point that the queen implores him to use “less art” and get to the point.

**Concept:** The irony is found in the fact that although Polonius proclaims “brevity” to be the very “soul of wit” he is anything but brief.

**Connection:** This irony serves a number of purposes. First, it shows that Polonius is perhaps not as clever as he or the king thinks he is; a fact that is borne out later in the play when one of Polonius’ clever ideas ends up getting him killed. The irony also serves to reveal Polonius’ loyalty to the king and queen; he may wish to make his statement brief in compliance with the queen’s wishes, but he must be certain to give every piece of information that he has even if it may not be directly relevant. Finally, it reveals the weakness of Claudius by showing his own lack of judgment. Polonius is too foolish to see that he does not even follow his own dictums, and Claudius has chosen this fool as his top advisor.

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Joe Smith

Ms. Gerber

English 9AB

2 December 2007

### A Unique Title That Gives the Reader a Clue of My Subject

An engaging hook that states or echoes an abstract noun – this may be a Universal Thematic Claim (or Uni-T). Uni-T's a short, broad, and ambiguous to invite both curiosity and further explanation. It should include your abstract noun. For in class essays, avoid long hooks like anecdotes. Avoid as well obvious statements of fact that offer little to the argument. Hooks set the context for your argument. After my Uni-T or hook I want to explain or illuminate that hook or Uni-T or narrow it to be more specific. Now I'm going to smoothly and coherently link that hook to the work at hand by stating the author's full name and the title of the work (novels are underlined and short works are in quotation marks = handwritten).

Next I will deliver my gripping thesis statement that evidences a clear, manageable subject and a clear opinion. Ninth graders will always include the word "because" to ensure the thesis is specific and well developed. And here comes that thesis, underlined of course. Writing a thesis statement forces brilliance because it demands the student develop both a clear, compelling argument as well as a forceful, coherent presentation of that argument. Now I may have some bridge to the topic sentence of my first body paragraph.

I indent five spaces, as opposed to just hitting the tab key which is not set at five spaces. Here in this first body paragraph I will present my concise topic sentence that will prove my compelling thesis. I will now provide a lead in that sets the context for the quote that follows. I will provide some type of transitional word or phrase to lead me into my quote (but I will never say here is a great quote). "Now I am writing my quote. It is the best evidence to support my topic sentence. Note the author and page

that immediately follows EXCEPT if you have only one author, then simply provide the page number(s). The punctuation follows the author/page” (Cisneros 97-98). Now I must include the first of my two commentaries. This will be the “Mean” from my “Say/Mean/Matter” chart. It should be the length that proves the point. Now that I am done with my first commentary, I dig even deeper with my second commentary or the “Matter” in my Say/Mean/Matter chart. This commentary must analyze and relate to the “big ideas” of the novel, and like the first commentary, should be a length appropriate to support my argument. Now I will provide a transition statement that bridges the first point to this second point as well as continues my argument proving my topic. Again I will provide a lead in that sets the context for the coming quote and a transitional word or phrase. “Here is my quote. It is further evidence that supports my topic sentence” (Connell 106-07). Again I provide the “Mean,” or why is this quote vital to the work. This can be one, two, even three sentences. Now I write the deep analysis, the “Matter,” for this quote in which I consider how this evidence demonstrates the big ideas – the themes, the universal truth of the story. And then finally, I bring this topic to a close in a concluding sentence.

Now I indent five more spaces and begin my second topic in this second body paragraph. As in the first body paragraph, I will focus on one topic and one topic only; this topic is introduced in the topic sentence. I must ensure that my topic sentence is clear, concise and proves my thesis (it must be a key component of my argument – otherwise, forget it). Again I follow the same organization. I will now provide a lead in that sets the context for the quote that follows. I will provide some type of transitional word or phrase to lead me into my quote:

For this paragraph I’ve chosen a quote that is four or more typed, double spaced lines. USE THIS RARELY. It is not often that you will need to go on and on with a quote; simply chose those words that demonstrate your point. When you use this format, you must end your lead in with a colon. You will also notice that I DO NOT use quotes. Instead I indent the entire quote 1” (ten spaces). Also note that I place the period at the end of the quote and not after the author

page citation. It is further evidence that supports my topic sentence. If you use this format, make sure it is relevant, not just filler. (Cisneros 82)

