### Seventh-Grade Activity List

**I= Independent, P= Partner, G=Group**

<table>
<thead>
<tr>
<th>REQUIRED</th>
<th>Activity</th>
<th>Time</th>
<th>Reflection/Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Activity</strong></td>
<td>Literary essays are written in present tense.</td>
<td></td>
<td>“The only person who is educated is the one who has learned how to learn and change.” --- Carl Rogers, American psychologist</td>
</tr>
<tr>
<td><strong>Time</strong></td>
<td>Does everyone have parental permission form for second choice dystopian novel? Signed permission form is due Friday, February 7. Earn a 100.</td>
<td></td>
<td>If you can't be flexible in English class, you can become irritable. ---Anonymous</td>
</tr>
<tr>
<td><strong>Reflection/Notes</strong></td>
<td>Due Monday, February 3: Questions on handout for “If I Were a Superhero.” Check against answer sheet.</td>
<td></td>
<td>Please review assignments and create a schedule for each day. Creating a schedule will help you manage your time.</td>
</tr>
<tr>
<td><strong>Week of Monday, February 3</strong></td>
<td>Start working on/thinking about editorial for <em>The New York Times</em> or another newspaper. If you are not thirteen, you still must write an editorial. If you are younger than thirteen, you will not be able to submit editorials to <em>The New York Times</em>; however, you can submit to another newspaper that does not have an age limit, for example, <em>The Record</em> at <a href="https://static.northjersey.com/submit-letter/">https://static.northjersey.com/submit-letter/</a> Students younger than thirteen who are submitting to a different newspaper must check word limit before beginning to write editorial. For example, the word limit at <em>The Record</em> is no more than 250 words. Students under thirteen must check to make sure their choice newspaper accepts editorials from their age group. Every student must visit all the sites below listed under week of Monday, February 10.</td>
<td></td>
<td>Will you work alone or with one or two partners? What is your topic? Times’ Contest Dates: Feb. 13, 2020 - April 1, 2020 I must approve the topic before students start. Students submitting to the <em>New York Times</em> must cite at least one <em>New York Times</em>’ source and one non-NYT source. For example: Brody, Jane. &quot;Hard Lesson in Sleep for Teenagers.&quot; The New York Times. 20 Oct. 2014. For the Times’ competition, students write a concise editorial (450 words or fewer) to convince readers of their view. You must have permission from a parent or legal guardian to enter this contest, but you DO NOT need to provide it in writing to submit. If you are selected as a finalist, however, the newspaper will notify you by email, and you must then submit your parent or legal guardian’s written consent. If you fail to provide it within three business days of the request then you may be disqualified. Students younger than thirteen need to see me to</td>
</tr>
</tbody>
</table>
Those sites will provide valuable guidelines and information for writing an editorial.

Plan your time wisely. Create a calendar. Final editorial is due Wednesday, March 25.

choose another newspaper for submitting their editorials.

Explore the following newspapers for submitting your editorial:

- [https://static.northjersey.com/submit-letter/](https://static.northjersey.com/submit-letter/)

<table>
<thead>
<tr>
<th>Due Tuesday, February 4:</th>
<th>Completed handout on conjunctive adverbs.</th>
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</thead>
<tbody>
<tr>
<td>Due Tuesday, February 4:</td>
<td>Complete IXL Z.4. You must score 100.</td>
</tr>
<tr>
<td>Tuesday, February 4:</td>
<td>LinkIt!</td>
</tr>
<tr>
<td>Wednesday, February 5:</td>
<td>LinkIt!</td>
</tr>
<tr>
<td>Due Thursday, February 6:</td>
<td>Ketchup and mustard day. Choice.</td>
</tr>
<tr>
<td>Due Friday, February 7:</td>
<td>Create groups of writers for the “Harrison Bergeron” essay.</td>
</tr>
<tr>
<td>Due Friday, February 7:</td>
<td>First draft of “If I Were a Superhero” story. Peer edit.</td>
</tr>
<tr>
<td>Friday, February 7:</td>
<td>There is <strong>no</strong> quiz today on vocabulary. Unit 12</td>
</tr>
<tr>
<td>Friday, February 7:</td>
<td>Five sentences using Greek root words are <strong>not</strong> due today.</td>
</tr>
</tbody>
</table>
Due Friday, February 7: Signed parental permission form for “If I Were a Superhero” narrative contest. Earn 100.

Due Friday, February 7: Signed parental permission form for second choice dystopian novel. Earn a 100.

Week of Monday, February 10: Continue working on editorial for *The New York Times* or choice newspaper.

Good luck and have fun.

Contest Dates: Feb. 13, 2020 - April 1, 2020
Read samples at:

https://www.nytimes.com/section/opinion/editorials

Winners 2019:

Winners 2018:

Editorial Submission Form


Write a concise editorial (450 words or fewer) to convince readers of your view.

Here are some useful resources so you can begin planning for this contest:


Submissions must come from students who are 13 to 19 years old. You must have permission from a parent or legal guardian to enter this contest, but you DO NOT need to provide it in writing to submit. If you are selected as a finalist, however, the newspaper will notify you by email, and you must then submit your parent or legal guardian’s written consent. If you fail to provide it within three business days of the request then you may be disqualified.

Be careful not to plagiarize: Use quotation marks around lines you take verbatim from another source, or rephrase and cite your source.


“Because editorial writing at newspapers is a collaborative process, you can write your entry as a team or by yourself — though, please, only one submission per student. When you're done, submit it using the contest form below by Tuesday, April 2, at 11:59 p.m. Eastern. Be sure to read the rules before posting.”

Rubric:

Your editorial should be evidence-based argumentative writing. Use multiple sources, ideally ones that offer a range of perspectives on your chosen issue.

What issue do you care about? College access? Lowering the voting age? The role of social media in our lives?
- Writing prompts: 401 Prompts for Argumentative Writing  

- Video “How to Write an Editorial”  

| Due Monday, February 10: Final version of Edgar Allan Poe/”The Tell-Tale Heart” essay with scored rubric. |
| Monday, February 10: Choice |
| Tuesday, February 11: Quiz on grammar unit originally scheduled for Tuesday, February 4, including next five prepositions. |
| Tuesday, February 11: Distribute next unit on grammar. Answers due Thursday, February 20. Quiz on this unit will be Tuesday, February 25. |
| Due Tuesday, February 11: Completed IXL Z.5, plus 8 IXL, DD. 1 through DD.8. Earn 100. |
| Due Wednesday, February 12: To learn more about *Dear Evan Hansen*, go to the following study guide:  
  Take your time scrolling through the site. There is a lot of good material there for you to absorb in order to better enjoy the musical.  
  Also, read *The New York Times’* review at:  
  *Hollywood Reporter* at:  
  https://www.hollywoodreporter.com/review/dear-evan-hansen-theater-1154051 |
<p>| Due Wednesday, February 12: Choice |</p>
<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
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<tbody>
<tr>
<td>Due Thursday, February 13:</td>
<td>Final version of “If I Were a Superhero.” Mail today.</td>
</tr>
<tr>
<td>Friday, February 14:</td>
<td>There will be no vocabulary quiz on Latin and Greek roots. Quiz on Unit 12 is next week.</td>
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<tr>
<td>Friday, February 14:</td>
<td>Hand out “The Lottery” by Shirley Jackson. Due date: Tuesday, March 3.</td>
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<tr>
<td>Monday, February 17:</td>
<td>Winter Recess</td>
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<td>Tuesday, February 18:</td>
<td>Winter Recess</td>
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<tr>
<td>Wednesday, February 19:</td>
<td>Winter Recess</td>
</tr>
<tr>
<td>Due Thursday, February 20:</td>
<td>Scholastic Scope’s final date for entries for Superhero Contest.</td>
</tr>
<tr>
<td>Friday, February 21:</td>
<td>Vocabulary quiz on Latin and Greek roots, Unit 12.</td>
</tr>
<tr>
<td>Due Tuesday, February 25:</td>
<td>First draft of group’s explanatory/informative essay on “Harrison Bergeron.” Peer edit.</td>
</tr>
<tr>
<td>Due Tuesday, March 3:</td>
<td>Final version of “Harrison Bergeron” essay.</td>
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<tr>
<td>Tuesday, February 25:</td>
<td>Quiz on grammar. Hand out next unit to complete by next Tuesday.</td>
</tr>
<tr>
<td>Wednesday, February 26:</td>
<td>Attend Dear Evan Hansen on Broadway.</td>
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<tr>
<td>Thursday, February 27:</td>
<td>Socratic Seminar on articles and short stories and Dear Évan Hansen. Bring to class today your five questions based on what you have read and seen. Also, include your response to each question. Work must be typed, MLA format. You will turn in questions. Essential Questions: How can lying create problems? What are the motivations for lying? What harm do lies do? Is it ever okay to lie? Why do people sometimes do bad things just because someone else told them to? Is peer pressure still a part of the middle school experience? Why? How can students improve the middle school environment for each other? What does the term Groupthink mean? Support your ideas from your reading and watching the play. Bring typed questions and answers to class.</td>
</tr>
<tr>
<td>Date</td>
<td>Assignment Details</td>
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<tr>
<td>Also, bring to class articles you want to use as reference.</td>
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<td>Distribute peer and self-evaluation forms.</td>
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<tr>
<td>Due Friday, February 28: Friendly letter---5, 11, 11, 11, 5---to the main character in first choice dystopian book. Typed, 12 point, double-spaced, Times New Roman, MLA format.</td>
<td>As discussed, you will read two dystopian novels this trimester.</td>
</tr>
<tr>
<td>Friday, February 28: Vocabulary quiz on Latin and Greek roots, Unit 13.</td>
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<tr>
<td>Tuesday, March 3: Quiz on grammar, including next five prepositions.</td>
<td></td>
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<tr>
<td>Due Tuesday, March 3: Final version of group’s explanatory/informative essay on “Harrison Bergeron” with scored rubric.</td>
<td></td>
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<tr>
<td>Wednesday, March 4:</td>
<td></td>
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<tr>
<td>Thursday, March 5: Choice</td>
<td></td>
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<tr>
<td>Friday, March 6: Hand out parental permission form for mystery novel. Signed permission form is due Friday, March 13. Earn a 100.</td>
<td>End of second trimester.</td>
</tr>
<tr>
<td>Friday, March 6: Vocabulary quiz on Latin and Greek roots, Unit 14.</td>
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<tr>
<td>Monday, March 9: In class argumentative essay prompt, “Would You Visit the Titanic?”</td>
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<tr>
<td>Tuesday, March 10: Materials on “The Most Dangerous Game” by Richard Connell.</td>
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<tr>
<td>Wednesday, March 11: First draft of five-paragraph informative essay, responding to nonfiction articles on middle school experience.</td>
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<tr>
<td>Date</td>
<td>Task</td>
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<tr>
<td>Thursday, March 12</td>
<td>Graphic organizer for informational/explanatory essay.</td>
</tr>
<tr>
<td>Friday, March 13</td>
<td>Parental permission form for mystery novel. Earn a 100.</td>
</tr>
<tr>
<td>Friday, March 13</td>
<td>Vocabulary quiz on Latin and Greek roots, Unit 15.</td>
</tr>
<tr>
<td>Monday, March 16</td>
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<tr>
<td>Tuesday, March 17</td>
<td>First draft Scope Compare Contrast Assignment. “What Juul Tried to Hide” and “How Big Tobacco Fooled America”</td>
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<tr>
<td>Final Draft:</td>
<td>Tuesday, March 24.</td>
</tr>
<tr>
<td>Wednesday, March 18</td>
<td>Introduce Scope Argumentative Essay “Would You Visit the Titanic?”</td>
</tr>
<tr>
<td>Due Wednesday, March 18</td>
<td>Final version of five-paragraph informative essay, responding to nonfiction articles on middle school experience. Typed, MLA format, Times New Roman, double-spaced, 12 point.</td>
</tr>
<tr>
<td>Thursday, March 19</td>
<td>First draft of editorial, either <em>The New York Times</em> or another newspaper.</td>
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<tr>
<td>Friday, March 20</td>
<td>Vocabulary quiz on Latin and Greek roots, Unit 16.</td>
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<tr>
<td>Monday, March 23</td>
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<tr>
<td>Tuesday, March 24</td>
<td>Scope Compare Contrast Assignment. “What Juul Tried to Hide” and “How Big Tobacco Fooled America”</td>
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<tr>
<td>Due Wednesday, March 25</td>
<td>Final version of editorial, either <em>The New York Times</em> or another</td>
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<tr>
<td>Date</td>
<td>Event</td>
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<tr>
<td>Wednesday, March 25</td>
<td>Test on literary terms.</td>
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<tr>
<td>Wednesday, March 25</td>
<td>Research Simulation Task (RST) in class.</td>
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<tr>
<td>Thursday, March 26</td>
<td>Introduce Literary Analysis Essay.</td>
</tr>
<tr>
<td>Due Wednesday, April 8</td>
<td>Final version of Compare Contrast Assignment. “What Juul Tried to Hide” and “How Big Tobacco Fooled America”</td>
</tr>
<tr>
<td>Tuesday, April 21</td>
<td>NJSLA English</td>
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<tr>
<td>Wednesday, April 22</td>
<td>NJSLA English</td>
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<tr>
<td>Date TBD:</td>
<td>Billy Collins’ poems</td>
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<td></td>
<td>“Marginalia” by Billy Collins.</td>
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<td></td>
<td>“Introduction to Poetry” by Billy Collins</td>
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<tr>
<td></td>
<td>“On Turning Ten” by Billy Collins</td>
</tr>
</tbody>
</table>

For help in formatting in-text and parenthetical citations in your essays, go to Son of Citation Machine MLA:

http://www.citationmachine.net/mla/cite-a-book

For help in properly crediting information that you use in your essays, go to the Complete Guide to MLA & Citations:

http://www.citationmachine.net/mla/cite-a-website

Go to chompchomp.com to review grammatical concepts, especially comma splices and fused sentences.

Refer to the following URL to review annotating throughout the year:

https://www.youtube.com/watch?v=w5Mz4nwciWc

To summarize how to annotate text:
1. Identify the BIG IDEA.
2. Underline topic sentences or main ideas.
3. Connect ideas with arrows.
4. Ask questions.
5. Add personal notes.
6. Define new words.
<table>
<thead>
<tr>
<th>Activity</th>
<th>Time</th>
<th>Reflection/Notes</th>
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<tr>
<td>chompchomp.com</td>
<td></td>
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<td></td>
<td></td>
<td><a href="http://writing2.richmond.edu/writing/wweb/terms.html">http://writing2.richmond.edu/writing/wweb/terms.html</a></td>
</tr>
</tbody>
</table>

Dystopian stories:
“The Tell-Tale Heart”
“Tomorrow, Tomorrow, Tomorrow”/”The Big Trip Yonder”
“Harrison Bergeron”
Read comments on dystopian stories at:

“The Most Dangerous Game” by Richard Connell
“The Lottery” by Shirley Jackson
“The Interlopers” by Saki
“The Sniper” by Liam O’Flaherty
“The Machine Stops” by E. M. Forster
“The Pedestrian” by Ray Bradbury
“Frost and Fire” by Ray Bradbury
“April 2005: Usher II” by Ray Bradbury
“There Will Come Soft Rains” by Ray Bradbury
“Minority Report” by Philip K. Dick

[https://owlcation.com/humanities/Dystopian-Short-Stories](https://owlcation.com/humanities/Dystopian-Short-Stories)
<table>
<thead>
<tr>
<th>Activity</th>
<th>Time</th>
<th>Reflection/Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Always bring anchor book to class. (I)</td>
<td></td>
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</tr>
<tr>
<td>Read 20 minutes every day. (I)</td>
<td>20 minutes</td>
<td></td>
</tr>
<tr>
<td>Quiz on grammar on Tuesday. (I)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Quiz on vocabulary on Friday. Be prepared to write a sentence using the word showing mastery of your understanding of the word. (I)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
How to Write an Editorial for a Newspaper

Detailed research has to be conducted ahead to discover a particular point of view you wish to argue. An editorial must contain both a problem’s description and possible solutions to it. For example, when writing about the issues associated with obese population, you should give specific recommendations on how to deal with this problem. You can develop a message for both those who suffer from this disorder and for healthcare professionals who should handle it.

