**Name\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_Period\_\_\_**

**Welcome to**

**English Language Arts 9**

**Northside High School**

**2020-2021**

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**Instructor/Location: Ms. Lowery - 1103**

**Email:** [**brendolyn.lowery@hcbe.net**](mailto:brendolyn.lowery@hcbe.net)

**Google Classroom ID:\_\_\_\_\_\_\_\_\_\_\_\_**

Remind App: Text *@7ae898d* to *267-991-8885*

Band App: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**DO NOT LOSE THIS PACKET.**

**YOU WILL ONLY GET ONE COPY TO KEEP!**

**Northside High School  
English Language Arts 9 Syllabus 2020- 2021**

**Instructor: Ms. Lowery     Email: brendolyn.lowery@hcbe.net**

**Room: 1103     Phone: (478) 929-7858**

**\*\*Important Note:** **In the event of a voluntary or involuntary absence from school (i.e. personal illness, ISS/OSS discipline, school activity, or system shut down), it is your responsibility to utilize the various points of contact (Google Classroom and/or email) with your instructor in order to keep up with and continue the course of study. Neglecting this responsibility may result in failure of the course. The penalty for late work with no prior communication is zero (0) grade on the assignment. Be responsible and complete all work assigned in the set time frame to avoid an issue and/or penalty.**

**COURSE DESCRIPTION**: This course is designed for 9th graders and encompasses two semesters that ends with a final exam at the end of both. It is intended to give students the necessary skills and knowledge to critically interpret and analyze literature. Through close reading, students will engage in style analysis that will deepen their understanding of and appreciation for the ways in which authors manipulate language. This course will cover a variety of genres not only poetry, novel, fiction but also non-fiction pieces such as speeches and essays. Students can expect writing assignments as well as quizzes and tests. Students will continue vocabulary development throughout the semester.

**GOALS AND OBJECTIVES:** By the end of 9th grade, all students are expected to be able to:  
1. Closely and critically read complex works of literature and informational texts

2. Interpret and present literary analyses based on appropriate examples and evidence from the text  
3. Assess the strength of an author’s or speaker’s point(s) of view based on evidence from the text  
4. Expand literary and cultural knowledge by reading a variety of classical and contemporary works

5. Demonstrate the skill and capacity to produce high-quality writing through the writing process

**Course Materials:** *Students are expected to have their own materials EACH day.*

**1. Books, when assigned (paperbacks)**

**2. 3 ringed binder with notebook paper (preferably at least 3” thick)**

**3. Regular blue or black ink pens, a pencil AND; green and red ink pens and a yellow highlighter.**

**GRADE Weights** are set by the county and are consistent with all other high schools.

**15%** Daily Grades: Participation, Note-taking, Discussion

**20%** Formative Assessments: Quizzes, Outline, Rough Drafts   
 **45%** Summative Assessments: Tests, Projects, Final Drafts  
 **20%** Final Exam (Fall/ Spring Semester)

**Assessments and Grading Procedure**: All students will be expected to take a cumulative assessment at the end of both Fall and Spring semester that will count 20% of their final class average.  Throughout each semester, students will participate in frequent MAPS testing and WRITE SCORE assessments. These are online assessments that provide meaningful data linked to a student’s academic progress. These assessments DO COUNT towards the overall grade and MUST be taken seriously.

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**Course Expectations**

**\*\* Pacing Guide is subject to change without notice. Be prepared to complete all assignments as requested and on time using the appropriate platforms and materials.**

**THEMATIC UNITS OF STUDY – 1st Semester**

**Collection 1 Overview – *Finding Common Ground***

*What are the forces that unite us?* In this collection, students will explore the theme “Finding Common Ground,” examining topics such as the individual and society from multiple viewpoints.

**Texts:**

Fiction: “Once Upon A Time” by Nadine Gordimer

Speech: “Gettysburg Address” by Abraham Lincoln

Blog: “Making the Future Better, Together” by Eboo Patel

Other Resource(s) - Poetry: “Human Family” by Maya Angelou; Video: *The Miracle Worker*

**Duration: 4 -5 weeks \*MAPS testing may be scheduled during this time.**

**Collection 2: *The Struggle for Freedom***

In this collection, students will explore the universal desire for freedom from the Civil Rights Movement to the Middle East and Latin America.

**Texts:**

Speech: “I Have A Dream” by Dr. Martin Luther King, Jr.

Informational Text: “Nobody Turn Me Around” excerpt by Charles Euchner

Fiction: “The Censors” by Luisa Valenzuela

Other Resource(s) – Video: “AMERICA the Story of Us: March on Washington”

**Duration: 4 weeks** \***WRITE SCORE testing may be scheduled during this time.**

**Collection 3: The Bond Between Us**

In this collection, students will explore what links or connects us to all the world around us – people and nature.

**Texts:**

Short Story: “The Grasshopper and the Bell Cricket” by Yasunari Kawabata

Informational Text: “With Friends Like These…” by Dorothy Rowe

Poetry: “At Dusk” by Natasha Trethewey

Other Resource(s) – Folktale: “The Bridge”; Video: *The Outsiders*

**Duration: 4 weeks** **\*MAPS testing may be scheduled during this time.**

**THEMATIC UNITS OF STUDY – 2nd Semester**

**Collection 4: *Sweet Sorrow***

In this collection, students will explore the nature of love and the conflicts surrounding it.

**Texts:**

Essay: “Love’s Vocabulary” by Diane Ackerman

Poem/ Video: “My Shakespeare” by Kate Tempest

Drama: “The Tragedy of Romeo and Juliet” by William Shakespeare

Other Resource(s) – Video: *Shakespeare’s Romeo & Juliet* – Zefereilli/ Luhrmann

**Duration 4 weeks** \***WRITE SCORE testing may be scheduled during this time.**

***­­­­­­­­­­­­­­­­­­­­­­­­*Collection 5: *A Matter of Life or Death***

In this collection, students will explore how certain endured while in the face of adversity.

**Texts:**

Memoir: “from Night” by Elie Wiesel

Essay: “Is Survival Selfish?” by Lane Wallace

Short Story: “The Leap” by Louise Erdrich

Other Resource(s): “If We Must Die” by Claude McKay

**Duration 4 weeks \*MAPS testing may be scheduled during this time.**

**Collection 6: *Heroes and Quests***

In this collection, students will understand the hero’s journey and how it takes on many forms from traveling through forbidding places to exploring the mind.

**Texts:**

Epic Poem: *The Odyssey (*Books 1, 9-12; 17, 21-23) by Homer

Video: *Homer’s* *The Odyssey*

Other Resource(s) - Informational Text: “Trojan Horse” from History.com

**9th ELA Priority Standards**

**RL (Reading Literature)**

**RI (Reading Information)**

**W (Writing)**

**L (Language)**

ELAGSE9-10RL1: Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

ELAGSE9-10RL4: Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone.)