Now I must include the first of my two commentaries. This will be the “Mean” from my Say/Mean/Matter chart. It should be the length that proves the point. Now that I am done with my first commentary, I dig even deeper with my second commentary or the “Matter” in my Say/Mean/Matter chart. This commentary must analyze and relate to the “big ideas” of the novel, and like the first commentary, should be a length appropriate to support my argument. Now I will provide a transition statement that bridges the first point to this second point as well as continues my argument that proves my topic. Again I will provide a lead in that sets the context for the coming quote and a transitional word or phrase. “Here is my quote. It is further evidence that supports my topic sentence” (Connell 32). Again I provide the Mean, or why is this quote important to the work. This can be one, two, even three sentences. Now I write the deep analysis, the Matter, for this quote in which I consider how this evidence demonstrates the big ideas – the themes, the universal truth of the story. And then finally, I bring this topic to a close in a concluding sentence.

Indent five spaces and begin your third body paragraph. I will present my concise topic sentence that will prove my compelling thesis. I will now provide a lead in that sets the context for the quote that follows. I will provide some type of transitional word or phrase to lead me into my quote. “Now I am writing my quote. It is among the best evidence to support my topic sentence” (Cisneros 21). Now I must include the first of my two commentaries. This will be the “Mean” from my Say/Mean/Matter chart. It should be the length that proves the point. Now that I am done with my first commentary, I dig even deeper with my second commentary or the “Matter” in my Say/Mean/Matter chart. This commentary must analyze and relate to the “big ideas” of the novel, and like the first commentary, should be a length appropriate to support my argument. Now I will provide a transition statement that bridges the first point to this second point as well as continues my argument proving my topic. Again I will provide a lead in that sets the context for the coming quote and a transitional word or phrase. “Here is my quote. It is further evidence that supports my topic sentence” (Connell 18). Again I

provide the “Mean,” or why is this quote vital to the work. This can be one, two, even three sentences. Now I write the deep analysis, the Matter, for this quote in which I consider how this evidence demonstrates the big ideas – the themes, the universal truth of the story. And then finally, I bring this topic to a close in a concluding sentence.

Indent five spaces again and conclude your argument. Never tell the reader what you have shown them, further “in conclusion” is a cheap way to tie up loose ends. Never introduce a new topic. NEVER REPEAT WHAT THE READER HAS ALREADY READ. You want to draw a conclusion here, you want to stress the importance of your thesis, give your essay a sense of completeness, and finally, leave your reader with a lasting impression. Answer the “So What?” Never tell the reader what they now know or what they have learned. Rather, answer the so what? Why is your paper important?