Writing an editorial has a lot in common with writing an essay or research paper.

Tips on Writing Persuasive Editorial Essay

• First, visit the following URL: https://www.nytimes.com/video/opinion/100000002691088/how-to-write-an-editorial.html
• Work with controversial topics. Controversial topics are debatable, and it is a time-tested way to get readers engaged in the discussion to continue their own research or ask additional questions.
• Writing an editorial is about making decisions. A writer cannot take both sides of the controversial topic; pick one that you believe is correct according to your experience and knowledge.

Read the expert advice below which will help you understand how to write an editorial and what makes this type of writing so special.

"To make your argument sound stronger, come up with several analogies. The author has a right to decide between cultural, social, and political analogies because people tend to trust these fields. Example: Your research problem is the effectiveness of mobile spying applications. Research similar cases in other technologically advanced countries where the majority of the population uses such tools to guarantee family's safety. Writing an editorial always includes finding solutions. Discover how other countries solved the problem."

---Minyvonne Burke, Daily News

Because newspapers place a limit on the number of words in editorials, you probably will not be able to write a five-paragraph essay with the 5, 11, 11, 11, 5 sentence format.

Nevertheless, your editorial should include specific features:

1. An introductory paragraph, three body paragraphs, and an impressive conclusion.
2. An objective interpretation of the problem or question with the help of facts, statistics, figures.
3. A timely news angle.
4. Arguments provided by the opposing side aimed to prove the information is 100% objective, unbiased, and complete.
5. Author's points of view written in a formal language.
6. Other possible solutions to the discussed cases.
7. A summary with a powerful call to action. A call to action is an imperative sentence that instructs the reader to perform a task. They’re absolutely crucial because once you’ve hooked your readers, they need to know what steps to take in order to make change. Good call to action sentences act like a trail of breadcrumbs leading the reader directly to action. If most powerful choice, writer may also use a quotation, rhetorical question, or possible solution.
For example, for a rhetorical question about the topic of bullying, you can start with something like: “How can schools stop bullying? Is the answer to educate the bullies? Or educate those being bullied? Is more supervision needed on playgrounds? How about stricter penalties for offenders?"
Ways to End Editorials

The final stage is the so-called concluding paragraph hook. It is a good idea to finish your writing with something your reader did not expect. Surprise the readers. In other words, put some sugar and spice to make the dish tastier.

Quotations

- Quotations are remarks or statements made by other people that intend to support the argument you have made in the editorial. Ending editorials with a quotation can be effective and persuasive if it closely relates to the side of the issue you are supporting and especially if it comes from a respected source in the field. Readers are more likely to be convinced by a quotation made by an authority figure rather than someone with little knowledge on the subject.

Rhetorical Questions

- Rhetorical questions ask the reader to consider the possibilities of what may happen if your side of the issue is ignored. They should be questions that make readers more intrigued by the issue. Rhetorical questions may not require a direct answer and often they ask readers to think about the consequences of inaction or ignorance. For example, if you are writing about lack of funding for education, you may pose the question, “If the quality of our schools decreases, who will ensure that our children receive the education necessary to prosper?”

Possible Solutions

- The issue in your editorial will most likely be a problem that needs to be solved. After you have explained and interpreted the aspects of the problem issue in your editorial, an effective way of concluding it is to offer a solution that supports your side of the topic. Suggest plans of action that experts or authorities need to make to improve the problem or broad solutions that readers themselves can implement to resolve the issue. For example, suggest that readers help protect the environment by recycling and reusing products.

Call to Action

- Readers of your editorial may not be as informed about the subject as you are. Another way of convincing audiences is to appeal to them directly. You may want to present a fresh angle on the issue that will make readers want to learn more about the topic. You can also end with a statement that stirs controversy, something that will convince readers to remember your opinion. If readers do not agree with your argument, they may still be interested if challenged by your remarks.
<table>
<thead>
<tr>
<th>KEY TRAITS</th>
<th>4</th>
<th>3</th>
<th>2</th>
<th>1</th>
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</thead>
<tbody>
<tr>
<td><strong>IDEAS AND EVIDENCE x10</strong></td>
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<tr>
<td>Editorial convincingly argues claim by providing relevant background information using valid examples.</td>
<td>Editorial argues claim by providing background information, using examples.</td>
<td>Editorial does not consistently argue claim by providing irrelevant/unrelated background information, few examples.</td>
<td>Editorial does not argue claim by not providing any background information, few to no examples.</td>
<td></td>
</tr>
<tr>
<td>The introduction engages the audience; the claim clearly states a position on an issue.</td>
<td>The introduction could do more to grab the audience’s attention; the claim states a position on an issue.</td>
<td>The introduction is not engaging; the claim identifies an issue, but the writer’s position is not clearly stated.</td>
<td>The introduction is missing or does not include a claim.</td>
<td></td>
</tr>
<tr>
<td>Logical reasons and relevant/compelling evidence convincingly support the writer’s claim. Students have cited reliable sources.</td>
<td>Most reasons and evidence are relevant/compelling and support the writer’s claim. A majority of the sources cited are reliable.</td>
<td>If opposing claims are presented, they are not fully developed.</td>
<td>If opposing claims are presented, they are not addressed logically.</td>
<td></td>
</tr>
<tr>
<td>If opposing claims are presented, the responses are not fully developed.</td>
<td>The concluding section mostly follows up on main ideas of the argument and restates the claim. There is a concluding paragraph hook.</td>
<td>The concluding section includes an incomplete summary of the main ideas and claim and leaves loose ends for the audience. There is an attempt at a concluding paragraph hook.</td>
<td>The concluding section is missing. There is no concluding paragraph hook.</td>
<td></td>
</tr>
<tr>
<td>The conclusion logically follows up the main ideas of the argument and restates the claim. There is a concluding paragraph hook.</td>
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<td><strong>ORGANIZATION x10</strong></td>
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<tr>
<td>Reasons and evidence are organized logically and consistently throughout the argument.</td>
<td>The organization of reasons and evidence is confusing in a few places, but mostly logical.</td>
<td>The organization of reasons and evidence is weak.</td>
<td>A logical organization is not used; reasons and evidence are presented randomly.</td>
<td></td>
</tr>
<tr>
<td>Transitions logically connect evidence and reasons to the claim.</td>
<td>A few more transitions are needed to connect evidence and reasons to the claim.</td>
<td>More transitions are needed to connect evidence and reasons to the claim.</td>
<td>Transitions are not used, making the argument difficult to understand.</td>
<td></td>
</tr>
<tr>
<td>Editorial has appropriate number of words as dictated by the newspaper.</td>
<td>Editorial has appropriate number of words as dictated by the newspaper.</td>
<td>Editorial exceeds or falls short of number of words.</td>
<td>Editorial exceeds or falls short of number of words.</td>
<td></td>
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<tr>
<td><strong>LANGUAGE x5</strong></td>
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<tr>
<td>Editorial has formal style, strong voice, and engages the reader. It uses language, style and tone appropriate to its purpose.</td>
<td>The style becomes too informal in a few places, and the tone is uneven. Editorial fails to consistently engage the reader.</td>
<td>The style and tone are inconsistent, and the style becomes too informal in many places. Editorial rarely engages the reader.</td>
<td>The style and tone are inappropriate for the argument. Editorial does not engage the reader.</td>
<td></td>
</tr>
<tr>
<td>Persuasive techniques are used appropriately throughout the argument.</td>
<td>Some effective persuasive techniques are used.</td>
<td>Few effective persuasive techniques are used, or some techniques are used inappropriately.</td>
<td>Persuasive techniques are missing or used inappropriately.</td>
<td></td>
</tr>
<tr>
<td>Sentences have a variety of beginnings, lengths, and structures. They flow rhythmically.</td>
<td>Sentences are correctly structured and complete, but could have more variety and flow.</td>
<td>Sentence structures have very little variety, and some fragments or run-on sentences are present.</td>
<td>Repetitive sentence structure, fragments, and run-on sentences make the writing hard to follow.</td>
<td></td>
</tr>
<tr>
<td>Spelling, capitalization, and punctuation are correct.</td>
<td>Some capitalization and punctuation mistakes occur.</td>
<td>Several spelling and capitalization mistakes occur, and punctuation is inconsistent.</td>
<td>Spelling and capitalization are often incorrect, and punctuation is missing.</td>
<td></td>
</tr>
<tr>
<td>Grammar and usage are correct.</td>
<td>Some grammatical and usage errors are repeated in the argument.</td>
<td>Grammar and usage are incorrect in many places, but the writer’s meaning is still clear.</td>
<td>Many grammatical and usage errors change the meaning of ideas and make the writing hard to understand.</td>
<td></td>
</tr>
</tbody>
</table>
Explanatory Essay Example with Explanation

Perks of Living in the United States
The United States is the best country in the world in which to live. [bold fact] Thousands of immigrants come to the USA each year and start a new better life here. [statistic] People enjoy living in this country because here they succeed in business, give good education to their children, and improve their quality of life due to advanced healthcare services. [thesis statement that illustrates three main ideas]

Without a doubt, the USA is one of the best countries for people who wish to run their own businesses. [topic sentence – main idea 1] It is easy to start a venture here because entrepreneurs can register their businesses online. [supporting detail 1] Workforce in this country includes alumni of the most prestigious colleges in the world, which means that the USA businesses can hire the best professionals. [supporting detail 2] Furthermore, the GDP is constantly growing. [supporting detail 3] This suggests that the economy is performing well, and people can afford to spend money on various goods. Despite taxes, people can easily become successful entrepreneurs, and the money they earn contribute to the standard of living of future generations. [concluding sentence]

Many people decide to immigrate to the USA specifically because of education-related opportunities. This country is home to the best colleges in the world, which are known as the Ivy League. Graduates of these colleges are likely to succeed, as businesses compete to hire them. Education is not cheap in the USA. Still, students can apply for various scholarships, which cover costs either partially or completely. Even those who pay for their education eventually win, because good education pays off with good employment opportunities and corresponding benefits, including health insurance.

Finally, the USA is a good country to live in because of quality healthcare each citizen can enjoy. Americans are the first to access the newest advances in medicine, particularly medical products and procedures, as country holds a leading position in investments into biotechnology and research and development. Healthcare services are of high quality in the USA because numerous providers often compete for the patients. Although medical services are costly, most citizens have health insurances that cover the expenses.

How about business, education, and healthcare in other countries? How many other states benefit their citizens in all three aspects? Isn’t it better to move to the US instead of sacrificing one of these important components of life? When choosing the country based on business and education opportunities, as well as healthcare services quality, the USA is worth considering.
Point-by-Point Method
Use Present Tense/No Use of “I” or “You”
The preacher's maxim is one of the most effective formulas to follow for writing papers:
Tell what you're going to tell the reader (introduction).
Tell the reader (body).
Tell the reader what you told them (conclusion).

Paragraph 1
Introduction
5 or more sentences

Attention getter/grabber
There are a lot of techniques to help you in capturing a reader’s interest.
1. Thought-provoking question
2. An anecdote
3. A statistic
4. A quotation

State the story titles—“Charles” and “Miss Awful” and authors (Shirley Jackson and Arthur Cavanaugh)
Thesis or claim
Point #1 __________________________________________
Point #2 __________________________________________
Point #3 __________________________________________

Avoid verbiage like “The topic of my essay will be the difference between two short stories.” Instead, try compelling statements like “How do teachers play an important role in a student’s life? Why do some kindergarteners struggle adapting to the school environment? Both present a conundrum in the classroom for different reasons, and they have more similarities than parents, teachers, and students may have originally thought.”

Paragraph 2
11 or more sentences

“Charles” — Point #1 __________________________________________
Supporting detail __________________________________________
Example __________________________________________

“Miss Awful” — Point #1 __________________________________________
Supporting detail __________________________________________
Example __________________________________________

Closing/transition sentence

Paragraph 3
11 or more sentences

“Charles” — Point #2 __________________________________________
Supporting detail __________________________________________
Example __________________________________________

“Miss Awful” — Point #2 __________________________________________
Supporting detail __________________________________________
Example __________________________________________
Paragraph 4

“Charles” — Point #3
Supporting detail
Example

“Miss Awful” — Point #3
Supporting detail
Example

Closing/transition sentence

Paragraph 5

Conclusion
5 or more sentences

1. Avoid phrases like "in conclusion," "to conclude," "in summary," and "to sum up."
2. Do not, in any case, simply restate your thesis statement in your final paragraph, as that would be redundant.
3. Summarize main points. Your conclusion should remind the reader what he or she has learned.
4. Connect the last paragraph to the first. For example, if your introduction talked about a dog named “Charles” and “Miss Awful,” finish your paper by referring once again to the two short stories.
5. Try to avoid using a long sentence to start your conclusion. You want to grab your reader's attention and keep it. There is no need to say, "And so, as effectively demonstrated through the use of evidence..." Instead, just say, "It is clear the two stories...."
6. Try writing the first sentence of your conclusion using only one-syllable words. This will enhance the drama of your paper.
7. Did you answer the question “So what?” Did you show your reader why this essay is important?
8. Make a connection to the “real” world.
9. Other strategies: Challenge the reader, look to the future*, pose questions.

Example:
Looking to the future: Looking to the future can emphasize the importance of your paper or redirect the readers' thought process. It may help them apply the new information to their lives or see life more globally.

Example

Without well-qualified teachers, schools are little more than buildings and equipment. If higher-paying careers continue to attract the best and the brightest students, there will not only be a shortage of teachers, but the teachers available may not have the best qualifications. Youth will suffer, and when youth suffers, the future suffers.
Compare and Contrast Structure Words

Compare and contrast structure words are transition signals which show the similarities or differences. Below are some common examples.

**Compare**
- Similarly
- Likewise
- also
- both... and...
- not only... but also...
- neither... nor...
- just like (+ noun)
- similar to (+ noun)
- to be similar (to)
- to be the same as
- to be alike
- to compare (to/with)

**Examples**
- Computers can be used to communicate easily, for example via email. Similarly/Likewise, the mobile phone is a convenient tool for communication.
- Both computers and mobile phones can be used to communicate easily with other people.
- Just like the computer, the mobile phone can be used to communicate easily with other people.
- The computer is similar to the mobile phone in the way it can be used for easy communication.

**Contrast**
- However
- In contrast
- In comparison
- By comparison
- On the other hand
- while
- whereas
- but
- to differ from
- to be different (from)
- to be dissimilar to
- to be unlike

**Examples**
- Computers, although increasingly small, are not always easy to carry from one place to another. However, the mobile phone can be carried with ease.
- Computers are generally not very portable, whereas the mobile phone is.
- Computers differ from mobile phones in their lack of portability.
- Computers are unlike mobile phones in their lack of portability.
Free write and do not stop for anything. Go quickly without rushing. Never stop to look back to cross something out, to wonder how to spell something, to wonder what word or thought to use, or think about what you are doing.

Free writing is a form of creativity in a space where we don’t think we’re working. Free writing is one of the best ways into that magical space.

*Do not worry about grammar or punctuation or sentence structure or even making sense.*

Free writing is not journal writing when you record or examine your thoughts, feelings, and experiences.

The mechanics of free writing are simple: Choose a time limit, put your pencil to the page and don’t stop until your time is up. You can start with any thought or phrase. Don’t try too hard to choose your subject matter; it will choose you. Don’t worry about the quality of what you’re writing. The most important thing is to keep going, even if you have to write the same sentence over and over again until something new arrives.