ELAGSE9-10RI8: Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning.

ELAGSE9-10W1: Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence. a. Introduce precise claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that establishes clear relationships among claim(s), counterclaims, reasons, and evidence. b. Develop claim(s) and counterclaims fairly, supplying evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience’s knowledge level and concerns. c. Use words, phrases, and clauses to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims. d. Establish and maintain an appropriate style and objective tone. e. Provide a concluding statement or section that follows from and supports the argument presented.

ELAGSE9-10L1: Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. a. Use parallel structure.\* b. Use various types of phrases (noun, verb, adjectival, adverbial, participial, prepositional, absolute) and clauses (independent, dependent; noun, relative, adverbial) to convey specific meanings and add variety and interest to writing or presentations.

**Class Expectations**

**\*\* School Wide and County rules still apply.**

**These are my personal rules and procedures that you are expected to govern yourself accordingly, with maturity and ethics.**

**CLASS RULES & PROCEDURES**

**3 Simple Rules: BE RESPECTFUL, RESPONSIBLE, AND READY! Here is a basic breakdown…**

**1. BE RESPECTFUL of your surroundings**. Take care of your stuff and leave others’ stuff alone. Remove

all distractions: food, beverage, etc., and silence device(s). Wall sockets may not be used, so you may not charge your device.

**2. BE RESPONSIBLE of yourself and education**. Come to class ON TIME with your paper, pencil, regular blue or black ink pens, green and red ink pens, a yellow highlighter, notebook, and any other materials needed for success in this class. **Take care of all your personal needs before or after class.**

**3. BE READY for anything to happen.** Upon entering the room, sanitize and then be sitting in your assigned desk upon the ringing of the bell to start class; listen attentively for instructions; and stay tuned for more details and updates. Stay in your assigned seat for the duration of class.

**BASIC PROCEDURES:**

**1. Entering the room:** FIRST, come in quietly, procure all handouts from the front table, sanitize your work/learning area, and discard all trash properly. Do not walk around conversing with others and wasting time. Once seated, **complete the W.R.I.T.E. Now/ bell ringer assignment**, and read the board to get an idea of what you will be learning/doing that day. Follow the instructions from the board and prepare to take notes and/or turn in assignments upon request.

**2.** **Turning in Papers:** Papers will be taken up by me, a class manager, or you will turn them in on the front table when instructed to do so. **Note: Work is to be neat, written in blue or black ink, and labeled with your name. NO NAME; NO CREDIT. LATE WORK WILL NOT BE ACCEPTED.** This also goes for work that is turned in online, via email or Google Classroom. You are expected to submit your work on time. Even if you are absent for whatever reason, a reasonable time frame in which the work is to be completed will be determined by the instructor. If you have problems, you must communicate that long before hand so that I can help you resolve the matter. This is an important responsibility for all students.

**3.** **Makeup Work:** It is your responsibility to utilize the various points of contact (Google Classroom and/or email) with your instructor in order to keep up with and continue the course of study in the event that you are absent. **As a convenience, work for the week will be uploaded into Google Classroom, and hard copies of weekly assignments will be distributed in class on Mondays.** Therefore, if you are out for any reason, you are already privy to any work you may miss, and will be held accountable for making sure that it is complete upon your return to class. **Major assignments done in class (test/essays/in-class projects) must be made up within 3 to 5 days upon return, while simultaneously keeping up with current assignments. Note: Not all assignments can be made up. You must come to class to have an opportunity to learn and earn credit for daily work.**

**4. Requesting Assignments for Long-term Absences:** If you know you will be absent for 2 or more days at a time and you choose to contact the school to request assignments, please understand:

* Teachers MUST have a 24 hour notice before pick up.
* On Mondays, assignments for the week will also posted in Google Classroom.
* If you forget to pick up the assignments when you say you are going to get them, the work requested will still be due when you return to school. Any work that is not completed at the time make-up work is to be submitted will result in a zero grade
* If something comes up and you are unable to get the work you requested, please contact the school/teacher *prior to* returning to school, and do your best to procure them from Google Classroom.
* If you are going to be **absent 2 weeks or more**, contact your counselor to inquire about Hospital Homebound, and then follow the necessary steps using Google Classroom in order to stay on track.

**5. BYOD:** Using technology in the classroom is a ***privileged*** resource that if used correctly, has the ability to take learning to a higher level. The teacher will designate the appropriate time that technology may be used for instructional purposes only (i.e. videos, computers, iPad, and personal devices). **Students are not allowed to use their personal device and equipment (i.e. earbuds, headphones, chargers, etc.) during class time unless specified by each individual teacher.** Failure to comply will result in further action by the teacher and/or administration.  

**6. Bathroom Policy/Passes Out:** Students are expected and adamantly encouraged to be responsible and **take care of their personal needs before or after class so that instructional time is maximized**.  If there is some medical reason that causes you to use the restroom frequently, you need to bring a note from a doctor validating this. Leaving class without permission constitutes an investigation and possible consequence or referral. If you discover that you need medical attention, please be discreet (not disturbing the class) and make an emergency exit, and inform me later of your reason to exit. Anything that is not health related (for example, leaving an item in a previous class) is not an emergency. You will have to wait so that you are not disturbing another teacher’s class.

**7. ALL ELECTRONIC DEVICES WILL BE TAKEN UP BEFORE ALL TESTS!** This includes phones, watches, tablets, etc…. If student does not turn in electronic device and is caught with it for whatever reason during a test, he or she will receive a zero for that test grade and cannot redo it. Any kind of communication during a test or quiz **will result in zero**.

**8. Tutoring:** After school tutoring is available with me in room 1103 or Mrs. Ball in room 1101. **\*\*** I am available for tutoring after school only. **If you would like to stay for tutoring with me let me know ahead of time to make sure I do not have a meeting or appointment after school.** It is important that you commit yourself to your education, especially during class time, as time after school may not always be granted. If I am unavailable, you are more than welcome to schedule a time with another English teacher that is.

**9. Academic Integrity** is something that should be taken very seriously. Academic integrity means that any work you turn in as your own comes from your brain alone. Research and responding to others’ ideas is encouraged in my class; however, students must give credit where credit is due. Any student caught plagiarizing or cheating in any way will be will receive a zero on that assignment and reported to administration. Upon an investigation of the material, an opportunity to redo the assignment is up to the instructor.

**CONSEQUENCES:** While I do not foresee any problems with students following these practical rules and procedures, should there be a discrepancy, the following is to be expected:

1st Offense: Verbal Warning/ Re-direction

2nd Offense: Teacher Conference/ Hall Time / Lunch Detention – 2-3 days

3rd Offense: Academic Detention/ Lunch Detention 5 days

4th Offense: Parent contact via email/ Referral to Administrator or Counselor

**Additional Rules and Procedures**

**Study Expectations**

**\*\* In order to pass this class, you are expected to learn the language of literature well enough to communicate intelligently both in writing and orally**.