## In Class Essay Checklist

<p style="text-align: center;"><b>Answers the prompt</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> <b>Does not answer prompt</b> (rewords questions or states obvious)</li> <li><input type="checkbox"/> Does not clearly/specifically answer prompt</li> <li><input type="checkbox"/> Does not answer prompt in full</li> <li><input type="checkbox"/> Does not offer a specific focus (not everything/one thing)</li> <li><input type="checkbox"/> Does not provide an insight (specific to universal)</li> <li><input type="checkbox"/> Faulty claim</li> <li><input type="checkbox"/> Faulty reasoning (misread)</li> <li><input type="checkbox"/> Faulty cause and effect (logic missing)</li> <li><input type="checkbox"/> Simplistic/conventional statement</li> <li><input type="checkbox"/> Offers a fact over an opinion</li> <li><input type="checkbox"/> Not a complex sentence</li> <li><input type="checkbox"/> No Do/What (basic/univ.)</li>   <li><input type="checkbox"/> <b>Limited/no awareness of the work</b></li> <li><input type="checkbox"/> <b>Limited/no understanding of the prompt</b></li> <li><input type="checkbox"/> <b>Unfinished</b></li> </ul>	<p style="text-align: center;"><b>Argues the Thesis</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> <b>Does not argue</b></li> <li><input type="checkbox"/> Thesis unevenly addressed</li> <li><input type="checkbox"/> Argument underdeveloped</li> <li><input type="checkbox"/> Argument repetitive</li> <li><input type="checkbox"/> Without original thought</li> <li><input type="checkbox"/> Argument literal</li> <li><input type="checkbox"/> Summary</li> <li><input type="checkbox"/> Syllogistic reasoning</li> <li><input type="checkbox"/> No consistent focus on the thesis claim</li> <li><input type="checkbox"/> No development or evolving of thesis</li> <li><input type="checkbox"/> No or limited awareness of audience</li> <li><input type="checkbox"/> Uni-T not argued/<b>develop</b> with examp/explans</li> <li><input type="checkbox"/> Context not set – jarring intro</li> <li><input type="checkbox"/> TS does not maintain the focus</li> <li><input type="checkbox"/> TS does not supports the thesis</li> <li><input type="checkbox"/> TS does not offer a topic</li> <li><input type="checkbox"/> TLQ does not maintain the argument</li> <li><input type="checkbox"/> Conc. Sent in bp’s does NOT revisit TS</li> <li><input type="checkbox"/> Conc. Sent in bp’s does not revisit the thesis</li> <li><input type="checkbox"/> Absolute Taco does not address thesis</li> <li><input type="checkbox"/> Taco does not revisit intro convention</li> <li><input type="checkbox"/> Conc. does not revisit or re-imagine thesis</li> </ul>				
<p style="text-align: center;"><b>Supports the Thesis</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> <b>Work not supported</b></li> <li><input type="checkbox"/> TLQ does not set context</li> <li><input type="checkbox"/> TLQ, conventional, flawed</li> <li><input type="checkbox"/> No evidence/ paraphrasing of the novel</li> <li><input type="checkbox"/> Evidence does not support topic in TS,</li> <li><input type="checkbox"/> Missing mean</li> <li><input type="checkbox"/> Inapprop./faulty Mean</li> <li><input type="checkbox"/> Superficial mean</li> <li><input type="checkbox"/> Mean underdeveloped</li> <li><input type="checkbox"/> Mean unoriginal</li> <li><input type="checkbox"/> Missing Matter</li> <li><input type="checkbox"/> Inapprop./faulty Matter</li> <li><input type="checkbox"/> Superficial Matter</li> <li><input type="checkbox"/> Matter unoriginal</li> <li><input type="checkbox"/> Missing rhet in Matter</li> <li><input type="checkbox"/> Superficial/faulty rhetoric in Matter</li> <li><input type="checkbox"/> Without or limited explanation of rhetoric</li> <li><input type="checkbox"/> Rhetoric unoriginal</li> <li><input type="checkbox"/> Without connection to thesis/TS.</li> </ul>	<p style="text-align: center;"><b>Composition</b></p> <table style="width: 100%; border: none;"> <tr> <td style="vertical-align: top; padding-right: 10px;"> <ul style="list-style-type: none"> <li><input type="checkbox"/> No Uni-T</li> <li><input type="checkbox"/> Awkward Uni-T</li> <li><input type="checkbox"/> No explan/examples</li> <li><input type="checkbox"/> Linking state missing/flawed</li> <li><input type="checkbox"/> Thesis is not apparent</li> <li><input type="checkbox"/> Thesis not underlined</li> <li><input type="checkbox"/> Transition missing</li> <li><input type="checkbox"/> TS Universal</li> <li><input type="checkbox"/> TS Sentence a fact</li> <li><input type="checkbox"/> TS repeats thesis</li> <li><input type="checkbox"/> TLQ missing</li> </ul> </td> <td style="vertical-align: top;"> <ul style="list-style-type: none"> <li><input type="checkbox"/> Mean missing</li> <li><input type="checkbox"/> Matter missing</li> <li><input type="checkbox"/> Concsent missing in bp.</li> <li><input type="checkbox"/> Conc. does not start specific</li> <li><input type="checkbox"/> Conc. does not end general</li> <li><input type="checkbox"/> Conc. repeats intro</li> <li><input type="checkbox"/> No Absolute Taco</li> <li><input type="checkbox"/> Absolute Taco faulty/underdev</li> <li><input type="checkbox"/> Rhetoric missing</li> </ul> </td> </tr> </table>	<ul style="list-style-type: none"> <li><input type="checkbox"/> No Uni-T</li> <li><input type="checkbox"/> Awkward Uni-T</li> <li><input type="checkbox"/> No explan/examples</li> <li><input type="checkbox"/> Linking state missing/flawed</li> <li><input type="checkbox"/> Thesis is not apparent</li> <li><input type="checkbox"/> Thesis not underlined</li> <li><input type="checkbox"/> Transition missing</li> <li><input type="checkbox"/> TS Universal</li> <li><input type="checkbox"/> TS Sentence a fact</li> <li><input type="checkbox"/> TS repeats thesis</li> <li><input type="checkbox"/> TLQ missing</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Mean missing</li> <li><input type="checkbox"/> Matter missing</li> <li><input type="checkbox"/> Concsent missing in bp.</li> <li><input type="checkbox"/> Conc. does not start specific</li> <li><input type="checkbox"/> Conc. does not end general</li> <li><input type="checkbox"/> Conc. repeats intro</li> <li><input type="checkbox"/> No Absolute Taco</li> <li><input type="checkbox"/> Absolute Taco faulty/underdev</li> <li><input type="checkbox"/> Rhetoric missing</li> </ul>		
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## HOMEWORK PACKET SCORING RUBRIC