Johann Sebastian Bach – “Brandenburg Concertos”
https://www.youtube.com/watch?v=_V7oujd9djk
https://www.youtube.com/watch?v=QLj_gMBqHX8

Ludwig van Beethoven – “Moonlight Sonata”
https://www.youtube.com/watch?v=4Tr0otuiQuU

Leonard Bernstein – “America”
https://www.youtube.com/watch?v=lsVOAR7Y1N0

Frederic Chopin – “Piano Concerto No. 1 e-minor” (7)
https://www.youtube.com/watch?v=2bFo65szAP0

Aaron Copeland --- “Rodeo”
https://www.youtube.com/watch?v=du4DrqGp9vM

Aaron Copland – “Appalachian Spring”
https://www.youtube.com/watch?v=xDRWdNn_nLk

Copland – “Fanfare for the Common Man”
https://www.youtube.com/watch?v=FLMVBO1_Ts

George Gershwin – “Rhapsody in Blue”
https://www.youtube.com/watch?v=cHI2PH0auTUU

George Gershwin – “An American in Paris”
https://www.youtube.com/watch?v=KU1X3Wut-k0

George Frideric Handel – “Messiah” – “Hallelujah Chorus”
https://www.youtube.com/watch?v=IUErVbJT5c

Justin Hurwitz/Benj Pasek and Justin Paul – “The Fools Who Dream” *La La Land*
https://www.youtube.com/watch?v=SXsqYs11_1Y

Alan Menken/Howard Ashman – “Friend Like Me” from *Aladdin*
https://www.youtube.com/watch?v=99Op1TaXmCw

Wolfgang Amadeus Mozart -- “Clarinet Concerto in A Major, K. 622)”
https://www.youtube.com/watch?v=YT_63UntRJ

Giacomo Puccini – *Madame Butterfly* (3:42)
https://www.youtube.com/watch?v=sLcbfF9ypmM

Sergei Rachmaninoff – “Piano Conerto No. 3”
https://www.youtube.com/watch?v=1TjvJXyWDYo

“Little Red Riding Hood (Etude Tableau Op. 39 No.6)”
Billy Collins and Poetry

Analysis

Go to https://www.brainpickings.org/2013/07/17/billy-collins-reads-marginalia/ to hear Billy Collins read this poem.

"Marginalia" is about the notes and scribbles people write in the margins of books as they read. However, as with most of Billy Collins' poetry, it is also about much more. He gets us in with a humorous tone, talking about the funny things we write in the margins, but at the end he is talking about a woman spilling egg salad on the page. What is going on here?

"Marginalia" ends like this because Collins is saying something deep about the way people interact with authors. In a way, Collins connected with the girl in the same way authors communicate with readers, though his connection wasn't intentional. She gave him something of her humanity, shared a glimpse of her experience with J.D. Salinger with that little egg salad stain and the joyous, if a little cryptic, proclamation of young love.

In “Marginalia,” Collins creates the hospitable tone he is famous for through a seemingly trivial topic. In this poem, Collins explores the variety of marks that can be found in the margins of books and poetry. In each stanza, Collins considers the different tones such marks and notes can take, ranging from “ferocious,/skirmishes against the author/raging along the borders of every page,” to “splayed footprints/across the shore of the page,” to “‘Pardon the egg salad stains, but I’m in love.’” He creates a humorous, witty, lighthearted tone through his diction and images such as, “if you have managed to graduate from college/without ever having written ‘Man vs. Nature’/in a margin, perhaps now/is the time to take one step forward.” Lines such as these can be found throughout the poem, and actually make the reader laugh out loud. This poem is one of the most enjoyable poems for this reason. It is not overly complicated, beautiful, or “literary,” but the witty, relatable tone and simple but vivid images of the “white perimeter” make this poem a favorite.

“Collins’s level of fame is almost unprecedented in the world of contemporary poetry: his readings regularly sell out, and he received a six-figure advance when he moved publishers in the late 1990s. He served two terms as the US Poet Laureate, from 2001-2003, was New York State Poet Laureate from 2004-2006, and is a regular guest on National Public Radio programs. In 2002, as U.S. Poet Laureate, Collins was asked to write a poem commemorating the first anniversary of the fall of the Twin Towers of the World Trade Center on September 11. The reading was in front of a joint session of Congress held outside of Washington, D.C.”

Billy Collins was born in 1941 in Manhattan, New York. He began writing poetry in middle school, inspired by the issues of Poetry magazine that were in his house. He holds a Bachelor's degree in English from College of the Holy Cross as well as a master's degree and PhD in poetry from the University of California, Riverside.
“Marginalia” by Billy Collins

Sometimes the notes are ferocious, skirmishes against the author raging along the borders of every page in tiny black script. If I could just get my hands on you, Kierkegaard, or Conor Cruise O’Brien, they seem to say, I would bolt the door and beat some logic into your head. Other comments are more offhand, dismissive—"Nonsense." "Please!" "HA!!"—that kind of thing.

I remember once looking up from my reading, my thumb as a bookmark, trying to imagine what the person must look like who wrote "Don't be a ninny" alongside a paragraph in The Life of Emily Dickinson.

Students are more modest needing to leave only their splayed footprints along the shore of the page. One scrawls "Metaphor" next to a stanza of Eliot's. Another notes the presence of "Irony" fifty times outside the paragraphs of A Modest Proposal.

Or they are fans who cheer from the empty bleachers, Hands cupped around their mouths. "Absolutely," they shout to Duns Scotus and James Baldwin. "Yes." "Bull's-eye." "My man!"

Check marks, asterisks, and exclamation points rain down along the sidelines.

And if you have managed to graduate from college without ever having written "Man vs. Nature" in a margin, perhaps now is the time to take one step forward.

We have all seized the white perimeter as our own and reached for a pen if only to show we did not just laze in an armchair turning pages; we pressed a thought into the wayside, planted an impression along the verge.

Even Irish monks in their cold scriptoria jotted along the borders of the Gospels brief asides about the pains of copying, a bird signing near their window, or the sunlight that illuminated their page—anonymous men catching a ride into the future on a vessel more lasting than themselves.
And you have not read Joshua Reynolds,
they say, until you have read him enwreathed
with Blake's furious scribbling.
Yet the one I think of most often,
the one that dangles from me like a locket,
was written in the copy of *Catcher in the Rye*
I borrowed from the local library
one slow, hot summer.
I was just beginning high school then,
reading books on a davenport in my parents' living room,
and I cannot tell you
how vastly my loneliness was deepened,
how poignant and amplified the world before me seemed,
when I found on one page

A few greasy looking smears
and next to them, written in soft pencil—
by a beautiful girl, I could tell,
whom I would never meet—
"Pardon the egg salad stains, but I'm in love."

Listen to Billy Collins read this poem:

https://www.youtube.com/watch?v=BaQhDtNRFFA

https://www.youtube.com/watch?v=ddw1_3ZVjTE
“Introduction to Poetry” by Billy Collins

I ask them to take a poem
and hold it up to the light
like a color slide

or press an ear against its hive.

I say drop a mouse into a poem
and watch him probe his way out,

or walk inside the poem’s room
and feel the walls for a light switch.

I want them to waterski
across the surface of a poem
waving at the author’s name on the shore.

But all they want to do
is tie the poem to a chair with rope
and torture a confession out of it.

They begin beating it with a hose
to find out what it really means.

Analysis

Stanza 1

In this first stanza, the poem’s central idea is established. We have a speaker. In this instance, we can assume that the speaker is Collins himself. When the speaker says, “I ask them . . .” we can assume that he is referring to a group of students or perhaps his readers in general. Therefore, it’s clear from this line and the title of the poem that Collins is speaking to the audience about his teaching process.

Using a simile to compare a poem to a “color slide” the poet is encouraging his students and/or readers to take in poetry at a glance, to let the image of the piece imprint itself on their minds. This is the first of many such metaphors, each encouraging a different type of reaction to poetry.

Stanza 2

The second stanza is just a single line, which gives it emphasis, as it seems to stand out from the rest of poem. Collins is comparing poetry to a buzzing hive of insects, asking the readers to simply listen.

This is an interesting idea; each word in a work could be considered an individual worker bee. The words are, individually less important than the whole, but at the same time each has its own importance. The poet could be saying that it is more important to take in the poem as a whole than to pull apart the hive and look at each worker bee individually.
Stanza 3

The next stanza brings the next metaphor and a poem becomes a maze. It’s true that poems often have turns, are complex, and for some they can be confusing and hard to get through. Collins, when he says he wants to “drop a mouse into a poem . . .” could be implying that poetry is best enjoyed and understood without a guide. Perhaps, the historical context and poet’s biography are not important in Collins’ poetry courses. Does the former poet laureate think of his students as mice lost in a maze? Does he take pleasure in watching them try to find their way out, or does he think that there is value in that struggle? Scientifically, a mouse in a maze is classic experiment, considered to be a wealth of knowledge, much like poetry.

Stanza 4

In these lines, Collins compares a poem to a dark room. The readers are left to grope blindly for the lights. This is another metaphor that implies that people should be lost when reading poetry, that knowledge about a poem is actually detrimental to understanding it.

How is a poem like a room? A poem has fixed dimensions and can be vast or small, like a room. It is filled with fixed items of various values and importance.

Stanza 5

In this stanza, comes the turn, the point in the poem when the tone shifts and the audience is forced to re-examine the rest of the poem. In this instance, Collins does this by, instead of talking about his attempts to teach poetry as he has for the rest of the poem, but by describing his students and their blunt attempts to dissect poetry.

The metaphor here explains that poetry students and readers only want interrogate poems. They want simple answers, facts, and they don’t’ care how they get them. It’s clear from the universally negative image of a defenseless person being tortured that Collins doesn’t approve of this approach.

Stanza 6

The final stanza echoes the previous one. Collins continues to lament his poetry students and their single-minded quest to find the meaning of the poems they read. The poem concludes with the image of a piece of art being bluntly beaten until it reveals its secrets, secrets that it may not even have.

Structure

The poem is written in free verse. It is presented as a speaker describing his experiences, reactions to teaching poetry to students. It contains a series of metaphors describing the poet’s ideal method for examining poetry but also a description of the typical approach to poetry that his students take.
“On Turning Ten” by Billy Collins

The whole idea of it makes me feel
like I'm coming down with something,
something worse than any stomach ache
or the headaches I get from reading in bad light--
a kind of measles of the spirit,
a mumps of the psyche,
a disfiguring chicken pox of the soul.

You tell me it is too early to be looking back,
but that is because you have forgotten
the perfect simplicity of being one
and the beautiful complexity introduced by two.
But I can lie on my bed and remember every digit.
At four I was an Arabian wizard.
I could make myself invisible
by drinking a glass of milk a certain way.
At seven I was a soldier, at nine a prince.

But now I am mostly at the window
watching the late afternoon light.
Back then it never fell so solemnly
against the side of my tree house,
and my bicycle never leaned against the garage
as it does today,
all the dark blue speed drained out of it.

This is the beginning of sadness, I say to myself,
as I walk through the universe in my sneakers.
It is time to say good-bye to my imaginary friends,
time to turn the first big number.

It seems only yesterday I used to believe
there was nothing under my skin but light.
If you cut me I could shine.
But now when I fall upon the sidewalks of life,
I skin my knees. I bleed.
This is a coming-of-age poem in which the speaker, a child who is turning ten, is realizing that he is no longer a young child, and he is beginning to comprehend that life is filled with heartache and sorrow, from which up to this point he has been somewhat shielded. Billy Collins served as Poet Laureate of the United States from 2001 to 2003, and he holds several impressive professor positions at various colleges in the United States. While much of his poetry is known for its humor, Collins’ poetry, such as “On Turning Ten,” also tackles serious themes. His work is read around the world, but he is most beloved in his home country and his home state of New York, where he served as poet laureate from 2004 until 2006.

“On Turning Ten” Poem Summary

This is a very melancholy poem. The speaker, a child who is turning ten in the near future, discusses his feelings on going from being in the single digits to double. He feels as if he has a sickness of his soul when thinking about turning ten, and he realizes the pain and heartache that surely awaits him now that he is mature. An adult to whom the speaker is close, presumably his parent, tells the speaker that he is too young to be so retrospective, that he should enjoy his childhood still. However, the speaker confesses that this is impossible: he now sees the world differently than he once did in his younger years.

Analysis

The poem’s title is especially important to this poem, as the reader would have no idea about which the speaker was talking. It has a feel of opening in medias res, where the action of the poem has already started to occur before the speaker started to describe the situation. The opening two lines say, “The whole idea of it makes me feel/like I’m coming down with something…” The poem is broken into five stanzas of varying length, and Collins utilizes free verse in his poetry. It is written in the style of stream of consciousness, where the speaker’s thoughts, while united in the theme of turning ten, seem to flow from one to the next.

The beauty of this poem is in the imagery Collins so beautifully writes. For anyone who has reached a particular age in their lives, it is very easy to empathize with the speaker, and the poem forces the reader to take an introspective look at his or her own life and memories of growing up.

First Stanza

In the first stanza, the speaker, an almost-ten-year-old child, informs the reader that he feels sick when thinking of turning ten. The sickness is worse than any other childhood ailment: worse than a stomachache, headaches, or even the chicken pox. In fact, in lines six and seven, he calls the illness “a mumps of the psyche” and “a disfiguring chicken pox of the soul.” This is not an illness that only affects one part of the speaker, nor is it something that will eventually go away. It has touched him so deeply that his entire soul feels sick—he has permanently changed. It is important to note Collins’ diction throughout the poem, but particularly in this first stanza. Words such as “disfiguring” highlight the magnitude in which turning ten has affected the speaker. He will forever be wounded from this milestone.

Second Stanza

In the second stanza, the speaker talks directly to someone else in the poem, and it seems as though it is an adult or authority figure who has already crossed this threshold. The speaker says, “You tell me it is too early to be looking back.” The speaker reasons that this is due to the fact that the adult has forgotten what it is like to be a small child.

Collins sets up a dichotomy between being one and two to further his point that a grown-up cannot possibly understand what the poem’s speaker is experiencing; the adult is simply far too old. The speaker
argues that there is a simplicity of being one, but that simplicity changes to “beautiful complexity” when the child turns to: he or she is able to comprehend more. The speaker then reflects back on his own childhood, saying that because it was not long ago, he remembers everything.

Collins sweetly shows the complexity of a child’s mind and imagination. The speaker remembers not how he pretended to be a wizard or soldier or prince, but how he actually was those things at the ages of four and seven, and nine. It is also interesting that Collins includes the fantasies of the child when he was nine, just one year earlier. There is something about turning ten that means these dreams must—and will—come to an end.

Third Stanza

The third stanza is in stark contrast to the second, and the Collins signifies this change by starting the first line with “but.” He writes, “But now I am mostly at the window…” The speaker takes us back to the present and how he is feeling on the cusp of ten. He seems to see only the negative: the way the light on his tree house looks so serious, and the way his bicycle leans against the garage with all of its speed pizazz gone. The speaker is also watching all of this occur from inside, as opposed to outside where the light and his bicycle are.

The speaker realizes that his days as an innocent child are over: all that lies ahead is sadness. He will have to “walk through the universe” in his sneakers and say goodbye to all of his childish fantasies. Ten is the first big number a person turns, and it is time to cross that threshold. The fifth and final stanza is also bleak and melancholy.

Fourth Stanza

In this stanza, the speaker juxtaposes his old self with the new. No longer does he believe that he is different and extraordinary on the inside. He now knows that if he were to fall, he would bleed, not shine. Collins also uses a metaphor here, comparing life to a sidewalk. Sidewalks are hard and dull, and they will cut someone if they fall. The speaker has fallen, has skinned his knees, and he is bleeding.
Schedule for English Student

Name ___________________________ Date ____________

Use Activity List to plan.

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
<th>Completed</th>
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Class discussion notes:

Today I accomplished:

Tomorrow I plan to:

I reflected on the following (e.g., something you learned today):

I need a mini-lesson on:

Place your request in the In Box before you leave class.
Some words in the English language tend to be overused and therefore weaken one’s writing. These words are referred to as DEAD WORDS. Below is a list of dead words and some interesting alternatives. **This list is not limited to just these words!**

<table>
<thead>
<tr>
<th>DEAD WORDS</th>
<th>ALTERNATIVES</th>
</tr>
</thead>
<tbody>
<tr>
<td>YOU</td>
<td>THERE ARE NO ALTERNATIVES! WE DO NOT WRITE IN SECOND PERSON!</td>
</tr>
<tr>
<td>a lot, lots</td>
<td>Numerous, heaps, many scores, innumerable, much a great deal, many times, often</td>
</tr>
<tr>
<td>also</td>
<td>Too, moreover, besides, as well as, in addition to</td>
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<tr>
<td>awesome, cool, rad</td>
<td>fine, wonderful, marvelous, fantastic, excellent</td>
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<tr>
<td>awful</td>
<td>dreadful, alarming, frightful, terrible, horrid, shocking</td>
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<tr>
<td>but</td>
<td>however, moreover, yet, still, nevertheless, though, although, on the other hand</td>
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<td>pleasant, pleasurable, amusing, entertaining, jolly</td>
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<tr>
<td>very</td>
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</tr>
</tbody>
</table>
Phrases Not to Use

1. **I believe, I feel, I think, I know** It is your essay—a compilation of thoughts—so I already assumed these are your beliefs, feeling, thoughts, and knowledge. Do not insult my intelligence!