**LITERARY TERM DEFINITIONS**

**1. Plot-** The order or sequence of events in a story.

**2. Exposition-** Gives the **CHARACTERS’ NAMES, SETTING**, and the **CONFLICT** or basic situation. Also called the

**prologue** when reading a play.

**3. Rising Action-** All events that lead to the turning point of the story.

**4. Climax-** The **TURNING POINT** of the story. The **point of no return**.

**5. Falling Action-** All events that lead to the conflict being solved.

**6. Resolution-** When the **CONFLICT** of the story is **SOLVED.**

**7. Denouement-** Anything that happens after the conflict is solved.

**8. Setting-** The **TIME AND PLACE** a story takes place.

**9. Local color-** Writing that truthfully imitates ordinary life and brings a region alive by portraying its typical dress,

mannerisms, customs, character types, and dialect.

**10. Protagonist-** The **MAIN CHARACTER**.

**11. Antagonist-** The person or thing that **GOES AGAINST THE MAIN CHARACTER.**

**12. Foreshadowing-** Giving **HINTS** of what is going to happen.

**13. Suspense-** Creates excitement or **tension** to prepare the reader for what is about to happen.

**14. Conflict-** A struggle between opposing forces.

**15. External Conflict-** A problem you have with someone or something **OUTSIDE OF YOU**. (man vs man; man vs nature)

**16. Internal Conflict-** A problem you have WITHIN YOURSELF; **A MENTAL PROBLEM.**

**17. Characterization-** Techniques used to develop or describe a character.

**FOUR WAYS TO CHARACTERIZE**

**A)** Give a physical description.

**B)** The character’s own speech, thoughts, feelings or actions.

**C)** The speech, thoughts, feelings, or actions of other characters.

**D)** The narrator’s own direct comments.

**18. Static Character-** A character that **DOES NOT CHANGE**.

**19. Dynamic Character-** A character that **CHANGES**.

**20. Foil-** **Contrasting characters**; when a character makes another character’s personality traits stand out.

**21. Flat character-** A character with a **single important trait**.

**22. Round character-** A three-dimensional character.

**23. Archetypal character (or Archetype)-** A character who embodies a certain kind of universal human experience.

**Examples:** **Mentor**- A wise teacher who provides guidance. **Damsel in distress**- a young, beautiful woman in

need of saving.

**24**. **Stereotype-** A fixed or conventional notion or conception, as of a person, group, or idea held by a number of

people, and allowing for no individuality.

**25. Topic-** What the story is about; **THE SUBJECT**.

**26. Main Idea-** **WHAT GENERALLY HAPPENS** in the story.

**27. Theme-** The **UNIVERSAL LIFE LESSON**.

**28. Tone-** The author’s **ATTITUDE** toward what he/she is writing about.

**29. Mood-** The **ATMOSPHERE** the author creates.

**\**30*. Figurative Language-** Language that is not meant to be taken literally.

**TYPES OF FIGURATIVE LANGUAGE**

**31. Simile-** A comparison using the words “like” or “as.”

**32. Metaphor-** A comparison that DOES NOT use “like” or “as.”

**33. Personification-** Giving human characteristics to something that is not human.

**34. Hyperbole-** An extreme **“over”**exaggeration. Ex. I’m so hungry I can eat a horse.

**35. Understatement-** An extreme **“under”**exaggeration. Ex. You say “nice snack” after eating at an all you can eat buffet.

**36. Idiom-** An expression that cannot be translated literally. Ex. “To carry out” literally means to carry something out (of a room perhaps), but idiomatically it means to see that something is done, as “to carry out a command.”

**37. Paradox-** A **PHRASE or SENTENCE** that is seemingly contradictory or absurd but is actually true.

**38. Oxymoron-** **TWO WORDS** that contradict each other. Ex. Bittersweet, jumbo shrimp, Biggie Smalls

**39. Pun-** **A play on words** either by using a word that has two different meanings but spelled the same way. Ex. “What has four wheels and **flies**? A garbage truck.” OR by using words that sound the same when you say them but they are spelled differently. Ex. Pause/ Paws

**40. Metonymy-** When something is called by another name and is commonly accepted. Ex. “the law” is the common name for the police.

**41. Synecdoche-** When a part of something is used to represent the whole thing. Ex. “wheels” is the name for a car or transportation.

**TYPES OF IRONY**

**42. Verbal Irony-** When you SAY one thing but mean another.

**43. Sarcasm-** MEAN OR HARSH verbal irony.

**44. Situational Irony-** When you EXPECT one thing to happen but something totally different happens.

**45. Dramatic Irony-** When the AUDIENCE KNOWS something that the CHARACTERS DO NOT.

**46. Allusion-** Making reference to a famous historical or literary figure, event, or object.

***\*47*. Symbol-** Something that stands for or represents something else.

**SYMBOLISM OF NUMBERS**

**#3-** Trinity (father, son, holy spirit), 3 strikes or chances

**#4-** Earth (fire, water, air/wind, earth), 4 corners of the earth, (North, South, East, West)

**#7-** The Bible says it is the perfect number, 7 Deadly Sins, 7 days in a week, it took God 7 days to make the

world, 7 years bad luck, completeness and perfection

**#13**- Bad luck, Friday the 13th

**#40-** Jesus fasted 40 days & 40 nights, Hebrews roamed the desert for 40 years, 40 acres & a mule

**SYMBOLISM OF COLORS**

|  |  |
| --- | --- |
| **COLOR** | **WHAT THE COLOR MEANS OR SYMBOLIZES** |
| **Black** | **Death, sorrow, evil, confusion, mystery, fear, cunning, confusion, anything bad; sophistication, elegance, formality, power, sexiness** |
| **White** | **Death (implied from shroud or paleness), surrender; innocence, purity, virginity, victory, anything good** |
| **Red** | **Anger, danger, war, rebellion, warning, heart/blood (pressure); love, lust, confidence, seduction, passion, willing to take great risks, strength, determination** |
| **Green** | **Jealousy/envy, greed, money, inexperience; rebirth, youth, life, fertility, growth, nature, harmony** |
| **Purple** | **Royalty, respect, dignity, experience, wealth, enlightenment, fantasy** |
| **Blue** | **Sadness, depression; freedom, loyalty, wisdom, faith, trust, truth, heaven, peace, calmness, relaxation, comfort** |
| **Yellow** | **Cowardice, mental illness, death (jaundice); joy, happiness, intellect, energy, honor** |
| **Orange** | **Fiery, lust, curiosity; wisdom** |
| **Brown** | **Poverty; earthly qualities, Mother Nature** |
| **Gray** | **Depression, defeat, monotony, boredom; neutral, in between** |
| **Pink** | **Possessiveness; happiness, romance, friendship, girly qualities** |
| **Gold** | **Money, wealth; happiness** |
| **Aqua** | **Water, calmness, flow (constant movement)** |

**48. Narrative-** A story.

**49. Narrator-** A person who tells the story.

***\*50*. Point of View-** The perspective from which the story is being told.

**TYPES OF POINTS OF VIEW**

**51. 1ST Person-** When the narrator IS A CHARACTER in the story.

**52. 2nd Person-** When the writer uses the pronoun “you” to address the reader. In fiction, this narrative voice

implies that the reader is either the protagonist or a character in the story and the events are happening to

them. In writing, this point of view is used to address a particular person or audience as in an email, or

speech.

