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

**Welcome to**

**American Literature & Composition**

**Northside High School**

**2020-2021**

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

**Email:** **brendolyn.lowery@hcbe.net**

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

Remind App: Text *@be46d7* to *267-991-8885*

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

**DO NOT LOSE THIS PACKET.**

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

**Northside High School**

**American Literature and Composition 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 the third year high school English student. It examines the nation’s voice as it develops from the Native American to the early American settlers, to the present day modern Americans through a variety of literary genres. Throughout the course, students will determine what it means to be American, as well as evaluate the process that Americans have taken to establish an identity over the years by examining numerous works of fiction, non-fiction, drama, and poetry. This course encompasses literature, composition, grammar, vocabulary, speaking, and listening skills in accordance with the Georgia Standards of Excellence with **emphasis on the literary periods of Colonialism, Puritanism, Individualism, Romanticism, Transcendentalism, Realism, Naturalism, and Modernism.**

**Course Goals**: Students engaged in the course will

1. Understand the diverse origins of American literature.

2. Distinguish and identify the literary genres of early American texts.

3. Situate early American literary texts in their cultural and historical contexts.

4. Develop close reading skills as a means of literary comprehension and analysis.

5. Compose essays that critically synthesize the themes of the course with real-world connections.

**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.**

**Assessments and Grading Procedure**: Students will participate in periodic formative and summative, culminating projects, common unit, and Online (WRITE SCORE) assessments which involve extended reading and writing pieces. Students are expected to prepare for these assessments by participating and studying daily (in class and at home), collaborating with peers to foster collegiality, and communicating with the instructor regarding questions or concerns about the content.

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

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| **45% Major (minimum 5) 15% Daily (guide- 15)**  |
| **20% Minor (guide – 10)  20% Final Exam** |

**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.**

**Course Overview by Semester**

**\*\*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 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.**

|  |  |
| --- | --- |
| **1st Semester:**Intro to 11th Lit (expectations, procedures, syllabus): 2-3 weeks   - Literary Terms Study   -Elements of Literature: with emphasis on:  symbolism/ colorism/ tone/mood/theme/   -Step Up to Writing / CER/ PEEL   -CER/ SUTW: 'Who Should Marry the Girl"  -WRITE SCORE - reading comprehension/ writing   \*Major Assessment/ Multiple ChoiceUnit 1 Part 1: Oral Literature  (folktales, myths, tricksters):  2 weeks     -Common Text(s): "The World on the Turtle's Back"     -Choice: Trickster Tales (Native, African)    \*Major Assessment/ Multiple ChoiceUnit 1 part 2 : Historical Narrative: 2 weeks    - Common Text: " The Interesting Narrative of the  Life of Olaudah Equiano"     - Choice: Other Slave Narratives or stories ("From  Slave Ship to Freedom Road")    \*Major Assessment/ Multiple ChoiceUnit 2 part 1: Puritan Literature: 1- 2 weeks    - Anne Bradstreet    - Jonathan Edwards     \*Major Assessment/ Multiple ChoiceUnit 2 part 2: Drama: 3-4 weeks    - Salem Witch Trials/ McCarthyism/ Mass Hysteria    -*The Crucible*     \*Major Assessment/ Multiple ChoiceUnit 3: The American Romances: 3 weeks     - Romanticism, Transcendentalism, Gothicism     - Choice selection for each (fiction, poetry, or essay)     \*Major Assessment/ FINAL/ Multiple Choice | **2nd Semester:**Unit 4: Rhetoric in the Shaping of America: 3 – 4 weeks - Common Text(s): Patrick Henry’s Speech at the  Virginia Convention; Abraham Lincoln’s 2nd  Inaugural Address; Frederick Douglass’s “What to  the Slave is the 4th of July?”, and Sojourner Truth’s  “Ain’t I a Woman?”    - Step Up to Writing / CER/ PEEL - WRITE SCORE – reading comprehension/ writing \* Major Assessment/ Multiple ChoiceUnit 5 Part 1: Naturalism and Realism: 3 weeks - Ambrose Bierce - Kate Chopin - Emily Dickinson - Paul Laurence Dunbar \* Major Assessment/ Multiple ChoiceUnit 5 Part 2: Novel: 4 – 5 weeks *-* Mark Twain *- The Adventures of Huckleberry Finn* \*Major Assessment/ Multiple ChoiceUnit 6 Part 1: Modernism: Harlem Renaissance: 2- 3 weeks - Langston Hughes- Zora Neale Hurston- Lorraine Hansberry’s “A Raisin’ in the Sun”\*Major Assessment/ Multiple ChoiceUnit 6 Part 2: Modernism: Roaring Twenties 2 – 3 weeks - Choice: Informational Texts - F. Scott Fitzgerald’s “The Great Gatsby” \*Major Assessment/ Multiple ChoiceUnit 6 Part 3: The American Dream 2 – 3 weeks - Culminating Task/ Project/Essay \* FINAL/ Major Assessment |