2. **And also** This is often redundant.

3. **And/or** Outside of the legal world, most of the time this construction is used, it is neither necessary nor logical. Try using one word or the other.

4. **As to whether** The single word *whether* will suffice.

5. **Basically, essentially, totally** These words seldom add anything useful to a sentence. Try the sentence without them and, almost always, you will see the sentence improve.

6. **Being that or being as** These words are a non-standard substitute for *because*. *Being that* Because I was the youngest child, I always wore hand-me-downs.

7. **Considered to be** Eliminate the *to be* and, unless it's important who's doing the considering, try to eliminate the entire phrase.

8. **Due to the fact that** Using this phrase is a sure sign that your sentence is in trouble. Did you mean *because?* Due to is acceptable after a linking verb (The team's failure was due to illness among the stars.); otherwise, avoid it.

9. **Each and every** One or the other, but not both.

10. **Now and days** One or the other, but not both.

11. **Equally as** Something can be *equally important* or *as important as*, but not *equally as important*.

12. **Etc.** This abbreviation often suggests a kind of laziness. It might be better to provide one more example, thereby suggesting that you could have written more, but chose not to.

13. **He/she** is a convention created to avoid gender bias in writing, but it doesn't work very well and it becomes downright obtrusive if it appears often. Use *he or she* or pluralize (where appropriate) so you can avoid the problem of the gender-specific pronoun altogether.

14. **Firstly, secondly, thirdly, etc.** Number things with *first, second, third*, etc. and not with these adverbial forms.

15. **Got** Many writers regard *got* as an ugly word, and they have a point. If you can avoid it in writing, do so. I have got to *must* begin studying right away. I have got two pairs of sneakers.

16. **Had ought or hadn't ought**. Eliminate the auxiliary *bad*. You *hadn't* ought not to pester your sister that way.

17. **Interesting** One of the least interesting words in English, the word you use to describe an ugly baby. If you *show* us why something is interesting, you're doing your job.

18. **In terms of** See if you can eliminate this phrase.

19. **Irregardless** No one word will get you in trouble with the boss faster than this one.

20. **Kind of or sort of** These are OK in informal situations, but in formal academic prose, substitute *somewhat, rather or slightly*. We were *kind of* rather pleased with the results.

21. **Literally** This word might be confused with *literarily*, a seldom used adverb relating to authors or scholars and their various professions. Usually, though, if you say it's "literally a jungle out there," you probably mean *figuratively*, but you're probably better off without either word.

22. **Lots or lots of** In academic prose, avoid these colloquialisms when you can use *many or much*. Remember, when you do use these words, that lots of something countable are plural. Remember, too, that a *lot of* requires three words: "He spent *a lot of money*" (not *alot of*).

23. **Just** Use only when you need it, as in *just the right amount*.

24. **Nature** See if you can get rid of this word. Movies of a violent nature are probably just violent movies.

25. **Necessitate** It's hard to imagine a situation that would necessitate the use of this word.

26. **Of Don't write would *of*, should *of*, could *of* when you mean would *have*, should *have*, could *have*.

27. **On account of** Use *because* instead.

28. **Only** Look out for placement. Don't write "*He only kicked that ball ten yards*" when you mean "*He kicked that ball only ten yards.***
29. **Orientate** The new students become *oriented*, not *orientated*. The same thing applies to **administrate** -- we *administer* a project.

30. **Per** Use *according to* instead. We did it *per* your instructions? Naah. (This word is used frequently in legal language and in technical specifications, where it seems to be necessary and acceptable.)

31. **Plus** Don't use this word as a conjunction. Use *and* instead.

32. **Point in time** Forget it! *At this time* or *at this point* or *now* will do the job.

33. **Previous** as in "our previous discussion." Use *earlier* or nothing at all.

34. **So as to** Usually, a simple *to* will do.

35. **Suppose to, use to.** The hard "d" sound in *supposed to* and *used to* disappears in pronunciation, but it shouldn't disappear in spelling. *"We used to do that"* or *"We were supposed to do it this way."*

36. **The reason why is because.** *Deja vu* all over again!

37. **Thru** This nonstandard spelling of *through* should not be used in academic prose.

38. **'Til** Don't use this word instead of *until* or *till*, even in bad poetry.

39. **Try and** Don't try *and* do something. Try *to* do something.

40. **Thusly** Use *thus* or *therefore* instead.

41. **Utilize** Don't use this word where *use* would suffice. (Same goes for *utilization*.)

42. **Very, really, quite (and other intensifiers)** Like *basically*, these words seldom add anything useful. Try the sentence without them and see if it improves.
FYI: Vocabulary words are often categorized into three tiers.

**Tier 1 words:** These words are basic vocabulary or the more common words most children will know. They include high-frequency words and usually are not multiple meaning words.

**Tier 2 words:** Less familiar, yet useful vocabulary found in written text and shared between the teacher and student in conversation. The Common Core State Standards refers to these as “general academic words.” Sometimes they are referred to as “rich vocabulary.” These words are more precise or subtle forms of familiar words and include multiple meaning words. Instead of walk for example, saunter could be used. These words are found across a variety of domains.

**Tier 3 words:** CCSS refers to these words as “domain specific;” they are critical to understanding the concepts of the content taught in schools. Generally, they have low frequency use and are limited to specific knowledge domains. Examples would include words such as isotope, peninsula, refinery. They are best learned when teaching specific content lessons and tend to be more common in informational text.
How to Annotate Text While Reading

What is annotation? Annotation is a close reading technique that includes making your own marks in the text. (e.g., highlighting, underlining, circling, stars, questions.) Annotation is about making the text your own. When you are annotating, your notes should represent your thoughts and your inner action with the story, the author, and the characters. Listen to your inner voice as you read. Annotating text is a skill that you will develop more and more if you do it more and more.

If you are reading a text on your tablet or iPad, you can still annotate. There are so many apps that allow you to circle or highlight. Search for “annotation app,” and you will find a bunch. iAnnotate.pdf is a good one, but you have to pay for it.

We will practice, using “Marginalia” by Billy Collins on the overhead projector.

Each of you has a Xerox of poem to use for annotation and margin notes.

1. You need a pencil, a highlighter, and Post-its.

2. Read everything at least twice.

   The first time, read quickly to get a sense of what the text is about.

   The second and subsequent times read carefully.

   1. Mark anything that you think is:

      A. confusing,
      B. interesting
      C. surprising, or
      D. important.

      Mark anything that is unfamiliar and keep going.

   2. Begin to annotate.

Ways to Annotate

Look for poetic devices to help achieve meaning, for example, metaphor, imagery, enjambment, metonymy, allusion, meter, parallelism.

Enjambment, derived from the French word *enjambment*, means to step over, or put legs across. In poetry it means moving over from one line to another without a terminating punctuation mark. It can be defined as a thought or sense, phrase, or clause in a line of poetry that does not come to an end at the line break, but moves over to the next line.
There are fifteen basic punctuation marks in English grammar. These include the period, comma, exclamation point, question mark, colon, semicolon, bullet point, dash, hyphen, parenthesis, bracket, brace, ellipsis, quotation mark, and apostrophe.

Metonymy is a figure of speech that replaces the name of a thing with the name of something else with which it is closely associated. For example, the word “crown” is used to refer to power or authority is a metonymy. 

Examples of metonymy in everyday life:

- “The pen is mightier than the sword.” (*Pen* refers to written words, and *sword* to military force.)
- “The Oval Office was busy in work.” (*The Oval Office* is a metonymy, as it stands for people who work in the office.)
- “Let me give you a hand.” (*Hand* means help.)

Think about the connections between this text and other texts you have read, information from other classes, and personal experiences.

Circle unknown words and look up the definitions. Try first to define from context. If word still troubles you, look up in a dictionary and write down definition. Also, you can use dictionary.com if you are using your Chromebook.

Put an exclamation point next to something dramatic or surprising or key turning points or something you want to come back to.

Highlight character names the first time they are introduced.

Keep a running list of characters and their traits in the reading section of your binder. Add to this list as you learn more about the characters.

Give each chapter, story, poem, or article a title with a summary statement, even if it already has one. Title=main idea. If there is a title, chances are the title is a catchy one and not helpful.

Write down questions as they arise. No question is too small. Questions could be the type you will find the answer to once you read further or questions you want to discuss in class. Any time you are reading and you say out loud or think, “What?” put a question mark next to that passage.

Put a star next to any text that you think is important such as symbols or foreshadowing.

Paraphrase (a technique for summarizing) each chapter right after you read it. Write only a few sentences. Take time to do this right after you read the chapter, story, article, or poem.
Use Post-its.

Has the following ever happened to you?

Frequently complain that you don’t remember what you read. When you get to the bottom of a page of text, you realize you had no clue about what you had just read.

Post-its can help you stay engaged with the reading, find it more pleasurable, and effectively remember what you read.

Using Post-its, you can read with purpose. For example, activating prior knowledge, making predictions, and relating the book to your lives promotes your reading comprehension and memory.

Here follows a list of prompts to use when reading and using Post-it notes. In these prompts, you will address the text directly by calling it “you” as though you are having a conversation with it.

To be completed before reading for prediction and preview:

- I think you’ll be telling me...
- I already know things about you, so I predict...
- 

To be completed after briefly skimming the assigned pages:

- What does the heading for this section suggest about what will come?

To be completed during reading as a response to what is read:

- You’re similar to what I’ve learned before, because you remind me of...
- This is not what I expected, which was...
- This gives me an idea for...
- I want to know more about...
- This information could be useful to me because I’m interested in...

Keep the writing on the sticky notes short.
Use sticky notes in class for discussion after the reading,
### 5W and How for Note-taking Graphic Organizer

**Essay/Story/Article:** _________________________

<table>
<thead>
<tr>
<th>Who:</th>
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<th>Where:</th>
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<th>How:</th>
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<table>
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<tr>
<th>Summary:</th>
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Research Simulation Task
A Five-Paragraph Essay That Deals with Different Texts and Videos.

*Scope Scholastic*
April 2017 issue

You will write an argumentative essay that considers information in one video and two short texts.

**Opening Paragraph**
Include at least five sentences.

- Grab the reader’s attention!
- What is the RST topic?
- The video and two article titles and authors need to be mentioned.
- Do NOT say, “I think…I feel… I believe…”
- Do not use the pronoun “I” or the indefinite pronoun “You.”
- Include a thesis statement/claim

Example thesis statement/claim:
Longer school days have multiple advantages such as Reason #1, Reason #2, and Reason #3.

or
Starting school later for teens has advantages such as Reason #1, Reason #2, and Reason #3.

__________________________

**Body Paragraphs**
**Three Sources**
Give each paragraph a different reason from the videos and text.

Give three pieces of evidence from the video and articles for each paragraph that support the reason. Explain your quotes. You need to tell how your evidence/quotes prove your answer.

__________________________

Follow the following roadmap to write your five-paragraph argumentative essay.
Depending on your position, you must pull Reason #1 from one of the following two videos.

*Why School Should Start Later for Teens video*

or

*How a Longer School Day Can Improve Academics*

Next, pull two pieces of evidence/quotes from the video to use.

Here is your chance to explain your quotes.

This fact shows….
This evidence means…
This information proves…
The author is suggesting…
Everyone must pull his or her Reason #2 from
“Should the school day be longer?” by Tod Olson

Next, pull two pieces of evidence/quotes from Olson’s article to use.

Depending on your position, pull your Reason #3 from one of the following:

- “For Us, More Time is Critical”
- “Kids Who Spend All Day in School”

or

- “Let Students Sleep”
- “Want a longer school day? Pay up”

Conclusion
Include at least five sentences.
Tell readers what you already told them but in different words.
Do not use:
- To conclude,
- In conclusion, or
- To sum up,

Restate thesis statement/claim.
Restate main points.
Give a strong concluding statement, a zinger, for example:

Students should not be expected to put in an eight-hour workday five days a week.

or

Longer school days make students smarter.

In formal essays, writers do not use contractions. For example, instead of didn’t, the writer would write did not.
Watch one of the following videos and take notes.

*Why School Should Start Later for Teens video*
[https://www.ted.com/talks/wendy_troxel_why_school_should_start_later_for_teens/transcript?language=en](https://www.ted.com/talks/wendy_troxel_why_school_should_start_later_for_teens/transcript?language=en)

*How a Longer School Day Can Improve Academics*
[https://www.youtube.com/watch?v=GEzS1jPfpUE](https://www.youtube.com/watch?v=GEzS1jPfpUE)

Next, read the article below.

Article: “Should the school day be longer?” by Tod Olson

**Next, choose another article from below to read, depending on your position.**

**Choose one texts for “Yes.”**

**Access URL for all four articles at:**

**Guiding Question:** How could this information be used to strengthen the argument that the school day SHOULD be extended?

- “For Us, More Time is Critical”
- “Kids Who Spend All Day in School”

**Choose one text for “No.”**

**Guiding Question:** How could this information be used to strengthen the argument that the school day SHOULD NOT be extended?

- “Let Students Sleep”
- “Want a longer school day? Pay up”

Log in as teacher
Egavigian
hohokus70
Write an Argumentative Essay/RST

Directions: Read “Should the School Day Be Longer?” Follow the steps below.

STEP 1: Decide What You Think

Should the school day be longer? Consider what you read in the articles. Check the box next to the point of view you will argue in your essay and then write points to support your position.

☐ Yes! What a genius idea!  ☐ No! What a terrible idea!

____________________________________________________________________________________

____________________________________________________________________________________

____________________________________________________________________________________

STEP 2: Gather Support for Your Opinion

Which points support your opinion? What other information supports your position? List at least three supporting details on the lines below.

Here’s an example: If you think the school day should be longer, one of your supporting details might be: “The standard American school schedule dates back to the late 1800s . . . Students in rural areas need to be home in the summer and the afternoon to help out in the fields.”

1. ________________________________________________________________

2. ________________________________________________________________

3. ________________________________________________________________

STEP 3: Acknowledge the Other Side

If you think the school day SHOULD NOT be longer, summarize the strongest arguments of people who disagree. If you think the school day SHOULD be longer, summarize the main reasons some people think the length of the school day should stay the same.

____________________________________________________________________________________

____________________________________________________________________________________

____________________________________________________________________________________
Step 4: Craft Your Thesis/Claim

The thesis is where you tell readers what your essay is going to be about. The thesis should be a clear, strong statement of the opinion you gave in Step 1. The rest of your essay will support this thesis.

Your thesis/claim: __________________________________________________________________________________________

_______________________________________________________________________________________________________

_______________________________________________________________________________________________________

_______________________________________________________________________________________________________

Step 5: Write Your Hook

The very beginning of your essay is called the hook because it “hooks” your readers’ attention. The hook should relate to the topic of your essay, but it can take many forms. It can be:

1. An anecdote (a very short story): Describe what it’s like to return home after school. Are you exhausted and in need of a break? Or do you feel like you could keep learning?

2. A surprising fact: Find a fact that will raise your readers’ eyebrows. Several surprising facts are included in the article. You can also do some research to find one that is not included in the article.

3. A rhetorical question (a question to which you don’t expect an answer): Ask your readers a question that reflects your point of view. Here’s one way you could structure your question: “Will extending the school day really ________?”

4. A quote: Find a thought-provoking quote that relates to the topic of your essay.

Choose one of the ideas above, or use your own idea, and write a hook on the lines provided.