**53. 3rd Person Limited**- **Narrator is outside of the story** and telling it through ONE CHARACTER’S EYES.

**54. 3rd Person Omniscient-** **Narrator is outside of the story** and telling it through MORE THAN ONE

CHARACTER’S EYES.

***\*55*. Diction-** Word choice.

**TYPES OF DICTION**

Concrete/ Abstract

Technical/ Common

Formal/ Informal

Literal/ Figurative

**56. Denotation-** The **DICTIONARY DEFINITION** of a word.

**57. Connotation-** The **EMOTIONAL MEANING** of a word; **STRENGTH OF A WORD**.

**POETRY TERM DEFINITIONS**

**58. Poetry**- the careful choice and crafting of language into lines.

**\**59*. Form**- the physical arrangement of the words on the page.

- A concrete poem the words form shapes which illustrate the **poem's** subject as a picture, as well as

through their literal meaning

- A haiku poem (3 lined poem about nature) has 3 lines with the 1st line having 5 syllables, 2nd 7 syllables, 3rd

5 syllables.

**TYPES OF POETIC FORMS**

**60. Fixed form-** A type of poem structure that follows specific rules.

**61. Sonnet-** A 14 lined poem written in iambic pentameter with a specific rhyme scheme.

**62. Blank Verse-** fixed form written in unrhymed iambic pentameter.

**63. Free Verse-** follows no particular structure, rhythm, or rhyme.

**64.** **Stanza**- A group of lines of poetry.

**TYPES OF POEMS**

**65. Narrative Poem-** A poem that tells a story. Ex. Epics and ballads

**66. Epic-** A very long narrative poem.

**67. Ballad-** A song that tells a story.

**68. Lyric Poem-** A short poem with a single speaker that expresses the author’s innermost thoughts and feelings.

***\*69*. Sonnet-** A 14 lined poem written in iambic pentameter.

**2 TYPES OF SONNETS**

**70. English (Shakespearean)-** Contains 3 quatrains with rhyme scheme: **“abab cdcd efef”** and followed by a couplet **“gg”.**

**RECURRING THINGS IN ENGLISH SONNETS**

* The word “fair” means beautiful or beauty
* Dying at a young age so you can be beautiful forever
* Living forever through poems or your children
* The word “counterfeit” means your children or a picture of you
* Comparing seasons to human aging: spring= birth, summer= youth,

fall= adulthood, winter= old age or death.

**71. Italian (Petrarchan)-** Contains an octave and a sestet with rhyme scheme:

**“abba abba cdcdcd” or “cdecde”**. The octave presents the problem and the sestet solves it.

**72. Iamb-** A metrical foot of an unstressed syllable followed by a stressed one.

**An iamb is = to 1 foot A foot is = to 2 syllables**

If something is *iambic* it has an unstressed syllable followed by a stressed one.

Shall I **|** compare **|** thee to **|** a sum **|** mer’s day?

**1 2 3 4 5**

**73.** **Pentameter**- Means that there are 5 feet per line of poetry.

***\*74*. Sound devices**- techniques or tools that are used to produce special qualities of sounds in poetry.

**TYPES OF SOUND DEVICES**

**75. Alliteration**- The repetition of consonant sounds at the **BEGINNING** of several words.

**Ex. Peter Piper picked a peck of pickled peppers.** (the “p” sound is being repeated.

**76. Assonance**- The repetition of vowel sounds in the **MIDDLE** of several words. This does NOT mean

they have to rhyme. **Ex. Peter Piper picked a peck of pickled peppers.**

**77. Consonance**- The repetition of consonant sounds at the **END** of several words.

**Ex. Peter Piper picked a peck of pickled peppers.**

**78. Anaphora-** Repetition of words or phrases at the beginning of two or more lines of poetry.

Ex. How dreary – to be – Somebody

How public – like a Frog –

**79. Rhyme**- The repetition of **FINAL SOUNDS** in two or more words.

**80. Rhyme scheme-** The pattern formed by the rhymes at the end of the lines.

**81. Onomatopoeia-** Words that sound like what they refer to. Ex. Hiss

**82. Slant rhyme-** When words kind of rhyme but not really.

**83. Rhythm-** The pattern or beat of stressed and unstressed syllables in a line of poetry.

**84. Meter-** The repetition of rhythms in a poem.

**DRAMA TERM DEFINITIONS**

**85. Drama-** A play.

**86. Monologue-** A long speech given by a character on stage.

**87. Soliloquy-** A long speech given by a character **WHO IS ALONE** on stage.

**88. Aside-** A short speech **given directly to the audience** where the other characters on stage cannot hear what is

being said to the audience.

**89. 4th wall-** Refers to the imaginary, invisible wall of any room on stage.

**90. Stage directions-** Provide reference points for actors entering and leaving a scene, technicians setting up a

scene, and explains how the lines should be said.

**91. Tragic character (tragic hero)-** The central dramatic figure who makes an error in judgment that causes his or

her own downfall.

**92. Tragic flaw-** The error in judgment that the tragic character makes.

**TYPES OF DRAMAS**

**93. Tragedy-** A play where something bad happens to the main character. (Does NOT mean they have to die!)

**94. Comedy-** A play written to amuse or entertain.

**95. Expressionism-** A type of play where reality is exaggerated.

**96. Minimalism-** A type of play where there is very little scenery and stage effects; the opposite of expressionism.

**STRUCTURE**

**97. Flashback-** When a work presents material that occurred prior to the opening scene of the work.

**98. In medias res-** When a story starts out in the middle then flashes back to the beginning and then skips to the

end. **(middle, beginning, end)**

**99. Frame narrative-** A story within a story; like a picture in a frame.

**100. Parallelism-** When a writer expresses ideas of equal importance with the same grammatical form.

**Ex. I sit** and look out upon all the sorrows of the world…

**I hear** secret convulsive sobs from young men…

**I see** in low life the mother…

**101. Syntax-** The order of words used to emphasize an idea. **Ex.** He me had. Had me he. He had me tongue-tied.

The words were put out of order to get the reader to understand that he had her speechless.