<b>POINT RANGE</b>	<b>PERFORMANCE DESCRIPTION</b>	<b>SCORE</b>
<b>25 - 23</b>	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.	
<b>22 - 20</b>	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.	
<b>19 - 17</b>	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.	
<b>16 - 0</b>	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.**

## CLASS PARTICIPATION: Semester Rubric

	Excellent 4	Satisfactory 3	Needs Improvement 2	Inadequate 1	SCORE
<b>Attendance / Promptness</b>	Student is <b>always</b> prompt and regularly attends classes.	Student is late to class <b>once every two weeks</b> and regularly attends classes.	Student is late to class <b>more than once every two weeks</b> and regularly attends classes.	Student is late to class <b>more than once a week</b> and/or has poor attendance of classes.	
<b>Level Of Engagement In Class</b>	Student proactively contributes to class by offering ideas and asking questions <b>more than once</b> per class.	Student proactively contributes to class by offering ideas and asking questions <b>once</b> per class.	Student <b>rarely</b> contributes to class by offering ideas and asking questions.	Student <b>never</b> contributes to class by offering ideas and asking questions.	
<b>Listening Skills</b>	Student listens when others talk, both in groups and in class. Student <b>incorporates or builds off</b> of the ideas of others.	Student <b>listens</b> when others talk, both in groups and in class.	Student <b>does not</b> listen when others talk, both in groups and in class.	Student <b>does not</b> listen when others talk, both in groups and in class. Student often interrupts when others speak.	
<b>Behavior</b>	Student <b>almost never</b> displays disruptive behavior; is courteous and respectful.	Student <b>rarely</b> displays disruptive behavior during class. Usually respectful.	Student <b>occasionally</b> displays disruptive behavior during class.	Student <b>almost always</b> displays disruptive behavior during class.	
<b>Preparation</b>	Student is <b>almost always</b> prepared for class with assignments and required class materials.	Student is <b>usually</b> prepared for class with assignments and required class materials.	Student is <b>rarely</b> prepared for class with assignments and required class materials.	Student is <b>almost never</b> prepared for class with assignments and required class materials.	
<b>TOTAL:</b>				_____ x 5 = _____	

### Important Comments Regarding Excessive Unexcused Absences and Tardies:

- A student's overall class participation score will be dropped 5 points for every unexcused absence.
- A student's entire grade will be adjusted to drop one whole letter grade for every unexcused absence beyond the third unexcused absence. (It is possible to fail this course through an excess of truancy offenses.)
- A student's overall class participation score will be dropped 5 points for every tardy beyond the seventh offense.