Your hook: __________________________________________________________________________________________

_______________________________________________________________________________________________________

_______________________________________________________________________________________________________

Step 6: Summarize the Issue

Let readers know a little about the issue you will be writing about. This is not your point of view; it’s a brief summary of the issue. Finish the summary of the issue about whether to extend the school day on the lines below.

People have different points of view on the length of the school day in America. Some people think that the school day should be

_______________________________________________________________________________________________________

_______________________________________________________________________________________________________

_______________________________________________________________________________________________________

_______________________________________________________________________________________________________

_______________________________________________________________________________________________________

_______________________________________________________________________________________________________

_______________________________________________________________________________________________________

41
Step 7: Start Writing
Follow outline for an argumentative essay.

Argument Essay Outline
Directions: Use the outline below to write your essay. You will use what you wrote earlier.

Introduction
Open with your hook from Step 5.

Refer to your list of transitions for some ways to link your ideas.

Write your summary of the issue from Step 6.

Finish your thesis from Step 4.

Body Paragraphs---Paragraph 2 and 3
Now write your support points from Step 2. For each one, write at least three sentences that provide additional details.

Paragraph 4
Acknowledge the Other Side
Counterclaim and Rebuttal
Some people might say.....

Use what you wrote in Step 3, and then explain why you think the opposing point of view is wrong. Finish your paragraph with your last support point from Step 2. Write at least three sentences that provide additional details.

Paragraph 5
Conclusion
Include at least five sentences.
Tell readers what you already told them but in different words.
Do not use:
• To conclude,
• In conclusion, or
• To sum up,

Restate thesis statement/claim.
Restate main points.
Give a strong concluding statement, a zinger, for example:
Students should not be expected to put in an eight-hour workday five days a week.

or

Longer school days make students smarter.

In formal essays, writers do not use contractions. For example, instead of didn’t, the writer would write did not.

Read and Revise
Use Argument-Essay Checklist to evaluate and edit what you have written.
Family’s Permission Slip
Third Trimester
Due Friday, February 7

This trimester your child must choose a second dystopian novel to read. Your child,
__________________________________________________________, has elected to read
__________________________________________________________. Please discuss the content of
this book with your child and sign this permission slip to let me know that you give permission for your child to read
this book. Your child should bring the book to school every day to use as an anchor book.

Sincerely,

Dr. Quigley

_______ I give permission for my child to read

<table>
<thead>
<tr>
<th>Title of Book</th>
<th>Author</th>
</tr>
</thead>
</table>

Parent’s (or Guardian’s) Signature | Date
Family’s Permission Slip  
Third Trimester

This trimester your child must choose a mystery to read. Your child, ___________________________________________________________________, has elected to read _______________________________________________________________________. Please discuss the content of this book with your child and sign this permission slip to let me know that you give permission for your child to read this book. Your child should bring the book to school every day to use as an anchor book.

Sincerely,

Dr. Quigley

[ ] I give permission for my child to read

Title of Book                                    Author

Parent’s (or Guardian’s) Signature               Date
<table>
<thead>
<tr>
<th>Category</th>
<th>4</th>
<th>3</th>
<th>2</th>
<th>1</th>
<th>Score</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Introduction and Thesis/Claim X5</strong></td>
<td>First paragraph is catchy. Thesis/claim is evident and has a point to be argued. That point is well stated. Topic sentences in body paragraphs clearly relate to the main idea (thesis/claim).</td>
<td>First paragraph has a weak &quot;grabber.&quot; Thesis/claim is mixed among many sentences and hard to piece together.</td>
<td>A catchy beginning was attempted but was confusing rather than catchy. Thesis/claim is not entirely apparent, although topic is evident.</td>
<td>No attempt was made to catch the reader's attention in the first paragraph. Thesis/claim is not apparent nor is the topic of the essay.</td>
<td></td>
</tr>
<tr>
<td><strong>Quotes and Support X10</strong></td>
<td>All facts/quotes presented in the essay are accurate and support/relate back to the thesis/topic sentence. Five quotes are present.</td>
<td>Almost all facts/quotes presented in the essay are accurate and occasionally support/relate back to the thesis/topic sentence. Four to five quotes are present.</td>
<td>Most facts/quotes presented in the story are accurate. Evidence is scattered and difficult to follow; writer does not prove thesis/topic sentence. Three to four quotes are present.</td>
<td>There are several factual/quotation errors in the essay. There is no real effort to make the piece cohesive. Three or fewer quotes are present.</td>
<td></td>
</tr>
<tr>
<td><strong>Organization X5</strong></td>
<td>The essay is very well organized. There are five paragraphs. One idea or argument follows another in a logical sequence with clear transitions.</td>
<td>The essay is pretty well organized. Five paragraphs are evident. One idea may seem out of place. Clear transitions are used.</td>
<td>The essay is a little hard to follow. Paragraphs are unclear. The transitions are sometimes not clear.</td>
<td>Ideas seem to be randomly arranged. There is no effort at paragraph organization.</td>
<td></td>
</tr>
<tr>
<td><strong>Syntax or Sentence Variation in Paragraphs X10</strong></td>
<td>The lead sentence captures the reader’s attention. There is variety in sentence length. Using a key, the writer has highlighted and labeled the following: introductory participial phrase, two independent clauses separated by a semicolon, a compound sentence, an appositive phrase, an introductory prepositional phrase, an introductory adverb clause for a complex sentence, a sentence beginning with an adverb.</td>
<td>The lead sentence captures the reader’s attention. There is variety in sentence length, but the writer only includes five of the required sentence variations. Using a key, the writer has highlighted and labeled five sentence variations.</td>
<td>The lead sentence barely captures the reader’s attention. There is variety in sentence length, but the writer only includes three of the required sentence variations. Using a key, the writer has highlighted and labeled three sentence variations.</td>
<td>The lead sentence does not capture the reader’s attention. There is little variety in sentence length; writer has not included a key identifying types of sentences, nor has the writer highlighted and labeled the required sentences.</td>
<td></td>
</tr>
<tr>
<td>Word Choice X 5</td>
<td>Vivid and lively verbs are used. (Forms of the verb <em>to be</em> are not overly used.) Imaginative and unusual adjectives are used (at least eight to ten examples). Word choice gives the writer a personality or voice. The writer is individualistic and writes to be read. Writer highlights and numbers adjectives.</td>
<td>Vivid and lively verbs are used. (Forms of the verb <em>to be</em> are not overly used.) At least five imaginative and unusual adjectives are used. Word choice gives the writer a personality or voice. The writer is trying to be individualistic and is trying to write to be read. Writer highlights and numbers adjectives.</td>
<td>An attempt at using vivid and lively verbs is evident. (Forms of the verb <em>to be</em> outweigh vivid and lively verbs.) There are only three imaginative and unusual adjectives. Writer is struggling with voice through word choice. Writer highlights and numbers only a few adjectives.</td>
<td>Vivid and lively verbs are not used. (Forms of the verb <em>to be</em> are used too much.) Imaginative and unusual adjectives are not used. Word choice does not give the writer a personality or voice. Writer has not highlighted and numbered adjectives. Jargon and clichés may be present and detract from the meaning.</td>
<td></td>
</tr>
<tr>
<td>Figurative Language X5</td>
<td>The following figures of speech are in essay: metaphor, simile, and personification. Using a key, writer has highlighted and labeled all figures of speech. Using words with purpose, the writer invites the reader to visualize a mental image or picture.</td>
<td>The writer has included only two of the following figures of speech in the essay: metaphor, simile, and personification. Using a key, writer has highlighted and labeled all figures of speech. Using words with purpose, the writer invites the reader to visualize a mental image or picture.</td>
<td>The writer has included only one of the following figures of speech in the essay: metaphor, simile, and personification. There is no key identifying figures of speech. The writer struggles to invite the reader to visualize a mental image or picture.</td>
<td>There is no figurative language in the essay.</td>
<td></td>
</tr>
<tr>
<td>Grammar, Usage, and Mechanics X5</td>
<td>There are no run-on sentences or comma splices, no sentence fragments. Subject and verbs are in agreement. Punctuation and capitalization are correct. Spelling is correct. The writer consistently uses correct verb tense in each paragraph.</td>
<td>The essay has two or three errors in grammar, usage, and mechanics.</td>
<td>The essay has four or five errors in grammar, usage, and mechanics.</td>
<td>The essay has more than five errors in grammar, usage, and mechanics.</td>
<td></td>
</tr>
<tr>
<td>Closing Paragraph X5</td>
<td>Conclusion concisely restates thesis/claim main points, and includes an insightful final concluding thought on the topic.</td>
<td>Conclusion restates thesis/claim, main points, and includes a final concluding thought on the topic.</td>
<td>Conclusion vaguely restates thesis/claim, main points, and includes a weak final unoriginal final thought.</td>
<td>Paper does not contain a conclusion or conclusion is not apparent to reader.</td>
<td></td>
</tr>
</tbody>
</table>

Name _________________________________ Score: _______ Possible points: 200

Divide total by 200 Grade: ______________
### Proofreading and Editing Symbols

Proofreading symbols are used to identify mistakes and to state the needed correction. Listed below are the most common proofreading symbols, along with explanation and examples of each.

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Explanation of the Symbol</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>✽</td>
<td>Begin a new paragraph</td>
<td>He explained the rules of Henderson middle School.</td>
</tr>
<tr>
<td>✓</td>
<td>Capitalize a lowercase letter</td>
<td>great skiing trips in the Winter</td>
</tr>
<tr>
<td>✓</td>
<td>Use a lowercase letter</td>
<td>My friend Joe has a new green car.</td>
</tr>
<tr>
<td>✓</td>
<td>Insert a missing word, letter, or punctuation mark</td>
<td>Some body will help you soon.</td>
</tr>
<tr>
<td>✓</td>
<td>Close up space</td>
<td>taught my sister etiquette</td>
</tr>
<tr>
<td>✓</td>
<td>Delete and close up</td>
<td>Joy gave too many reasons.</td>
</tr>
<tr>
<td>✓</td>
<td>Delete a word, letter, or punctuation mark</td>
<td>the 30 inches of fabric</td>
</tr>
<tr>
<td>✓</td>
<td>Spell out</td>
<td>In theしか of leaving, he forgot the thirty inches of fabric.</td>
</tr>
<tr>
<td>✓</td>
<td>Move the circled words to the place marked by the arrow (write tr in the margin.)</td>
<td>The young boys threw the cows over the fence some how.</td>
</tr>
<tr>
<td>✓</td>
<td>Add a period</td>
<td>The problem was easily solved.</td>
</tr>
<tr>
<td>✓</td>
<td>Add a comma</td>
<td>Well I'll give it a chance.</td>
</tr>
<tr>
<td>✓</td>
<td>Add a space</td>
<td>Toni used the money to start.</td>
</tr>
<tr>
<td>✓</td>
<td>Add a colon</td>
<td>The letter read: “Dear Mr. Yen”</td>
</tr>
<tr>
<td>✓</td>
<td>Add a semicolon</td>
<td>I'll help you now; it's not hard.</td>
</tr>
<tr>
<td>✓</td>
<td>Add a hyphen</td>
<td>lives on Twenty-third Street</td>
</tr>
<tr>
<td>✓</td>
<td>Add an apostrophe</td>
<td>Jonathan’s new computer</td>
</tr>
<tr>
<td>✓</td>
<td>Insert quotation marks</td>
<td>Sally said, Good morning.</td>
</tr>
</tbody>
</table>
| ✓ | The stet in the margin means “stay;” let marked text stay as written. Place three dots under original text. | My father was rather angry at . . .
Peer Editing Checklist, Informative Essay

Your Name: ____________________________________________________________

Writer’s Name: _________________________________________________________

Directions: Be sure to follow any directions given within a question. If you answer “no” to any of the questions, write a comment giving a suggestion about correcting the problem.

Does the paper have the minimum number of paragraphs necessary? Place an “X” on this sheet as you find the paragraphs. In the comment box, write suggestions for improving at least one of the paragraphs. Do not leave the comment section blank.

_____ Introduction
_____ 1 st body paragraph
_____ 2 nd body paragraph
_____ 3 rd body paragraph
_____ Conclusion

Comments: ______________________________________________________________________________________
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Does each paragraph have the correct minimal number of sentences?

_____ Introduction --- five sentences

_____ 1st body paragraph---eleven sentences

_____ 2nd body paragraph---eleven sentences

_____ 3rd body paragraph---eleven sentences

_____ Conclusion---five sentences

If the answer is “no,” give a suggestion on the essay for at least one paragraph that does not have enough sentences.

Suggest a creative title for the paper. If the title is already creative, explain here what makes it creative.

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Does the introduction catch your interest? Why or why not? Be specific.

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What is the author’s main idea (thesis/claim)? Does the paper clearly support the thesis/controlling idea/claim?

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Are the sentences varied in length and structure? Did the writer use semicolons or a comma/conjunction to combine sentences?

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Change three words in the paper to make the vocabulary level higher. (Use a thesaurus to do this appropriately, if need be.)

1. __________________________________________________________________________ instead of ________________________________

2. __________________________________________________________________________ instead of ________________________________

3. __________________________________________________________________________ instead of ________________________________

Mark any sentence fragments or run-on sentences you find. Don’t correct them, though. That’s the author’s responsibility.

Mark any spelling errors your notice. Circle the words, but don’t correct them. That’s the author’s responsibility.

Are any of the paragraphs confusing? List the paragraph number of any confusing paragraphs, and explain what makes the paragraph confusing.

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Serious and Even Fatal

Measles is in the news again for a recent outbreak. In the United States about 300 cases have been reported as of late. However, measles is an old virus. The first emergence of measles was around 500 AD. Therefore, it has been around since early history, and continues to affect people, despite vaccinations. The virus produces a highly contagious disease, and that is one of the reasons it has lasted so long in the lives of humans. This essay will describe the signs and symptoms, causes, diagnosis, prevention, and treatment of this highly infectious virus.

Commonly, children are infected with the virus. Though it is not usually fatal for adults, it can be for children. The signs and symptoms of measles last around ten to fourteen days subsequent to being exposed to the virus. The most common symptoms are fever, dry cough, runny nose, sore throat, inflamed eyes, “tiny white spots with bluish-white centers on a red background found inside the mouth on the inner lining of the cheek — also called Koplik’s spots” (“Measles”), and a skin rash with flat blotches. The fever itself lasts for about four days to one week. In terms of the causes of measles, it is simple. According to Children’s Hospital, “Measles is caused by morbillivirus, which is mostly seen in the winter and spring. It’s spread from one child to another through direct contact with discharge from the nose and throat. Sometimes, it is spread through airborne droplets (from a cough or sneeze) from an infected child” (“Measles (Rubeola) Symptoms & Causes | Boston Children’s Hospital”). The measles virus is a single-stranded, negative-sense, enveloped RNA virus. It can live up to two hours in airspace or surfaces (“Epidemiology and Prevention of Vaccine-Preventable Diseases”).

Thankfully, measles can be diagnosed rather easily. It has characteristic features that distinguish it from other diseases caused by viruses. Stated by Mayo Clinic, “Your doctor can usually diagnose measles based on the disease’s characteristic rash as well as a small, bluish-white spot on a bright red background — Koplik’s spot — on the inside lining of the cheek. However, many doctors have never seen measles, and the rash can be confused with a number of other illnesses. If necessary, a blood test can confirm whether the rash is truly measles” (Measles”). However, as told above, measles is more rare
than other diseases, so it is important to take the appropriate tests to determine the validity of your doctor’s claims.

The bad news is that receiving the measles virus is hard to avoid due to its highly infectious and contagious nature. There is not much in the way of recommendations. According to Children’s Hospital, “Since the use of the Measles, Mumps, Rubella (MMR) vaccine, the number of children infected with measles has dropped by 99 percent. About 5 percent of measles are due to vaccine failure. The vaccine is usually given when your child is 12 to 15 months old, and then again when he is between 4 and 6 years old” (“Measles (Rubeola) Symptoms & Causes | Boston Children’s Hospital”). Getting vaccinated is the best bet at fighting off the virus and becoming immune to it. If a person happens to get infected with measles, there are various ways to treat it. However, there is no medicine that directly treats measles. With that said, these are the various treatments: “acetaminophen to relieve fever and muscle aches, rest to help boost your immune system, plenty of fluids (six to eight glasses of water a day), humidifier to ease a cough and sore throat, [and] vitamin A supplements” (“Measles: Symptoms, Diagnosis, and Treatments”). It is best to combine all these treatments for the best effect.