**TYPES OF PERSUASION/ RHETORICAL DEVICES (STRATEGIES)**

**102. Logos-** An appeal to reason. **Ex. If we don’t do this… then…**

**103. Ethos-** An appeal to character. **Ex. Like you, I share a sense of horror at what is happening…**

**104. Pathos-** An appeal to emotion. It is said when emotions enter the room reason and logic exit out of the window.

**Ex. Can we genuinely call ourselves human beings when we allow this to continue unabated…**

**105. Kairos-** Timing of an argument. Choosing the right time to argue, when it is relevant.

**106. Genre-** A category or type of literature.

**TYPES OF LITERARY GENRES**

**107. Fiction-** A story that is **not true**.

**108. Nonfiction-** A story that **is true**.

**109. Biography-** A true story written by someone about someone else’s life.

**110. Autobiography-** A true story written by the author about his/her own life.

**111. Memoir-** A true story written by the author about an event in his/her own life.

**112. Drama-** A play.

**113. Tragedy-** A play where something bad happens to the main character. (Does NOT mean they have to die!)

**114. Comedy-** A play written to amuse or entertain.

**115. Satire-** A story that pokes fun at it subject through exaggeration.

**116. Speech-** A talk or address given to an audience.

**117. Short story-** A kind of story shorter than a novel.

**118. Novel-** A long story.

**119. Poem-** A type of literature that may have a variety of metered or rhythmically measured lines and is intended to

evoke an emotional response in the reader.

**SHORT STORY/ NOVEL ASSESSMENT QUESTIONS**

**You need to be able to answer all of these questions after reading any story or novel that I assign.  BALL**

**Answer the following questions about a selected short story or novel on your own notebook paper and number your paper the way the questions are numbered on this sheet. If there is NOT an example of what the question is asking for then YOU MUST indicate that there is no example by writing, “N/A”. YOU CANNOT LEAVE IT BLANK because I need to know that you know there is no example.**

**1. Plot**

     a. Does the story have a clear beginning, middle and end?

    b. What is the main **conflict** in the story?

    c. Is the main conflict **internal** or **external**?  Why?

    d. What is the **inciting conflict** in the story?

    e. What is the **exposition** of the story?

    f. Are the events **chronological** or is there a **flashback** or ***in medias res***? **(structure)**

    g. At what point does the story start to move in a different direction? **(climax)**

    h. What is the **resolution** of the story?

**2. Character**

    a. Who is the **protagonist**?

    b. Who or what is the **antagonist**?

    c. Is the protagonist a **dynamic character** or a **static character**?  Why?

    d. Is the antagonist a **dynamic character** or a **static character**?  Why?

    e. What information does the author provide about the characters? **(characterization)**

**3. Tone and Irony**

    a. What is/are the **tone**(s) of the story? **(MUST USE A WORD FROM THE RED TONE TERM SHEET!)**

    b. What **specific details, or lines** from the story, establish the tone? **(Must write lines/details from the story)**

    c. Which lines does irony appear? **(Must write lines from the story)**

    d. Why is that line ironic?

    e. What **type of irony** is it? **(SI, DI, VI)**

**4. Setting**

    a. Describe the **setting**. (time & place)

    b. What is the **mood of the setting**? **(MUST USE A WORD FROM THE RED TONE TERM SHEET!)**

c. What specific details from the story does the author use to convey the **mood of the setting**?

**5. Point of View/ Perspective**

    a. What **point of view** is the story written in?

    b. How do you know what point of view the story is written in?

**6. Figurative Language**

    a. Write a **simile** from the story and tell **what exactly is being compared** in the simile.

    b. Why did the author use that simile?

    c. Write a **metaphor** from the story and tell **what exactly is being compared** in the metaphor.

    d. Why did the author use that metaphor?

    e. Write an example of **personification** from the story and **what exactly is being compared.**

    f.  Why did the author use that comparison?

    g. Write an example of a **hyperbola or understatement** if there is onein the story.

    h. Write an example of a **paradox or oxymoron** and tell why it is a paradox or oxymoron if one is in the story.

**7. Symbolism**

    a. What objects or names in the story appear to have more than a literal meaning **and** what do they

        represent? **(symbol)**

    b. Write an example of an **allusion** from the story and tell what it is alluding to.

    c. How important are these **symbols/ allusions** to the story and to the reader’s interpretation of the story?

**8. Theme**

    a. What is the **topic** of the story? **(What is it GENERALLY about?/ Subject)**

    b. What is the **main idea** of the story? **(What happened?)**

    c. What is the **theme** of the story? **(Universal lesson about life)**

    d. Is the theme stated directly or is it implied?

    e. What **specific details and events** from the story contribute to the establishment of the theme? **(Must write**

**lines from the story)**

**9. Style**

    a. Do the sentences in the story interpret or describe?

    b. What type of **diction** does the author use? **(There are 8 types of diction so look it up in orange sheets**

**and choose 4 from the 8)**

**10. Literary Period (11th grade American Lit. only)**

      a. What **period of literature** does this story belong to?  Why? **(Answer must be in paragraph form with a**

**topic sentence, evidence from the text, 2 sentences of commentary, and a conclusion sentence.)**

10th-  41 questions total

11th-  42 questions total

**POETRY ASSESSMENT QUESTIONS**

**You need to be able to answer all of these questions after reading any poem that I assign.   BALL**

**Answer the following questions about a selected poem on your own notebook paper and number your paper the way the questions are numbered on this sheet. If there is NOT an example of what the question is asking for then YOU MUST indicate that there is no example by writing, “N/A”. YOU CANNOT LEAVE IT BLANK because I need to know that you know there is no example.**

**1. Form**

     a. What **type of poem** is it? **(Get as specific as you possibly can)**

    b. How do you know it is that type of poem?

**2. Character**

    a. Who is the **speaker**?

    b. If there is a character(s), how is he/she (they) characterized?

**3. Rhyme Scheme**

    a. Is there a **rhyme scheme**?

    b. If so, what is the rhyme scheme? **(Write rhyme scheme for the ENTIRE poem unless it is more than 14 lines, then only write the rhyme scheme of the first two stanzas.)**

**4. Sound Devices (Ex. Line 1 “sh” sound= shoot, sharp, shot)**

a. Write an example of **alliteration** from the poem and tell what sound is being repeated. What effect does

        this sound device have on the poem? Or why did the poet use this sound device?

    b. Write an example of **assonance** from the poem and tell what sound is being repeated. What effect does

        this sound device have on the poem? Or why did the poet use this sound device?

    c. Write an example of **consonance** from the poem and tell what sound is being repeated. What effect

        does this sound device have on the poem? Or why did the poet use this sound device?

    d. Write an example of **onomatopoeia** from the poem. What effect does this sound device have on the

        poem? Or why did the poet use this sound device?