**“I Can” Statements & Priority Standards by Unit**

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| **Unit 1: “Coming to America”** *This unit explores the vicarious arrival of 3 groups to the Americas – the Native Americans, the English Colonists, and the Africans. We will read and analyze the culture, beliefs, and first hand experiences of specific accounts that made an impact on American Literature.***By the end of this unit students should be able to say “I CAN…”*** Apply knowledge of the literary terms to demonstrate an understanding of a work of literature. **RL/RI4**
* Make inferences based on characterization, conflict, irony, and point of view in order to identify the overall meaning/theme of a work and support that theme with evidence from the text. **RL2**
* Explain how an author reveals character through his/her actions, speech, thoughts, and/or how others react to that character. **RL3**
* Write a story that is either a myth, trickster tale, or historical narrative. **W3**
* Use evidence from a literary text to create a CER/constructed response. **W9**
 |
| **Unit 2: “Between Heaven and Hell”** *This unit presents the foundational elements for the religious and faith-based contexts that shaped America. We will study a religious culture and real-life event that has made an impact on American society.***By the end of this unit students should be able to say “I CAN…”*** Apply knowledge of the literary terms to demonstrate an understanding of a work of literature. **RL/RI4**
* Synthesize the connection between what was happening at a particular time in history to the literature that reflects the same time period. **W2**
* Explain how an author reveals character through his/her actions, speech, thoughts, and/or how others react to that character. **RL3**
* Analyze an argument based on details provided to determine its strongest/weakest parts. **SL3**
* Use evidence from a literary text to create a CER/constructed response. **W9**
 |
| **Unit 3: “The Spirit of Individualism”** *This unit explores how writers in the early 19th century were able to create a new “American” literature and established the literary movements known as Romanticism and Transcendentalism. We will read and analyze work from two literary genres – poetry and fiction, through the demonstration of your understanding of the literary elements and devices.***By the end of this unit students should be able to say “I CAN…”*** Apply knowledge of the literary terms to demonstrate an understanding of a work of literature. **RL/RI4**
* Analyze the impact of a literary period based on details about the historical context of that time. **RL/RI9**
* Use evidence from a literary text to create a CER/constructed response. **W9**
* Differentiate between the characteristics of Romanticism and Dark Romanticism. **RL/RI 9**
 |
| **Unit 4: “The Rebirth of Freedom: Building a Democracy from Colony to County”** *This unit focuses on the art of rhetoric through the study and analysis of historical speeches, stories, and poetry that changed America. We will read to understand the reasons why the states came to war against one another and be introduced to the work of abolitionists in order to understand the effects of the Civil War on literature.***By the end of this unit students should be able to say “I CAN…”*** Apply knowledge of the literary terms to demonstrate an understanding of a work of literature. **RL/RI4**
* Determine the impact of rhetorical strategies and strong diction in an argument.
* Use evidence from a literary text to create a CER/constructed response. **W9**
* Write and deliver a speech that states a claim, provides evidence and supportive reasons, and utilizes rhetorical appeals to address a question. **W9**
 |
| **Unit 5: “The Age of Realism and Changing Face of America”** This unit explores how post-Civil War America experienced rapid industrialization, urban growth, and social change. It also focuses on the increasing diversity of American life and literature as women began to write and as immigration and industrialization changed the way Americans lived. This unit represents the wide range of literary concerns that writers voiced in the 19th and 20th centuries. **By the end of this unit students should be able to say “I CAN…”*** Identify the parts of plot and can tell how the author uses them to create a desired effect on the reader. **RL5**
* Explain how an author reveals character through his/her actions, speech, thoughts, and/or how others react to that character. **RL3**
* Identify the use of literary devices and explain why the author uses them. **RL4**
* Utilize context to understand the meanings of words and can understand why the author chooses certain words. **RL4**
* Identify the overall meaning/theme of a work and support that theme with evidence from the text. **RL2**.
* Use evidence from a literary text to create a CER/constructed response. **W9**