Measles is an ancient virus that has adapted and mutated throughout history. Currently, it is making a comeback. However, getting vaccinated is the surest way of avoiding getting infected by this contagious virus. As soon there are any signs or symptoms of measles—fever, dry cough, runny nose, sore throat, inflamed eyes, Koplik’s spots, and a skin rash with flat blotches—people should head to their doctor for a diagnosis and recommendations for treatment. (Conclusion should be five sentences or more. What can you add after reading the essay?)
Works Cited


This essay was produced for an on-demand assessment. Students were told to write about a character in a work of literature whose pride or selfishness creates problems. The abbreviated time frame of the assessment situation (and the consequent lack of opportunity to revise) explains the absence of information and quotations from researched sources and perhaps the occasional spelling errors as well or mechanical error.

Animal Farm

In the novel, Animal Farm, by George Orwell, there is one very particular character whose pride and selfishness create problems. This character had good ideas in the beginning. However, as time went on, his true self-interest began to shine through. This character started a free republic of animals and turned it into a plantation that used animals as slaves. He never did have enough and always wanted more, regardless of the price that others had to pay. This character whose pride and selfishness creates problems is none other than the great leader of Animal Farm himself, comrade Napoleon [Napoleon], the pig.

Comrade Napoleon is a powerful authority on Animal Farm. In fact he is the leader of Animal Farm and a high-strung leader at that. After Old Major died, Napoleon lived upon Old Major’s ideas. Napoleon lead all the animals to rebellion so that Manor Farm ceased to exist, and Animal Farm was born. In the first year, he even worked the fields and helped bring in their biggest harvest ever. Little did the animals know, but he would soon change. Eventually the animals started receiving less food because Napoleon needed more food to power his “large” brain. Later, he goes and runs off his successor, Snowball, so he can have the whole farm to himself. Then he stopped working the fields. He started taking young animals and selling them or using them for his own use. He stopped sleeping in the hay and slept in the farmhouse instead. Finally, he took away half the grain fields so he could plant barely to make himself beer. This Napoleon was a power hungry, selfish individual for sure.

Being power hungry always causes problems, and boy did Napoleon cause problems. The animals had received so little food that many were starving, you could see their bones, and some even died of starvation. Napoleon’s lack of work meant the animals had to work harder, and it wasn’t easy on an empty
stomach. Many animals would break their legs or hoofs but would continue to work. The lack of new workers due to Napoleon’s selling them off, meant that nobody could retire, and one old animal even died in the fields. Snowball was a great teacher for the animals, and now that he was gone, they lacked education. Then with finally only half of the fields being productive for food, the animals starved even more and worked harder to make beer that they never saw. Not to mention that they had to sleep on a dirt floor while the lazy Napoleon slept in his nice comfortable bed. His selfishness had definitely created problems.

Napoleon’s experience had changed the farm drastically. He thought things were getting better while the animals knew they were only getting worse. After the rebellion, many humans disliked Animal Farm and the animals disliked humans. Napoleon’s selfish ways were much like those of a farmer. So eventually as Napoleon became more “human,” the town’s people began to like him. Napoleon could care less about his animals, just so long as he was on good terms with the humans. By the novel’s end, Napoleon is great friends with every human in town. However, his animal slaves are no longer happy as they once were. They still hate humans which means now, they hate Napoleon. So due to Napoleon’s pride, the story has changed its ways from start to finish. He has turned friends into foe and foe into friends, but at great cost.

In the novel, Comrade Napoleon is a character whose pride and selfishness creates problems. The starving animals have suffered greatly because of their leader’s pride. On the other hand, Napoleon has gained great success through his selfishness. Unfortunately, that’s just the way it is. Having pride presents problems. Even if they are little problems, it’s still due to pride. Now, if Napoleon had pride in his farm rather than in himself, well then maybe the humans would have hated him, but he would still have his true friends on four legs. However, he chose to follow a different path, and he burned those bridges along the way. Unfortunately, Napoleon’s pride and selfishness created problems for the animals, but someday, pride and selfishness will create problems for him.
A Revered Country

Canada has gone through a long history before its Constitution was patriated in 1982. In fact, it begins with the pre-contact aboriginal timeline. According to Britannica.com, “North America’s first humans migrated from Asia, presumably over a now-submerged land bridge from Siberia to Alaska sometime about 12,000 years ago, during the last Ice Age; it has also been argued, however, that some people arrived earlier, possibly up to 60,000 years ago. Unknown numbers of people moved southward along the western edge of the North American ice cap. The presence of the ice, which for a time virtually covered Canada, makes it reasonable to assume that the southern reaches of North America were settled before Canada, and that the Inuit (Eskimo) who live in Canada’s Arctic regions today were the last of the aboriginal peoples to reach Canada” (Nicholson, Norman L., and Roger D. Hall). Before Europeans came, natives of the land had developed about twelve languages, and these languages were found in various cultures and tribes. Eventually, the Iroquois Confederacy was organized, which consisted of the Mohawk, Oneida, Onondaga, Cayuga, and Seneca peoples, and eventually the Tuscarora.

In these tribes, and throughout the Iroquois Confederacy, there was mixture of agriculture and hunting. Also, some groups had a high-level of political, religious, cultural, and trading organization. According to Britannica.com, “The one characteristic virtually all the groups in precontact Canada shared was that they were self-governing and politically independent” (Nicholson, Norman L., and Roger D. Hall). Though the eventual European explorers and invaders described the natives sometimes as savages, this was surmised out of ignorance. The first European explorers of the Canadian region were Vikings from Iceland, where they came to Labrador and Newfoundland. There are still the remains of their settlements in these areas (Citizenship Canada). The natives and Vikings did not get along so well initially, although they eventually traded together, according to available evidence (Nicholson, Norman L., and Roger D. Hall). After the Vikings eventually fled the region, John Cabot (aka Giovanni Caboti), an Italian navigator came upon this land. According to the Canadian Encyclopedia, “Cabot and
his crew were the second group of Europeans to reach what would become Canada, following Norse explorers around 1000 CE. Despite not yielding the trade route Cabot hoped for, the 1497 voyage provided England with a claim to North America and knowledge of an enormous new fishery” (“John Cabot”). Though the Northwest Passage was not found, a new part of the British fishing industry emerged from this voyage. It also initiated trade between the natives and Europeans, though they were suspicious of each other.

The first claiming of land in Canada was by the French. As stated by Canada.ca, “Between 1534 and 1542, Jacques Cartier made three voyages across the Atlantic, claiming the land for King Francis I of France. Cartier heard two captured guides speak the Iroquoian word kanata, meaning “village.” By the 1550s, the name of Canada began appearing on maps” (Citizenship Canada). After these voyages, the first French settlement was constructed. According to Britannica, “… the French king, anxious to challenge the claims of Spain in the New World, decided to set up a fortified settlement. Internal and European politics delayed the enterprise until 1541, when, under the command of Jean-François de La Rocque, sieur (lord) de Roberval, Cartier returned to Stadacona and founded Charlesbourg-Royal just northwest of Quebec” (Nicholson, Norman L., and Roger D. Hall). Though the French did not discover gems and other precious items in their new land, they still laid claim to the area that they “discovered.” More French settlement activity continued in the name of competing with the Spanish. According to Britannica, “In 1604 the French navigator Samuel de Champlain, under Pierre du Gua, sieur de Monts, who had received a grant of the monopoly, led a group of settlers to Acadia. He chose as a site Dochet Island (Île Sainte-Croix) in the St. Croix River, on the present boundary between the United States and Canada. But the island proved unsuitable, and in 1605 the colony was moved across the Bay of Fundy to Port Royal (now Annapolis Royal, Nova Scotia)” (Nicholson, Norman L., and Roger D. Hall). Though the settlement was made as a fur trading post, its water systems (rivers) were too difficult to get through for the efficient delivery of goods. This settlement eventually moved, and they also got involved in allied warfare with the natives. According to Discover Canada, “In 1608 Champlain built a fortress at what is now Québec City. Champlain allied the colony with the Algonquin, Montagnais, and
Huron, historic enemies of the Iroquois, a confederation of five (later six) First Nations who battled with the French settlements for a century. The French and the Iroquois made peace in 1701” (Citizenship Canada). Unlike in the United States, the settlers were more respectful towards the natives, and even fought for the rights of certain tribes.

In the subsequent years, England, the Netherlands, and also Scotland tried to claim parts of Canada as their own through trade and warfare. The natives also got more intertwined in the business of fur trade, and even fought among tribes for control over trade. Competition for the region was in trade, land, and religion, with Catholics, Jesuits, and Protestants all wanting to claim their own in this new land. More elaborate governments and alliances were created to manage the region with greater effect. With many countries vying for Canada at its new home, the British eventually made it a new part of its empire, with the French taking a smaller portion in its governing and influence. Since 1848, responsible government was in place by the British, but Britain still had power over the region until 1931, with the Statute of Westminster. It stated that Canada had the same rank as the United Kingdom. With this confirmation, it took several more decades until Canada created its own Constitution, in 1982. However, with Canada now being a parliamentary democracy and a constitutional monarchy, Queen Elizabeth II is still seen as the head of state (Nicholson, Norman L., and Roger D. Hall).

Canada was first populated by culturally, spiritually, religiously, and linguistically sophisticated people, with twelve languages and many tribes. The Vikings were the first Europeans to venture to the land of Canada but did not stay for long. Italian John Cabot, hired by Britain, explored the region and initiated a fishing industry there. The French came soon after, claiming land as their own in the area of Quebec. After New France was founded, British, Dutch, and other settlers for various countries fought for the trade, land, and even religion of this new place. Alliances with the natives were made for trade and religion, and wars started to be fought under the banner of trade, religion, and land ownership. However, after many grueling battles between the French and British, Canada eventually came under the sway of the British Empire and stayed so until the Canadian Constitution was patriated in 1982.
From then on, Canada shook off the shackles of dependency on Britain and has remained mostly economically and governmentally stable since.
Works Cited


What is a Fishbowl Discussion?

• A fishbowl discussion is a student-led literature circle.

• The “fishbowl” helps students practice being contributors and listeners in a discussion.

• Students ask questions, present opinions, and share information when they sit in the “fishbowl” circle, while students on the outside of the circle listen carefully to the ideas presented and pay attention to process. Then, the roles reverse. I will tell you when to reverse.

• This strategy ensures that all students participate in the discussion.

Important Notes

1. Round table of eleven seats in the inner circle. If there are more than 20 students in the class, we will adjust.

2. The rest of the class sits in a larger circle.

3. One chair---the hot seat---remains empty. There will be ten students at all times in the inner circle.

4. When someone comes and sits in the empty chair---the hot seat, that person says what he or she has to say and then returns to seat in outer circle.

5. Move in and out quietly and without disrupting the discussion. Do not interrupt another student. Begin speaking when he or she has finished.
6. Say something that moves the conversation along. Make statements and ask questions---like a dinner table discussion. Try not to have awkward silences.

7. Always be respectful.

8. Always support your opinion with evidence from the text.

9. The outside circle is listening, observing, and taking notes.

10. Refer to each other.

11. Stay on topic in the inner circle---”Why don’t we get back to the question? We are off track.”

12. Do not raise your hand during discussion or look at me.

Inner Circle---You are a fish (someone discussing).

During the discussion:

- Use textual evidence.
- Be collaborative.
- Speak clearly so everyone can hear you.
- Only one person speaks at a time.
- Ask questions.
- Compliment each other’s contributions.
- Be polite and enthusiastic.
- Disagree politely.
- Speak freely as in a dinner conversation.
- Speak with emotion; be engaged; be interested; be knowledgeable.
- Build on each other’s comments.
- Make eye contact with each other.
- Share time. No grandstanding.

List of possible sentence starters:

Do you have any thoughts about…
I agree with…
I disagree with…because…..
I take exception to that…because...
What do you think about….
What’s your reaction to …. 
I really like what you said…because
I kind of disagree and here’s why….
I’d like to add to what you’ve just said…
What was your reactions to…. 
Outer Circle—You are a fish observer.

In the Outer Circle:

- Be prepared to be a participant — every single student MUST participate.
- Be prepared to join the inner circle when I tell you.
- Take notes about what you agree/disagree with as you listen.
- Evaluate the classmate that you have been assigned to observe.
Preparation and Peer Assessment

• You will be given time to prepare for the fishbowl discussion. During this time, you will write down your ideas and points that you would like to discuss regarding the questions for the discussion. You must also be prepared with support for your ideas.

*Fully complete the Discussion Guide in order to be prepared.

• Everyone will be assessed/evaluated during the Fishbowl Discussion.

• Use the following peer/self evaluation.

Discussion Guide

Sample questions to help interpret text: What is the main idea or underlying value in the text? What is the author’s purpose or perspective?
What does (a particular phrase) mean?
What is the most important word/sentence/paragraph?

Sample questions to move the discussion along: Who has a different perspective?
Who has not yet had a chance to speak?
Where do you find evidence for that in the text? Can you clarify what you mean by that?
How does that relate to what (someone else) said? Is there something in the text that is unclear to you? Has anyone changed their mind?

Sample questions to bring the discussion back to students in closing: How do the ideas in the text relate to our lives? What do they mean for us personally?
Why is this material important?
Is it right that...?
Do you agree with the author?

Sample debriefing questions:
Do you feel like you understand the text at a deeper level? How was the process for us?
Did we adhere to our norms?
Did you achieve your goals to participate?
**Peer Evaluation: Socratic Seminar**

Participant’s Name: ________________________________________

Mark off the following during the discussion.

<table>
<thead>
<tr>
<th>How many times did the person you are evaluating make a meaningful comment? Meaningful comment= ask an interesting/thought-provoking question, give some new input, make a connection.</th>
<th>How many times did the person you are evaluating cite the text? This means he/she refers to a specific point in the text and explains its relevance.</th>
<th>Did the person do anything distracting that would hamper discussion? For example: laughing at someone’s comment, sleeping, making faces, talking out of turn, saying something rude about someone else’s comments.</th>
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When the discussion is over, take a few minutes to answer the following questions.

1. Did the person speak clearly and loudly? What advice would you give him/her about the level/tone of his/her voice?

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2. How did this person’s input help keep the conversation going? What do you think his/her strongest 1-3 comments were (write down the actual comment)?

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   ____________________________________________________________________________________
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3. Did the person make interesting connections to world events, literature, history or pop culture? List specific examples.

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4. What could the person you are evaluating do to improve his/her skills as a participant in discussion? Explain.

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______________________________________________________________________________________________
Evaluator’s Name: ________________________________________________________

Self Evaluation: Socratic Seminar

For each of the following statements, rate yourself 1-3.

1- I need to work on this.  2- I did OK with this.  3- I did well with this.

Positive Behaviors

_____ I was prepared
_____ I contributed meaningfully to the discussion
_____ I spoke loudly and clearly using appropriate diction
_____ I cited reasons and evidence for statements
_____ I used the text to find support (specific examples)
_____ I listened to others respectfully
_____ I stayed on topic
_____ I asked questions beyond the obvious, surface questions
_____ I included others in the conversation
_____ I avoided hostile exchanges
_____ I questioned others in a civil manner

Negative Behaviors - Please check any and all that apply to you.

_____ I interrupted others.
_____ I acted silly.
_____ I did not talk.
_____ I strayed off topic.
_____ I talked too much
3. Did you ask questions or bring up new ideas in the seminar? (besides saying, “let’s go on to the next question.”) Explain.

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4. Do you feel you prepared adequately? Why or why not?

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3. What would you do differently next time? If you did not talk during the seminar, why not?

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A Poetry Analysis Method

S Subject (One or two words – What is the poem about?)

P Paraphrase (Rewrite each sentence in your own words.)

O Occasion (What is happening and where?)

T Tone (How the writer feels about the subject. Use three tone words. Look for a tone shift.)