**5. Figurative Language**

    a. Write a **simile** from the poem and tell **what exactly is being compared** in the simile.

    b. Why did the author use that simile?

    c. Write a **metaphor** from the poem and tell **what exactly is being compared** in the metaphor.

    d. Why did the author use that metaphor?

    e. Write an example of **personification** from the poem and **what exactly is being compared.**

    f. Why did the author use that comparison?

    g. Write an example of a **hyperbola or understatement** in the poem if one exists.

    h. Write an example of a **paradox or oxymoron** and tell why it is a paradox or oxymoron, if one exists in the poem.

**6. Tone and Mood**

    a. What is the **tone** of the poem? **(MUST USE A WORD FROM THE TONE TERM SHEET)**

    b. What **specific details from the poem** establish the tone? **(Must write lines from the poem, not line #s)**

    c. What is the **mood** of the poem? **(MUST USE A WORD FROM THE TONE TERM SHEET)**

    d. What **specific details from the poem** establish the mood? **(Must write lines from the poem, not line #s)**

**7. Irony**

    a. Which line does irony appear? **(Give the line # and write the line!)**

    b. Why is that line ironic?

    c. What **type of irony** is it? **(SI, DI, VI)**

**8. Symbolism**

    a. What objects or names in the poem appear to have more than a literal meaning and what do they

        represent? **(symbol)**

    b. Write an example of an **allusion** in the poem and tell what it is alluding to if one exists in the poem.

    c. How important are these **symbols/allusions** to the poem and to the reader’s interpretation of the poem?

**9. Theme**

    a. What is the **topic** of the poem? **(What is it GENERALLY about?/ Subject)**

    b. What is the **main idea** of the poem? **(What happened?)**

    c. What is the **theme** of the poem? **(Universal lesson about life)**

    d. Is the theme stated directly or is it implied?

    e. What **specific details and events** from the poem contribute to the establishment of the theme? **(Must write**

**lines from the poem, not line #s)**

**10. Literary Period (11th grade American Lit. only)**

      a. What **period of literature** does this poem belong to?  Why? **(Answer must be in paragraph form with a**