**By the end of the novel, *The Adventures of Huckleberry Finn,* students should be able to say “I CAN…”*** Identify the parts of plot and can tell how the author uses them to create a desired effect on the reader. **RL5**
* Explain how an author reveals character through his/her actions, speech, thoughts, and/or how others react to that character. **RL3**
* Identify passages which contain examples of local color and can explain how the details from ordinary life (such as speech, manners, dress, customs) help me understand the characters’ motivations and actions. **RL3**
* Identify passages which contain irony (sarcasm) and satire and can explain the difference between what is written and the author’s intended meaning. **RL6**
* Analyze the strength of an argument based on the provided details. **RI5**
* Identify the overall meaning/theme of a work and support that theme with evidence from the text. **RL2**
* Use evidence from a literary text to create a CER/constructed response. **W9**
 |
| **Unit 6: “The Modern World and Age”** This unit explores how Americans have responded to the modern life in a globally connected world. It traces the development of a group of distinctive African-American literary voices during the 1920s, the Harlem Renaissance, by affirming the cultural identity of literature by African-Americans. Additionally it explores how a diverse group of writers reacted to the sharp social and cultural changes of the post-World War 1 era. Writers of this period often responded to the uncertainty and disillusionment of the war and the materialism of the age by forging bold new literary experiments.**By the end of this unit students should be able to say “I CAN…”*** Apply knowledge of the literary terms to demonstrate an understanding of a work of literature. **RL/RI4**
* Analyze the overall meaning/theme of a work and support that theme with evidence from the text. **RL2**.
* Use evidence from a literary text to create a CER/constructed response. **W9**
* Explain how an author reveals character through his/her actions, speech, thoughts, and/or how others react to that character. **RL3**
* Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest. **SL5**
 |

**\*\* Pacing Guide**: Subject to change.

**1st Semester Outline**

**For In Class Instruction & Distance Learning- Google Classroom/ZOOM**

**\*\*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 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. Items in bold indicate a major assignment.**

**August: The Fundamentals**

Week 1

Day 1-2 (6-7): Topic: Rules, Procedures, Google Classroom, Course Overview/ Syllabus

Week 2

Day 3 (10): Learning the Language of Literature: Literary Terms #1- 57

Day 4 (11): Learning the Language of Literature: Literary Terms #58 -119

***Day 5 (12): Literary Terms Self-Assessment***

Day 6 (13): Close Reading – “Who Should Marry the Girl”

Day 7 (14): Close Reading – “Who Should Marry the Girl”

Week 3

Day 8 (17): Socratic/ analysis questions

Day 9-10 (18-19): Step Up to Writing

Day 11 (20): PEEL/ Constructed Response Writing Rubric

***Day 12 (21): Writing Task: Google Docs***

**August: Unit 1**

Week 4

Day 13(24): Intro to American Lit.: Quick & Dirty; Notes

Day 14-17 (25-28):Oral Literature- functions of a MYTH: “The World on the Turtle’s Back” – Iroquois

Week 5

Day 18 (31): Oral Literature- elements of a TRICKSTER: “The Wonderful Tar Baby Story” – J.C. Harris

**September: Unit 1, cont’d**

Day 19-21 (1-3): Trickster Tale: “The Wonderful Tar Baby Story” – J.C. Harris

***Day 22 (4):*** ***Unit 1: Oral Literature Assessment***

Week 6

*>>Sept. 7 -* \**Labor Day Holiday<<*

***Day 23-26 (8-11):*** ***WRITE SCORE Reading Comprehension and Writing Assessment Online\****

Week 7

Day 27-31 (14-18): Historical Narrative: Coming to America, “From Slave Ship to Freedom Road”

Week 8

Day 32-35 (21-25): Historical Narrative: “The Interesting Narrative of the Life of Olaudah Equiano”

Week 9

***Day 36-37 (28-29): Unit 1: Historical Narrative Assessment***

Day 38 (30): Unit Reflections/ Wrap-up/ Connection🡪 English Colonies/Puritanism (Unit 2)

**October: Unit 2**

Week 9

Day 39 (1): English Colonies: Coming to America, “Encounters”

Day 40 (2): Puritan Literature: Anne Bradstreet (poetry) and Jonathan Edwards (sermon)

Week 10

Day 41-43 (5-7): Puritanism: Between Heaven and Hell – Work & Pray, Work & Pray.