Tone, in written composition, is an attitude of a writer toward a subject or an audience. Tone is generally conveyed through the choice of words, or the viewpoint of a writer on a particular subject.

Tone Examples in Common Speech

We adopt a variety of tones in our day-to-day speech. This intonation of our speech determines what message we desire to convey. Read a few examples below:

Example #1

Father: “We are going on a vacation.”
Son: “That’s great!”

– The tone of son’s response is very cheerful.

Example #2

Father: “We can’t go on vacation this summer.”
Son: “Yeah, great. That’s what I expected.”

– The son’s tone is sarcastic.

T Theme (Write one clear sentence that tells what the speaker says about the subject.)

T Title (Write about any hints you think the title might reveal about the meaning of the poem.)

S Speaker (Who is narrating the poem?)

"Marginalia" is about the notes and scribbles people write in the margins of books as they read. However, as with most of Billy Collins' poetry, it is also about much more. He pulls us in with a humorous tone, talking about the funny ideas we write in the margins, but at the end he is talking about a woman spilling egg salad on the page. What is going on here?

In the last stanza, is Collins saying something deep about the way people interact with authors. Is Collins connecting with that beautiful girl in the same way authors communicate with readers? She gave him something of her humanity, sharing a glimpse of her experience with J.D. Salinger with that little egg salad stain and the joyous, if a little cryptic (mysterious), proclamation of young love.
“Conor Cruise O'Brien, a contributing editor of The Atlantic since 1985, has had an impressive career as a scholar, diplomat, politician, government minister, historian, biographer, anti-war activist, intellectual, playwright, newspaper editor, prose stylist, political theorist, university president, and is an authority on Zionism, terrorism, Ireland, Africa, post-colonialism, and nationalism. Born in Dublin in 1917, he has held a variety of political and diplomatic posts, including positions in the Republic of Ireland's Department of External Affairs and in the Irish delegation to the United Nations. In 1961, O'Brien was chosen to serve on the executive staff of United Nations Secretary-General Dag Hammarskjöld; subsequently he resigned from diplomatic service and devoted his attention to writing and teaching. He revisited his storied past in two 1994 Atlantic articles: "Twentieth-Century Witness: Ireland's Fissures, and My Family's" (January) and "The Roots of My Preoccupations" (July).”

https://www.theatlantic.com/past/docs/about/people/ccobbio.htm

“Søren Aabye Kierkegaard (b. 1813, d. 1855) was a profound and prolific writer in the Danish “golden age” of intellectual and artistic activity. His work crosses the boundaries of philosophy, theology, psychology, literary criticism, devotional literature, and fiction. He is known as the “father of existentialism.”

https://plato.stanford.edu/entries/kierkegaard/

“Emily Dickinson was born on December 10, 1830, in Amherst, Massachusetts. She attended Mount Holyoke Female Seminary in South Hadley, but only for one year. Throughout her life, she seldom left her home and visitors were few. By the 1860s, Dickinson lived in almost complete isolation from the outside world, but actively maintained many correspondences and read widely. She spent a great deal of this time with her family. Her father, Edward Dickinson, was actively involved in state and national politics, serving in Congress for one term. Her brother, Austin, who attended law school and became an attorney, lived next door with his wife, Susan Gilbert. Dickinson’s younger sister, Lavinia, also lived at home for her entire life in similar isolation. Lavinia and Austin were not only family, but intellectual companions for Dickinson during her lifetime. Upon her death, Dickinson's family discovered forty hand bound volumes of nearly 1,800 poems, or "fascicles" (one of the divisions of a book published in parts) as they are sometimes called.”

https://poets.org/poet/emily-dickinson

“T.S. Eliot, in full Thomas Stearns Eliot, (born September 26, 1888, St. Louis, Missouri, U.S.—died January 4, 1965, London, England), American-English poet, playwright, literary critic, and editor, a leader of the Modernist movement in poetry in such works as The Waste Land (1922) and Four Quartets (1943). Eliot exercised a strong influence on Anglo-American culture from the 1920s until late in the century. His experiments in diction, style, and versification revitalized English poetry. The publication of Four Quartets led to his recognition as the greatest living English poet and man of letters, and in 1948 he was awarded both the Order of Merit and the Nobel Prize for Literature.”

https://www.britannica.com/biography/T-S-Eliot
A Modest Proposal, mentioned in stanza three, is a satirical essay from 1729, where Jonathan Swift suggests that the Irish eat their own children. Collins adds his sarcasm and humor by adding "Another notes the presence of “Irony” fifty times outside the paragraphs of A Modest Proposal."

Collins' line "'Absolutely,' they shout to Duns Scotus and James Baldwin,” is a reference to the two authors. Duns Scotus was a philosopher in the Middle Ages, and Baldwin was an author who primarily focused on racism in the 1920s.

Joshua Reynolds was the President of the Royal Academy in the 1700s. Collins' comment "And you have not read Joshua Reynolds, they say, until you have read him enwreathed with Blake's furious scribbling," refers to William Blake's critical analysis of Reynolds’ work titled Annotations to Sir Joshua Reynolds Discourses. William Blake is famous today as an imaginative and original poet, painter, engraver, and mystic.

The last book noted in “Marginalia” is The Cather in the Rye by J.D. Salinger. An interesting choice by Collins, this novel was published in the 1950s but continues to be controversial today for many reasons. The author’s "Loneliness" over the line "Pardon the egg salad stains, but I'm in love" shows the author cannot relate to the passion in the novel, leaving him deprived and empty.

Collins is trying to show that human beings need to leave a mark where they go in order to show others what they have accomplished. Collins shows this emotion by stating, "...if only to show we did not laze in an armchair turning pages... anonymous men catching a ride into the future on a vessel more lasting than themselves."
SLAMS Rules
for answering questions (short constructed response)

Using SLAMS rules will help you take notes. You are expected to answer questions about a text using these rules to make sure your answer is complete. These rules apply in ALL your classes – not just English.

A Good Answer SLAMS the Question!

<table>
<thead>
<tr>
<th>S</th>
<th>Write your answer in complete SENTENCES! Each response MUST be a complete thought — not just a phrase or one to two word answer.</th>
</tr>
</thead>
<tbody>
<tr>
<td>L</td>
<td>Use all the LINES! Use the space given for a complete answer with explanation.</td>
</tr>
<tr>
<td>A</td>
<td>ANSWER the question! Begin your answer with key words from the question. Do NOT begin with a pronoun!</td>
</tr>
<tr>
<td>M</td>
<td>MECHANICS are important! Minimum: Begin with a capital letter, and end with a period!</td>
</tr>
<tr>
<td>S</td>
<td>SUPPORT your answer with details from the text! Find three details or examples FROM THE TEXT that “prove” your answer.</td>
</tr>
</tbody>
</table>
Transitional Words and Phrase

Transitional words and phrases can create powerful links between ideas in your paper and can help your reader understand the logic of your paper.

However, these words all have different meanings, nuances, and connotations.

Before using a particular transitional word in your paper, be sure you understand its meaning and usage completely and be sure that it's the right match for the logic in your paper.

<table>
<thead>
<tr>
<th>Addition</th>
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<tbody>
<tr>
<td>• furthermore</td>
<td>• again</td>
<td>• too</td>
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<tr>
<td>• moreover</td>
<td>• in addition</td>
<td>• again</td>
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<tr>
<td>• too</td>
<td>• even more</td>
<td>• next</td>
</tr>
<tr>
<td>• also</td>
<td>• last, lastly</td>
<td>• finally</td>
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<tr>
<td>• in the second place</td>
<td>• and, or, nor</td>
<td>• first</td>
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<th>Time</th>
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<td>• while</td>
<td>• whenever</td>
<td>• following</td>
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<td>• immediately</td>
<td>• meanwhile</td>
<td>• once</td>
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<td>• never</td>
<td>• sometimes</td>
<td>• then</td>
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<tr>
<td>• after</td>
<td>• in the meantime</td>
<td>• at length</td>
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<tr>
<td>• later, earlier</td>
<td>• during</td>
<td>• simultaneously</td>
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<tr>
<td>• always</td>
<td>• afterwards</td>
<td>• so far</td>
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<tr>
<td>• when</td>
<td>• now, until now</td>
<td>• this time</td>
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<tr>
<td>• soon</td>
<td>• next</td>
<td>• subsequently</td>
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<th>Place</th>
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<tr>
<td>• here</td>
<td>• beyond</td>
<td>• adjacent to</td>
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<td>• there</td>
<td>• wherever</td>
<td>• neighboring on</td>
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<tr>
<td>• nearby</td>
<td>• opposite to</td>
<td>• above, below</td>
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<tr>
<th>Exemplification or Illustration</th>
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<tbody>
<tr>
<td>• to illustrate</td>
<td>• for instance</td>
<td>• e.g., (for example)</td>
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<tr>
<td>• to demonstrate</td>
<td>• as an illustration</td>
<td>• for example</td>
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<tr>
<td>• specifically</td>
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<tr>
<th>Comparison</th>
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<tr>
<td>• in the same way</td>
<td>• similarly</td>
<td>• likewise</td>
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<tr>
<td>• by the same token</td>
<td>• in like manner</td>
<td>• in similar fashion</td>
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<tr>
<th>Contrast</th>
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<tr>
<td>• yet</td>
<td>• but</td>
<td>• after all</td>
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<td>• and yet</td>
<td>• however</td>
<td>• in contrast</td>
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<tr>
<td>• nevertheless</td>
<td>• though</td>
<td>• notwithstanding</td>
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<td>• nonetheless</td>
<td>• otherwise</td>
<td>• on the other hand</td>
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<td></td>
<td>• on the contrary</td>
<td>• at the same time</td>
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<th>Clarification</th>
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<tr>
<td>• that is to say</td>
<td>• to explain</td>
<td>• to clarify</td>
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<td>• in other words</td>
<td>• i.e., (that is)</td>
<td>• to rephrase it</td>
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<td></td>
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<td>• to put it another way</td>
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<th>Cause</th>
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<td>• because</td>
<td>• on account of</td>
<td>• for that reason</td>
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<td>• since</td>
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<th>Effect</th>
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<td>• therefore</td>
<td>• accordingly</td>
<td>• hence</td>
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<td>• consequently</td>
<td>• thus</td>
<td>• as a result</td>
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<tr>
<td>Purpose</td>
<td>Qualification</td>
<td>Intensification</td>
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<tr>
<td>• in order that</td>
<td>• almost</td>
<td>• indeed</td>
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<td>• so that</td>
<td>• nearly</td>
<td>• to repeat</td>
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<td>• to that end, to this end</td>
<td>• probably</td>
<td>• by all means</td>
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<td>• of course</td>
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<td>• doubtedly</td>
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<td>• certainly</td>
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<td>• without doubt</td>
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<td>• yes, no</td>
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<td>• undoubtedly</td>
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<td>• in fact</td>
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<tr>
<th>Concession</th>
<th>Summary</th>
<th>Conclusion</th>
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<tr>
<td>• to be sure</td>
<td>• to summarize</td>
<td>• in conclusion (avoid and try more sophisticated approach)</td>
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<td></td>
<td>• in sum</td>
<td>• to conclude</td>
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<td></td>
<td>• it is true</td>
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<thead>
<tr>
<th>Demonstratives acting as transitions***</th>
<th>Pronouns serving as links to clearly refer to a specific word or phrase</th>
</tr>
</thead>
<tbody>
<tr>
<td>• this</td>
<td>• their</td>
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<td>• those</td>
<td>• your</td>
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<td>• that</td>
<td>• they</td>
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<td></td>
<td>• our</td>
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http://www.smart-words.org/linking-words/transition-words.html
Please Read

********** Watch out for "this" and "which" pronouns. Often they are used incorrectly and create faulty or vague pronoun reference problems. **********

*** Beware: Here is an example of faulty pronoun reference where a pronoun is asked to refer to a whole group of words instead of a clear, single noun antecedent.

Meg telephoned Howard yesterday to explain why she had not attended the meeting the day before. This made Howard very angry.

The problem pronoun here is This. Its antecedent is the entire preceding sentence.

The reader cannot be sure whether Howard is very angry because:
1. Meg telephoned,
2. Meg telephoned yesterday;
3. Meg had not attended the meeting the day before.

There are at least two ways to repair this error and create a clear antecedent for this:

1. Replace the pronoun (this) with a noun.

Meg telephoned Howard … before. Meg’s absence made…
Meg’s late call made…

Howard very angry.

In the above revisions, no antecedent is needed since no pronoun is used.

2. To repair the faulty pronoun reference (this) rephrase the sentence to eliminate the pronoun.

Because Meg telephoned Howard yesterday to explain why she had not attended the meeting the day before, Howard became very angry.

OR

Meg’s telephone call yesterday to explain why she had not attended the meeting the day before made Howard very angry.
Use commas to set off nonessential words, clauses, and phrases.

Incorrect: Jill who is my sister shut the door.
Correct: Jill, who is my sister, shut the door.

Incorrect: The man knowing it was late hurried home.
Correct: The man, knowing it was late, hurried home.

In the preceding examples, note the comma after sister and late. Nonessential words, clauses, and phrases that occur midsentence must be enclosed by commas. The closing comma is called an appositive comma. Many writers forget to add this important comma. Following are two instances of the need for an appositive comma with one or more nouns.

Incorrect: My best friend, Joe arrived.
Correct: My best friend, Joe, arrived.

Incorrect: The three items, a book, a pen, and paper were on the table.
Correct: The three items, a book, a pen, and paper, were on the table.

If something or someone is sufficiently identified, the description that follows is considered nonessential and should be surrounded by commas.

Examples:

Freddy, who has a limp, was in an auto accident.
If we already know which Freddy is meant, the description is not essential.

The boy who has a limp was in an auto accident.
We do not know which boy is meant without further description; therefore, no commas are used.

This rule leads to a persistent problem. Look at the following sentence:
Example: My brother Bill is here.

Now, see how adding two commas changes that sentence's meaning:
Example: My brother, Bill, is here.

Careful writers and readers understand that the first sentence means I have more than one brother. The commas in the second sentence mean that Bill is my only brother.

Why? In the first sentence, Bill is essential information: it identifies which of my two (or more) brothers I'm speaking of. This is why no commas enclose Bill.

In the second sentence, Bill is nonessential information—whom else but Bill could I mean?—hence the commas.

Comma misuse is nothing to take lightly. It can lead to a train wreck like this:

Example: Mark Twain's book, *The Adventures of Tom Sawyer*, is a delight.

Because of the commas, that sentence states that Twain wrote only one book. In fact, he wrote more than two dozen of them.

**Grammar Review Rule**

Use commas to set off the name, nickname, term of endearment, or title of a person directly addressed.

Examples:

Will you, Aisha, do that assignment for me?
Yes, old friend, I will.
Good day, Captain.
When Do We Capitalize "President"?

Use a capital when the title directly precedes the name.

Examples:
President Barack Obama
Vice President Joe Biden

Note: The title “vice president” doesn’t include a hyphen, according to Merriam-Webster’s Collegiate Dictionary and The Chicago Manual of Style.

Don’t use a capital when the title doesn’t include a person’s name.

Examples:
• The president of the United States
• The vice president of the US

Note: Exceptions occur when a political office chooses to capitalize a title in all positions, most likely for emphasis in promotional products.

Confusion?

Now, here’s where I get confused. It’s clear to me that a president shouldn’t be capitalized, because “a” doesn’t refer to one specific person, but when I write the president, I instinctively want to capitalize it. After all, with “the,” I’m clearly referring to just one person, so, if you’re like me, you’ll have to resist the urge to capitalize after “the,” too.

Some more examples:
• Abraham Lincoln was a great president.
• Lincoln was the president from 1861 to 1865.
• President Lincoln is remembered for his work to end slavery.

Other titles:
Don’t forget that these rules apply to most other civil titles, too, no matter what political system your country has.