**topic sentence, evidence from the text, 2 sentences of commentary, and a conclusion sentence.)**

10th-  33 questions total

11th-  34 questions total

**75 COMMON TOPICS (subjects, not life lessons) IN LITERATURE**

1. Confidence vs. insecurities

2. Overcoming fears

3. Appreciation/ gratitude

4. Acceptance/ tolerance

5. Kindness

6. Honesty

7. Teamwork/ goals/ collaboration

8. Overcoming adversities

9. Loss of innocence/ Coming of age (Learning about the harsh realities of the world)

10. Sacrifice (What will you do or say to save/ help someone else?)

11. Nature vs. nurture

12. Fall from grace (i.e., opening Pandora’s Box, tasting the forbidden fruit, etc.)

13. Love (platonic - romantic)

14. Friendship (How far will you go? Standing up for friends, etc.)

15. Fate/ destiny (Are you in control of your fate? Is there such a thing?)

16. Revenge (Good vs. bad outcomes, etc.)

17. Taking advantage of…

18. The unexplained (mysterious happenings which cannot be reasonably explained)

19. The importance of education/ Intellectual education/ Moral education

20. Bravery vs. cowardice

21. Racism and prejudice

22. Role of women, minorities, etc.

23. Maturity vs. immaturity

24. Social class structure/ inequalities/ poverty

25. Code of conduct

26. Privacy and security

27. Uncertainty (Or, the impossibility of certainty)

28. Life and death (mortality and immortality/ circle of life)

29. The American Dream (Or, the decline of it)

30. Time (the value of it)

31. Social change

32. Civilized vs. uncivilized society

33. Hatred and regret

34. Existence of good and/ or evil

35. The power of one

36. Innocence and experience

37. Choices and possibilities

38. Guilt vs. forgiveness

39. Family bond/ loyalty

40. Religion/ spirituality/ faith

41. Heroism

42. Freedom (Causes of/ consequences of…)

43. Individuality vs. group

44. Liberty and authority

45. Fame and fortune

46. Greed and selfishness

47. Personal vs. public property

48. Commitment (marriage, career, family, friends, responsibilities, etc.)

49. Abuse (physically, emotionally, etc.)

50. Life out of balance/ chaos vs. order

51. Personal vs. group identity (how is it defined?)

52. Beauty (is in the eye of the beholder)

53. Life is short

54. Alienation/ shunned from family, friends, life, society, etc.

55. Value of life (in creatures big and small)

56. Attraction

57. Purpose of life

58. War vs. peace

59. Betrayal/ breaking a bond

60. Desire to escape

61. Empowerment

62. Communication: verbal and nonverbal

63. Ignorance vs. knowledge

64. Emptiness/ loneliness

65. Traditions vs. change

66. Government/ capitalism/ socialism/ communism/

67. Responsibilities

68. Crime and the law

69. Peer pressure

70. Human needs

71. Patterns (in human interaction, nature, etc.)

72. Conflict (Interpersonal, intrapersonal, etc.)

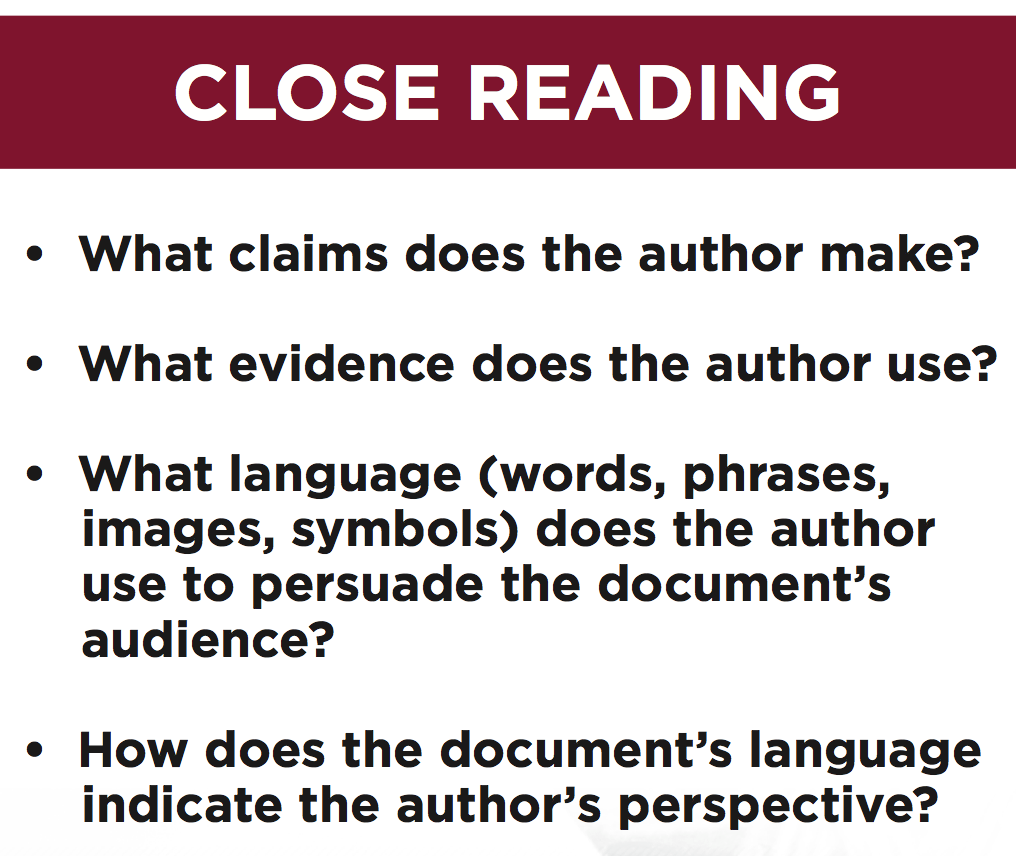
73. Exploration

74. Relationships (purpose of, etc.)

75. Force (attracts, repels, influences of, causes of)

**Reading Expectations**

**\*\* When reading, you are expected to read carefully, using the Close Reading strategy in order to fully understand and make connections to the text.**

**Using the CLOSE READING STRATEGY**

**Part 1: What to do…**

1. Number each paragraph or section in the left margin.
2. Read the text all the way through to get the gist.
3. Reread to interpret the ideas in the text.
4. Identify words the RELATE, REPEAT, and RESOUND.
5. Read AGAIN to analyze the author’s methods/ style of writing.
6. Make annotations, or notes in the right margin.
7. Write/ discuss the text to demonstrate an understanding of ideas.

|  |
| --- |
| ***The Sniper by Liam O’Flaherty***  The long June twilight faded into night. Dublin lay enveloped in darkness but for the dim light of the moon that shone through fleecy clouds, casting a pale light as of approaching dawn over the streets and the dark waters of the **Liffey**. Around the **beleaguered** Four Courts the heavy guns roared. Here and there through the city, machine guns and rifles broke the silence of the night, **spasmodically**, like dogs barking on lone farms. Republicans and Free Staters were waging civil war.  On a rooftop near O’Connell Bridge, a Republican sniper lay watching. Beside him lay his rifle and over his shoulders was slung a pair of field glasses. His face was the face of a student, thin and **ascetic**, but his eyes had the cold gleam of the fanatic. They were deep and thoughtful, the eyes of a man who is used to looking at death.  He was eating a sandwich hungrily. He had eaten nothing since morning. He had been too excited to eat. He finished the sandwich, and, taking a flask of whiskey from his pocket, he took a short drought. Then he returned the flask to his pocket. He paused for a moment, considering whether he should risk a smoke. It was dangerous. The flash might be seen in the darkness, and there were enemies watching. He decided to take the risk.  Placing a cigarette between his lips, he struck a match, inhaled the smoke hurriedly and put out the light. Almost immediately, a bullet flattened itself against the **parapet** of the roof. The sniper took another whiff and put out the cigarette. Then he swore softly and crawled away to the left.  Cautiously he raised himself and peered over the parapet. There was a flash and a bullet whizzed over his head. He dropped immediately. He had seen the flash. It came from the opposite side of the street.  He rolled over the roof to a chimney stack in the rear, and slowly drew himself up behind it, until his eyes were level with the top of the parapet. There was nothing to be seen — just the dim outline of the opposite housetop against the blue sky. His enemy was under cover.  Just then an armored car came across the bridge and advanced slowly up the street. It stopped on the opposite side of the street, fifty yards ahead. The sniper could hear the dull panting of the motor. His heart beat faster. It was an enemy car. He wanted to fire, but he knew it was useless. His bullets would never pierce the steel that covered the gray monster.  Then round the corner of a side street came an old woman, her head covered by a tattered shawl. She began to talk to the man in the **turret** of the car. She was pointing to the roof where the sniper lay. An informer.  The turret opened. A man’s head and shoulders appeared, looking toward the sniper. The sniper raised his rifle and fired. The head fell heavily on the turret wall. The woman darted toward the side street. The sniper fired again. The woman whirled round and fell with a shriek into the gutter.  Suddenly from the opposite roof a shot rang out and the sniper dropped his rifle with a curse. The rifle clattered to the roof. The sniper thought the noise would wake the dead. He stooped to pick the rifle up. He couldn’t lift it. His forearm was dead. “I’m hit,” he muttered.  Dropping flat onto the roof, he crawled back to the parapet. With his left hand he felt the injured right forearm. The blood was oozing through the sleeve of his coat. There was no pain — just a deadened sensation, as if the arm had been cut off.  Quickly he drew his knife from his pocket, opened it on the breastwork of the parapet, and ripped open the sleeve. There was a small hole where the bullet had entered. On the other side there was no hole. The bullet had lodged in the bone. It must have fractured it. He bent the arm below the wound. The arm bent back easily. He ground his teeth to overcome the pain.  Then taking out his field dressing, he ripped open the packet with his knife. He broke the neck of the iodine bottle and let the bitter fluid drip into the wound. A **paroxysm** of pain swept through him. He placed the cotton wadding over the wound and wrapped the dressing over it. He tied the ends with his teeth.  Then he lay still against the parapet, and, closing his eyes, he made an effort of will to overcome the pain.  In the street beneath all was still. The armored car had retired speedily over the bridge, with the machine gunner’s head hanging lifeless over the turret. The woman’s corpse lay still in the gutter.  The sniper lay still for a long time nursing his wounded arm and planning escape. Morning must not find him wounded on the roof. The enemy on the opposite roof covered his escape. He must kill that enemy and he could not use his rifle. He had only a revolver to do it. Then he thought of a plan.  Taking off his cap, he placed it over the muzzle of his rifle. Then he pushed the rifle slowly upward over the parapet, until the cap was visible from the opposite side of the street. Almost immediately there was a report, and a bullet pierced the center of the cap. The sniper slanted the rifle forward. The cap clipped down into the street. Then catching the rifle in the middle, the sniper dropped his left hand over the roof and let it hang, lifelessly. After a few moments he let the rifle drop to the street. Then he sank to the roof, dragging his hand with him.  Crawling quickly to his feet, he peered up at the corner of the roof. His ruse had succeeded. The other sniper, seeing the cap and rifle fall, thought that he had killed his man. He was now standing before a row of chimney pots, looking across, with his head clearly silhouetted against the western sky.  The Republican sniper smiled and lifted his revolver above the edge of the parapet. The distance was about fifty yards — a hard shot in the dim light, and his right arm was paining him like a thousand devils. He took a steady aim. His hand trembled with eagerness. Pressing his lips together, he took a deep breath through his nostrils and fired. He was almost deafened with the report and his arm shook with the recoil.  Then when the smoke cleared, he peered across and uttered a cry of joy. His enemy had been hit. He was reeling over the parapet in his death agony. He struggled to keep his feet, but he was slowly falling forward as if in a dream. The rifle fell from his grasp, hit the parapet, fell over, bounded off the pole of a barber’s shop beneath and then clattered on the pavement.  Then the dying man on the roof crumpled up and fell forward. The body turned over and over in space and hit the ground with a dull thud. Then it lay still.  The sniper looked at his enemy falling and he shuddered. The lust of battle died in him. He became bitten by remorse. The sweat stood out in beads on his forehead. Weakened by his wound and the long summer day of fasting and watching on the roof, he revolted from the sight of the shattered mass of his dead enemy. His teeth chattered, he began to **gibber** to himself, cursing the war, cursing himself, cursing everybody.  He looked at the smoking revolver in his hand, and with an oath he hurled it to the roof at his feet. The revolver went off with a **concussion** and the bullet whizzed past the sniper’s head. He was frightened back to his senses by the shock. His nerves steadied. The cloud of fear scattered from his mind and he laughed.  Taking the whiskey flask from his pocket, he emptied it a drought. He felt reckless under the influence of the spirit. He decided to leave the roof now and look for his company commander, to report. Everywhere around was quiet. There was not much danger in going through the streets. He picked up his revolver and put it in his pocket. Then he crawled down through the skylight to the house underneath.  When the sniper reached the laneway on the street level, he felt a sudden curiosity as to the identity of the enemy sniper whom he had killed. He decided that he was a good shot, whoever he was. He wondered did he know him. Perhaps he had been in his own company before the split in the army. He decided to risk going over to have a look at him. He peered around the corner into O’Connell Street. In the upper part of the street there was heavy firing, but around here all was quiet.  The sniper darted across the street. A machine gun tore up the ground around him with a hail of bullets, but he escaped. He threw himself face downward beside the corpse. The machine gun stopped.  Then the sniper turned over the dead body and looked into his brother’s face.  **Vocabulary Notes – Match the bold face word to the correct definition using context clues ONLY!**  \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ to surround with military forces  \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ a small tower, usually part of a larger  structure  \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ a river in Ireland that flows through the center  of Dublin  \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ a violent shock  \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ a low protective wall along the edge of a roof  \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ to speak rapidly and unintelligibly  \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ a sudden attack or violent expression of a  particular emotion or activity  \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ occurring in irregular bursts  \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ stern in appearance, manner, or attitude |