***Day 44 (8):*** ***Unit 2: Puritan Literature Assessment***

*>>Oct. 9: \*Teacher Workday/ Student Holiday<<*

Week 11

*>>Oct. 12-16: \*Fall Break Holiday<<*

Week 12

Day 45-47 (19-21) Intro to ‘Some’ Drama: Salem Witch Trials/ McCarthyism – Informational Texts

Day 48-49 (22-23): *The Crucible (Overture/Act 1)* – Arthur Miller

Day 50-53 (26-30): *The Crucible (Act 2-3)* – Arthur Miller

**November: Unit 2, cont’d**

Week 13

Day 54-58 (2-6): *The Crucible (Act 4/ Denouement)* – Arthur Miller

Week 14

***Day 59-60 (9-10): Unit 2: The Crucible Assessment***

*>>Nov. 11 – \*Veteran’s Day Holiday<<*

*Day 61 (12) -* Unit Reflections/ Wrap-up/ Connection🡪 The American Romantics (Unit 3)

***Day 62 (13):******Literary Terms Self-Assessment Follow-up***

**November: Unit 3**

Week 15

Day 63 (16): Ideals of Romanticism vs. Transcendentalism – Informational Text(s)

Day 64 (17): Poetry: “A Psalm of Life” – Henry Wadsworth Longfellow

Day 65-67 (18-20): Essays: “Civil Disobedience” –Thoreau; “Self Reliance” –Emerson

Week 16

*>>Nov. 23-27 – \*Thanksgiving Holiday<<*

Week 17

Day 68-69 (30-1)– Short Story: “Story of An Hour” – Kate Chopin

**December: Unit 3, cont’d**

Week 17

Day 70-72 (2-4): Dark Romanticism: “A Rose for Emily” - Faulkner; “The Devil and Tom Walker” - Irving

Week 18

Day 73-77 (7-11): Father of Gothicism: Edgar Allen Poe – “The Raven”, “The Masque of the Red Death”

Week 19

***Day 78- Unit Self-Assessment/ Reflections/ Culminating Task***

***Day 79-82 (14-18): Fall Final Exam/ Culminating Task***

**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

**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.

|  |
| --- |
| **WHO SHOULD MARRY THE GIRL?**There was once a beautiful girl who lived with her parents in a certain village. All the young men wanted to marry her. Amongst the most ardent of her admirers were three men: a musician, a hunter, and a swimmer. One day when the girl went down to the river to wash her clothes, the three men hid nearby and watched her. As she started to do her washing, a crocodile came from the river to stretch himself out in the sun, and he saw the girl doing her washing. He made straight for her, but the poor girl did not notice him, and went on with her work. The crocodile reached her, opened his mouth and pulled her inside the water. The musician was the first to see what happened, and he began to play a tune on his harp. The evil crocodile was so impressed by the music that he sat in amazement with his mouth wide open as he listened. Then the hunter shot the crocodile with an arrow just as he was about to swallow the beautiful girl. The poor girl nearly drowned. At once the swimmer jumped into the river and pulled her out of the water. The three men were very proud that they had taken part in rescuing her. But the question remained: Who should marry the girl? What is your judgment? |

SOURCE: Gene Baharav, *African Folktales Told in Israel,* III, 22-23.

*This story was told by Zenebach Trunch, a student from Ethiopia studying at the International Training Center for Community Services in Israel. A visit to the Israel Folktale Archives inspired the instructor of a course offered there to ask his students to create their own collection of indigenous lore. As Dov Noy well-meaningly put it in his introduction to the tales assembled while the African students were in Israel: “These tales would raise the self-esteem of the story-teller and story-loving people and their trust in their own cultural heritage, used in class with foreign parallels, the stories would prove to young and adult pupils, that man is similar all over the world and that racial and religious differences are artificial and external.”*

**WHO SHOULD MARRY THE GIRL?**

**Part 2: Give several reasons WHY for EACH of the men. Provide evidence from the text and beyond.**

|  |  |  |
| --- | --- | --- |
| ***Musician*** | ***Hunter*** |  ***Swimmer*** |
|  |  |  |

**Part 3: Compose a well-developed constructed response to answer the question.**

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

**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.** |
| **7EVIDENCE            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= \_\_\_\_\_\_\_\_\_\_**