### Group Presentations: RUBRIC

	<b>Excellent 4</b>	<b>Satisfactory 3</b>	<b>Needs Improvement 2</b>	<b>Poor 1</b>	<b>SCORE</b>
<b>Organization</b>	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.	
<b>Focus</b>	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.	
<b>Content</b>	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.	
<b>Support</b>	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.	
<b>Oratory Style &amp; Delivery</b>	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.	
<b>TOTAL:</b>					

## Essay Writing Rubric

SCORE	CRITERIA
<p style="text-align: center;"><b>Superior</b> <b>100 – 90 (A)</b></p>	<p><b>Convincingly and enthusiastically communicates a noteworthy idea to an audience through sophisticated use of rhetorical strategies.</b></p> <p>___ <b>Thesis/focus</b>—demonstrates an awareness of audience, is sophisticated, and is clearly established and maintained throughout.</p> <p>___ <b>Organization</b>—has a clear sense of logical order appropriate to the content and the thesis.</p> <p>___ <b>Development</b>—demonstrates critical thinking that is clear, insightful, in depth, and relevant to the topic.</p> <p>___ <b>Syntax and Diction</b>—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.</p> <p>___ <b>Format and Design</b>—fully integrates elements of design to best serve rhetorical purpose.</p> <p>___ <b>Research</b> (if applicable)—uses sources effectively and documents sources accurately.</p> <p>___ <b>Mechanics</b>—contains very few errors of spelling, grammar, paragraphing, or manuscript format.</p>
<p style="text-align: center;"><b>Strong</b> <b>89 – 80 (B)</b></p>	<p><b>Effectively conveys an insightful idea to an audience through consistent and controlled use of rhetorical strategies.</b></p> <p>___ <b>Thesis/focus</b>—is intelligent, clearly established, and consistently addressed throughout.</p> <p>___ <b>Organization</b>—is logical, clear, and controlled.</p> <p>___ <b>Development</b>—demonstrates critical thinking that is more than adequate, with significant detail; may show depth in thinking and research.</p> <p>___ <b>Syntax and Diction</b>—demonstrates knowledge of and skill with complex and varied sentence constructions and vocabulary.</p> <p>___ <b>Format and Design</b>—consistently contributes to the persuasive aims of the assignment.</p> <p>___ <b>Research</b> (if applicable)—uses sources effectively and documents sources accurately.</p> <p>___ <b>Mechanics</b>—may contain errors, but these errors do not interfere with the essay’s overall effectiveness.</p>
<p style="text-align: center;"><b>Competent</b> <b>79 – 70 (C)</b></p>	<p><b>Ineffectively communicates its idea to its intended audience.</b></p> <p>___ <b>Thesis/focus</b>—is superficial and inconsistently addressed; reveals limited awareness of audience</p> <p>___ <b>Organization</b>—reveals no apparent strategy and lapses in focus and logic.</p> <p>___ <b>Development</b>—displays little knowledge of the subject, does not form conclusions, or fails to exhibit critical thinking or clear reasoning.</p> <p>___ <b>Syntax and Diction</b>—contains repetitive, incorrect, or ineffective sentence structure; displays a limited vocabulary.</p> <p>___ <b>Format and Design</b>—bears little relevance to the assignment’s rhetorical purpose or guidelines.</p> <p>___ <b>Research</b> (if applicable)—lacks sufficient research for the topic, poorly incorporates</p>