**Part 2: Quick Write**

|  |  |  |
| --- | --- | --- |
| **1st Time: What are your initial thoughts about the text?** | **2nd Time: What do you notice about the writer’s style, tone, diction, technique?** | **3rdTime: Why do you suppose the writer ended the story this way? What is his message?** |
|  |  |  |

**Part 3: Choose ONE of the discussion questions and compose a well-developed constructed response to answer the question.**

* **In your opinion, how does the relationship between the two snipers reflect the dynamics of a civil war? What does it mean to fight one's own countrymen? How, if at all, are people connected by a shared national identity?**
* **How does the Republican sniper’s reactions to death change throughout the story? How do you think the sniper reacted to discovering his brother dead following the final paragraph? Write your own brief continuation of the story's ending focusing on how the sniper may have reacted.**
* **In the context of the text, how are people changed by war? How is the Republican sniper changed by war throughout the story? What does the ending of the story reveal about the nature of war?**

**\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Writing Expectations**

**\*\*\*Whenever assigned constructed response questions – paragraph or essay, you are expected to STEP UP TO WRITING!**

**This is where you provide a thorough explanation of your answer by demonstrating a clear and concise thought process of your own ideas using supportive evidence, logical reasoning, and color.**

**NORTHSIDE HIGH SCHOOL**

**ENGLISH DEPT. RUBRIC FOR WRITING (EQ or a Paragraph)**

**Name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_Topic:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_Date:\_\_\_\_\_\_\_\_\_\_**

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
|  | **MASTERY- 4** | **PROFICIENT- 3.2** | | **EMERGING- 2.8** | **NEEDS IMPROVEMENT- 2** | |
| **CLAIM                  x5**  Give an answer to the question based on your observations. | Claim is **correct.**  Addresses prompt **exactly.** | Claim is **mostly correct** but **lacks clarity.**  Addresses prompt **well.** | | Claim is **minimally correct** and is **not specific.**  Addresses prompt **adequately.** | Claim is **not related** to the topic**.**  Prompt is **not addressed.** | |
| **EVIDENCE            x8**  Find information **from** **a text** that supports the claim. | Student has **utilized all** necessary pieces of evidence.  **All** steps of work are clearly shown **without error.** | Student has **utilized most** pieces of evidence to support claim.  **Most** steps of work are shown. | | Student has only **utilized one** piece of evidence to support claim.  **Most** steps of work are shown; **however, it is incorrect.** | Student presented evidence **unrelated** to the topic, or **none** at all.  **No** work is shown. | |
| **COMMENTARY   x8**  **Explain how** your evidence supports your claim. | Explanation **connects** all evidence to claim with reason, logic, and clarity.  Appropriate vocabulary **is incorporated** in reasoning. | Explanation **mostly connects** all evidence to claim with **some** reason, logic, and clarity.  Appropriate vocabulary is **somewhat incorporated** in reasoning. | | Explanation **minimally connects** all evidence to claim with reason, logic, and clarity.  Appropriate vocabulary **is barely incorporated** in reasoning. | **No** explanation or logical connectionis made.  Appropriate vocabulary **is not incorporated** in reasoning. | |
| **CONCLUSION SENTENCE            x2**  Give the **purpose** of the paragraph. | Concludes the paragraph by stating its purpose without being repetitive. | Concludes the paragraph by stating its purpose being **somewhat repetitive**. | | Concludes the paragraph by **barely stating** its purpose. | **Does not** conclude the paragraph. | |
| **CONVENTIONS   x2**  Spelling, Capitalization, Punctuation, and Grammar | There are **3 or less** grammatical errors. | There are **4 to 6** grammatical errors. | | There are **7 to 9** grammatical errors. | There are **10 or more** grammatical errors. | |
|  | **MASTERY** | **PROFICIENT** | **EMERGING** | **NEEDS IMPROVEMENT** | **TOTALS** |  |
| **CLAIM** | **4** | **3.2** | **2.8** | **2** | x 5= |  |
| **EVIDENCE** | **4** | **3.2** | **2.8** | **2** | x 8= |  |
| **COMMENTARY** | **4** | **3.2** | **2.8** | **2** | x 8= |  |
| **CONCLUSION** | **4** | **3.2** | **2.8** | **2** | x 2= |  |
| **CONVENTIONS** | **4** | **3.2** | **2.8** | **2** | x 2= |  |

**GRADE= \_\_\_\_\_\_\_\_\_\_**