<p><b>Inadequate 69 – 60 (D)</b></p>	<p><b>Fails to present its ideas to the audience and does not meet some or all of the criteria for the assignment.</b></p> <p>___ <b>Thesis/focus</b>—lacks a central idea; has no awareness, or limited awareness, its audience and purpose.</p> <p>___ <b>Organization</b>—is random and without focus or logic.</p> <p>___ <b>Development</b>— displays little or no knowledge of the subject, does not form conclusions, or fails to exhibit critical thinking or clear reasoning</p> <p>___ <b>Syntax and Diction</b>— fails to demonstrate competency with language use; sentence constructions and vocabulary may be inappropriate, facile, or incoherent.</p> <p>___ <b>Format and Design</b>—makes no attempt to use the elements of design to help persuade its audiences</p> <p>___ <b>Research</b> (if applicable)—fails to include sufficient sources for topic, incorporates irrelevant or inadequate sources, or plagiarizes.</p> <p>___ <b>Mechanics</b>—contains serious and multiple errors that seriously hinder the reading of the paper.</p>
<p><b>Incompetent 59 – 0 (F)</b></p>	<p><b>Fails to present its ideas to the audience and does not meet some or all of the criteria for the assignment.</b></p> <p>___ <b>Thesis/focus</b>—lacks a central idea; has no awareness, or limited awareness, of audience and purpose.</p> <p>___ <b>Organization</b>—is random and without focus or logic.</p> <p>___ <b>Development</b>— displays little or no knowledge of the subject, does not form conclusions, or fails to exhibit critical thinking or clear reasoning</p> <p>___ <b>Syntax and Diction</b>— fails to demonstrate competency with language use; sentence constructions and vocabulary may be inappropriate, facile, or incoherent.</p> <p>___ <b>Format and Design</b>—makes no attempt to use the elements of design to help persuade its audiences</p> <p>___ <b>Research</b> (if applicable)—fails to include sufficient sources for topic, incorporates irrelevant or inadequate sources, or plagiarizes.</p> <p>___ <b>Mechanics</b>—contains serious and multiple errors that seriously hinder the reading of the paper.</p>

### Group Presentations: RUBRIC

	<b>Excellent 4</b>	<b>Satisfactory 3</b>	<b>Needs Improvement 2</b>	<b>Poor 1</b>	<b>SCORE</b>
<b>Organization</b>	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.	
<b>Focus</b>	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.	
<b>Content</b>	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.	
<b>Support</b>	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.	
<b>Oratory Style &amp; Delivery</b>	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.	
<b>TOTAL:</b>					



## CLASS PARTICIPATION: Semester Rubric

	Excellent 4	Satisfactory 3	Needs Improvement 2	Inadequate 1	SCORE
<b>Attendance / Promptness</b>	Student is <b>always</b> prompt and regularly attends classes.	Student is late to class <b>once every two weeks</b> and regularly attends classes.	Student is late to class <b>more than once every two weeks</b> and regularly attends classes.	Student is late to class <b>more than once a week</b> and/or has poor attendance of classes.	
<b>Level Of Engagement In Class</b>	Student proactively contributes to class by offering ideas and asking questions <b>more than once</b> per class.	Student proactively contributes to class by offering ideas and asking questions <b>once</b> per class.	Student <b>rarely</b> contributes to class by offering ideas and asking questions.	Student <b>never</b> contributes to class by offering ideas and asking questions.	
<b>Listening Skills</b>	Student listens when others talk, both in groups and in class. Student <b>incorporates or builds off</b> of the ideas of others.	Student <b>listens</b> when others talk, both in groups and in class.	Student <b>does not</b> listen when others talk, both in groups and in class.	Student <b>does not</b> listen when others talk, both in groups and in class. Student often interrupts when others speak.	
<b>Behavior</b>	Student <b>almost never</b> displays disruptive behavior; is courteous and respectful.	Student <b>rarely</b> displays disruptive behavior during class. Usually respectful.	Student <b>occasionally</b> displays disruptive behavior during class.	Student <b>almost always</b> displays disruptive behavior during class.	
<b>Preparation</b>	Student is <b>almost always</b> prepared for class with assignments and required class materials.	Student is <b>usually</b> prepared for class with assignments and required class materials.	Student is <b>rarely</b> prepared for class with assignments and required class materials.	Student is <b>almost never</b> prepared for class with assignments and required class materials.	
<b>TOTAL:</b>				<b>_____ x 5 = _____</b>	

### Important Comments Regarding Excessive Unexcused Absences and Tardies:

- A student's overall class participation score will be dropped 5 points for every unexcused absence.
- A student's entire grade will be adjusted to drop one whole letter grade for every unexcused absence beyond the third unexcused absence. (It is possible to fail this course through an excess of truancy offenses.)
- A student's overall class participation score will be dropped 5 points for every tardy beyond the seventh offense.