Examples:
• The prime minister of Canada
• Prime Minister Stephen Harper
• The mayor of Vancouver
• Mayor Gregor Robertson
Use the following proofreading guide to weed common errors. Until you use them automatically, you may find it helpful to remember the steps using the acronym "SWAPS."

| S | Sentence Structure | Check each sentence to be sure it is not a  
1. Run on sentence.  
2. Sentence fragment.  
3. Sentence that doesn't make sense.  
4. Stringy sentence.  
   (one that contains more than two independent clauses) |
|---|-------------------|------------------------------------------------|
| W | Word Usage        | 1. Be sure you've used the correct word.  
2. Avoid slang/trite words. (kids, cool, awesome, nice, thing, great)  
3. Use precise nouns and verbs. (word choice)  
4. Avoid contractions in formal writing. |
| A | Agreement         | 1. Be sure that subjects and Verbs agree in number. (singular or plural)  
2. Be sure pronouns agree with their antecedent in number. (singular or plural)  
3. Be sure pronouns are in the correct case. (subjective or objective,  
   e.g., between you and me)  
4. Keep verb tenses are kept consistent. (present, past, future)  
5. Keep point of view consistent. (For example, do not switch incorrectly from first to second person)  
6. Keep similar items parallel.  
7. Use subjunctive mood for hypothetical and untrue situations. |
| P | Punctuation       | 1. Be sure all sentences have ending punctuation.  
2. Check to be sure questions end with question marks.  
3. Use commas after introductory words and phrases.  
4. Use commas after items in lists and before the coordinating  
   conjunction.  
   (serial comma)  
5. Use a comma in a compound sentence just before the coordinating  
   conjunction. (FANBOYS)  
6. Use commas to set apart non essential phrases, clauses and  
   appositives.  
   Omit unnecessary commas.  
7. Use a comma after a dependent clause when it comes before an  
   independent clause. |
| S | Spelling and  
   Capitalization | 1. Check for careless spelling errors including poor letter formation.  
2. Avoid casual spelling such as *cause* for *because* and *gonna* for *going to*.  
3. Remember that *a lot* is two words.  
4. Begin each sentence with a capital.  
5. Check homonyms to be sure you have spelled the one you mean  
   (there, their, they're; where, were, to, too, two; your, you're)  
6. Capitalize proper nouns including *I*.  
7. Eliminate unnecessary capitals.  
8. Check to be sure apostrophes are used in contractions and  
   possessives. |

Source: http://7-12educators.miningco.com
Paragraph Editing Checklist

Directions: Listed below are key elements of a well-written paragraph. Review your peer’s paragraph and check off what your peer has done.

Paragraph Topic or Title ________________________________

Yes  No

The first line of the paragraph is indented. ........................................... ______  ______

The paragraph has a topic sentence that catches a reader’s attention. .................................................. ______  ______

The paragraph’s body sentences have ideas, examples, quotations, and/or details that help explain/support the topic. .................................................. ______  ______

The paragraph has one or two closing sentences that sum up the topic and leave the reader satisfied. .................................................. ______  ______

The paragraph contains

correct spellings .................................................................................. ______  ______
correct use of punctuation marks. ...................................................... ______  ______
correct use of capital letters. ............................................................... ______  ______

Count up the check marks and rate your partner’s paragraph-writing skills:

_____ 6 or 7 checks: Good

_____ 4 or 5 checks: Improving

_____ 3 checks or fewer: Needs Improvement

Next, identify the paragraph’s topic sentence, body sentences, and closing sentences as follows:

a. Underline the topic sentence of the paragraph.

b. Underline the closing sentence.

c. Use brackets ([ ]) to frame the body sentences.
Did the writer use the right words, especially for commonly misused ones like its and it’s or there, their, and they’re?

Did the writer use long words where short words will do?

Did the writer use active verbs instead of passive verbs as much as possible?

Did the writer avoid clichés?

Are there any words that can be cut? If so, make suggestions.

Draw a straight line ( _____ ) under words or images that strike you, the reader, as effective. These words would include strong verbs, specific details, memorable phrases, and striking images.

Draw a wavy line (~~~~~) under words or images that are weak or unconvincing. Put these lines under words the writer repeats too often, ideas that seem vague, flat, or unnecessary.

Do the transitions between sentences help to connect ideas? If not, what other structural changes could the writer make? Would other transitional devices be more appropriate? If need be, offer suggestions.

To review a list of transitional devices, go to https://owl.english.purdue.edu/owl/owlprint/574/
Interpreting Poetry

Focus Question: How does performance affect our understanding of poetry?

Teaching Point: Consider how performance and interpretation influence meaning.

Materials Needed: Recording of “The Sound of Silence.”

https://www.youtube.com/watch?v=4fWyzwo1xg0

Recording of “The Sound of Silence

https://www.youtube.com/watch?v=8MPD5Z2u-pY

https://www.youtube.com/watch?v=Bk7RVw3I8eg

Listen to each song. Read the lyrics while listening. After each song, write down the images that came to mind as you listened to each song. Discuss with your peers different responses.

Questions to Answer in the reading section of your English binder:

How did your responses to each version of the song differ? How were their responses the same?

How did each artist interpret the lyrics?

In what ways are the songs like poetry? How are they different?

Do they contain poetic devices (rhythm, tone, theme, imagery)?

Would you have interpreted the written lyrics differently had you not listened to the songs?

Independent/Pair/Group Exploration:

Explore composer Bill Withers’ original lyrics for “Ain’t No Sunshine”

The original version by Bill Withers: http://www.youtube.com/watch?v=tldlqbyv7SpO)

Kris Allen’s video: https://www.youtube.com/watch?v=1Uke5gSAs28

Stevie Wonder’s and Bill Withers’ Video: https://www.youtube.com/watch?v=CYT2z11j-f8

Compare and contrast the three versions.

Has your definition of poetry changed? Are song lyrics poetry? Why or why not? If they are, are they always or just sometimes? When are they?
Lyrics for “The Sound of Silence”

Hello darkness, my old friend
I’ve come to talk with you again
Because a vision softly creeping
Left its seeds while I was sleeping
And the vision that was planted in my brain
Still remains within the sound of silence

In restless dreams I walked alone
Narrow streets of cobblestone
'Neath the halo of a street lamp
I turned my collar to the cold and damp

When my eyes were stabbed
By the flash of a neon light
That split the night
And touched the sound of silence

And in the naked light I saw
Ten thousand people, maybe more
People talking without speaking
People hearing without listening
People writing songs
That voices never share
And no one dare
Disturb the sound of silence

"Fools, " said I, "you do not know
Silence, like a cancer, grows.
Hear my words that I might teach you
Take my arms that I might reach you."
But my words like silent raindrops fell
And echoed in the wells of silence

And the people bowed and prayed
To the neon God they made
And the sign flashed out its warning
And the words that it was forming

And the sign said,
"The words of the prophets
Are written on the subway walls
And tenement halls."
And whispered in the sound of silence

Written by Paul Simon • Copyright © Sony/ATV Music Publishing LLC, Universal Music Publishing Group
“Ain’t No Sunshine”

Ain't no sunshine when she's gone
It's not warm when she's away
Ain't no sunshine when she's gone
And she's always gone too long
Anytime she goes away

Wonder this time where she's gone
Wonder if she's gone to stay
Ain't no sunshine when she's gone
And this house just ain't no home
Anytime she goes away

And I know, I know, I know, I know,
I know, I know, I know, I know, I know,
I know, I know, I know, I know, I know,
I know, I know, I know, I know, I know,
I know, I know, I know, I know, I know,
Hey, I oughta leave young thing alone
But ain't no sunshine when she's gone

Ain't no sunshine when she's gone
Only darkness every day
Ain't no sunshine when she's gone
And this house just ain't no home
Anytime she goes away
Anytime she goes away
Anytime she goes away
Anytime she goes away

Bill Withers, “Ain't No Sunshine”
I'm nobody! Who are you?
Are you nobody, too?
Then there's a pair of us--don't tell!
They'd banish us, you know.

How dreary to be somebody!
How public, like a frog
To tell your name the livelong day
To an admiring bog!

**persona** In literature, the persona is the **narrator**, or the storyteller, of a literary work created by the author. As *Literature: An Introduction to Fiction, Poetry, and Drama* puts it, the persona is not the author, but the author's creation--the voice “through which the author speaks.” It could be a **character** in the work, or a fabricated onlooker, relaying the sequence of events in a narrative. Such an example of persona exists in the poem “Robin Hood and Allin a Dale,” in which an anonymous character, perhaps one of Robin’s “merry men,” recounts the events of the meeting and adventures of Robin Hood and Allin a Dale. After telling of their initial introduction in the forest, the persona continues to elaborate on their quest to recover Allin’s true love from the man she is about to marry. Robin and his entourage succeed and then proceed to marry her and Allin a Dale. The persona’s importance is recognized due to the more genuine manner in which the events of a story are illustrated to the reader—with a sense of knowledge and emotion only one with a firsthand view of the action could depict.

Dickinson adopts the **persona** of a child who is open, naive, and innocent. However, are the questions asked and the final statement made by this poem naive? If they are not, then the poem is **ironic** because of the discrepancy between the persona's understanding and view and those of Dickinson and the reader. Under the guise of the child's accepting society's values, is Dickinson really rejecting those values? Is Dickinson suggesting that the true somebody is really the "nobody"? The child-speaker welcomes the person who honestly identifies herself and who has a true identity.

These qualities make that person "nobody" in society's eyes. To be "somebody" is to have status in society; society, the majority, excludes or rejects those who lack status or are "nobody"--that is, "they'd banish us" for being nobody.

In stanza 2, the child-speaker rejects the role of "somebody" ("How dreary"). The frog comparison depicts "somebody" as self-important and constantly self-promoting. She also shows the false values of a society (the "admiring bog") which approves the frog-somebody. Does the word "bog" (it means wet, spongy ground) have positive or negative **connotations**? What qualities are associated with the sounds a frog makes (croaking)?

**Denotation:** the literal meaning of a word; there are no emotions, values, or images associated with denotative meaning. Scientific and mathematical language carries few, if any emotional or connotative meanings.
**Connotation:** the emotions, values, or images associated with a word. The intensity of emotions or the power of the values and images associated with a word varies. Words connected with religion, politics, and sex tend to have the strongest feelings and images associated with them. For most people, the word *mother* calls up very strong positive feelings and associations—loving, self-sacrificing, always there for you, understanding; the denotative meaning, on the other hand, is simply "a female animal who has borne one or more children." Of course connotative meanings do not necessarily reflect reality; for instance, if someone said, "His mother is not very motherly," you would immediately understand the difference between *motherly* (connotation) and *mother* (denotation).

Is there *satire* in this poem?

**Satire** is the exposure of the vices or follies of an individual, a group, an institution, an idea, a society, usually with a view to correcting it. Satirists frequently use irony.

Examples of irony:

**Irony:** the discrepancy between what is said and what is meant, what is said and what is done, what is expected or intended and what happens, what is meant or said and what others understand. Sometimes irony is classified into types: in situational irony, expectations aroused by a situation are reversed; in cosmic irony or the irony of fate, misfortune is the result of fate, chance, or God; in dramatic irony. The audience knows more than the characters in the play, so that words and action have additional meaning for the audience; Socratic irony is named after Socrates' teaching method, whereby he assumes ignorance and openness to opposing points of view which turn out to be (he shows them to be) foolish.

Some readers, who are modest and self-effacing or who lack confidence, feel validated by this poem. Why?

Fame did not come to Emily Dickinson during her lifetime, which probably pleased this private woman.

“*I’m Nobody! Who are you?*” was first published in “Poems, Series 2” in 1891. It consists of two quatrains and includes iambic tetrameter, iambic trimester, alliteration, anaphora, simile and satire.

The reader is drawn into the poem with the first line, “*I’m Nobody! Who are you?*” In this line the capitalization of Nobody shows the author is not generalizing the status of herself, but is using the word as a title. With the use of the exclamation mark it is also said with feeling.

The author then asks who the reader is, if he is “*Nobody-too*?” Together, if the reader is Nobody, they are a pair. However, even though there is a pair of Nobodies, the authoress suggests that they should not tell anyone, or the pair would be banished.

The poem goes on to tell how “dreary” it would be to be “Somebody.” If a person were Somebody, he would be “public” and have “to tell your name the livelong June” “*like a frog*” “*to an admiring bog*.”

This poem follows an ABCB rhyme pattern, even though in the first stanza the word “know” could be considered a half-rhyme to “you” and “too” making it an AABC pattern. There are also interruptions in the flow of the poem through the use of dashes.

“I’m Nobody! Who are you?” is one of Dickinson’s most famous poems and reflect the seclusion she sought through her life in Amherst, Massachusetts. Through this work Dickinson shows that being a Nobody is something to be desired, after all, Somebodies must work hard to keep their name out in the public, like frogs who croak in the bog all summer.
The way that Dickinson intermingles phrases, surprises her audience and can bring a smile to their faces. For example, her line “How public – like a Frog” presents two ideas not usually placed together: public and Frog. Then to compare being a Somebody to a Frog makes the reader do a double-take and perhaps scratch their heads at the picture these words place in their minds.

The reflection of this poem on the desire of Emily Dickinson for privacy are obvious, yet she had a unique way of putting her desire into words that all could relate to. This creative artist has demonstrated through this poem and the rest of her body of work why this anonymity was impossible after her death.

“Hope Is the Thing with Feathers”

"Hope" is the thing with feathers
That perches in the soul
And sings the tune without the words
And never stops at all,

And sweetest in the gale is heard;
And sore must be the storm
That could abash the little bird
That kept so many warm.

Stanza one

Hope is a "thing" because it is a feeling; the thing/feeling is like a bird. Dickinson uses the standard dictionary format for a definition; first she places the word in a general category ("thing"), and then she differentiates it from everything else in that category. For instance, the definition of a cat would run something like this: a cat is a mammal (the first part of the definition places it in a category); the rest of the definition would be "which is nocturnal, fur-bearing, hunts at night, has pointed ears, etc. (the second part of the definition differentiates the cat from other all mammals).

How would hope "perch," and why does it perch in the soul? As you read this poem, keep in mind that the subject is hope and that the bird metaphor is only defining hope. Whatever is being said of the bird applies to hope, and the application to hope is Dickinson's point in this poem. The bird "sings." Is this a good or a bad thing? The tune is "without words." Is hope a matter of words, or is it a feeling about the future, a feeling which consists both of desire and expectation? Psychologically, is it true that hope never fails us, that hope is always possible?

Stanza two

Why is hope "sweetest" during a storm? When do we most need hope, when things are going well or when they are going badly?

Sore is being used in the sense of very great or severe; abash means to make ashamed, embarrassed, or self-conscious. Essentially only the most extreme or impossible-to-escape storm would affect the bird/hope. If the bird is "abashed" what would happen to the individual's hope? In a storm, would being "kept warm" be a plus or a minus, an advantage or a disadvantage?
Stanza three

What kind of place would "chillest" land be? Would you want to vacation there, for instance? Yet in this coldest land, hope kept the individual warm. Is keeping the speaker warm a desirable or an undesirable act in these circumstances? Is "the strangest sea" a desirable or undesirable place to be? Would you need hope there? The bird, faithful and unabashed, follows and sings to the speaker ("I've heard it") under the worst, the most threatening of circumstances.

The last two lines are introduced by "Yet." What kind of connection does "yet" establish with the preceding ideas/stanzas? Does it lead you to expect similarity, contrast, an example, an irrelevancy, a joke? Even in the most critical circumstances the bird never asked for even a "crumb" in return for its support. What are the associations with "crumb"? would you be satisfied if your employer offered you "a crumb" in payment for your work? Also, is "a crumb" appropriate for a bird?

Definition

First, let's review the definition of iamb. Iamb is a beat in a line of poetry where one unstressed syllable is followed by a stressed syllable. Iamb sounds like a heartbeat, sort of like duh-DUH. When four beats are placed together in a line of poetry, it is called tetrameter. When we combine iamb with tetrameter, it is a line of poetry with four beats of one unstressed syllable followed by one stressed syllable, and it is called iambic tetrameter. It sounds like: duh-DUH, duh-DUH, duh-DUH, duh-DUH. Some believe that tetrameter is a natural rhythm and that it is easy to read out loud. After each eight-syllable line, the reader tends to pause.

Examples

Take New Jersey native Joyce Kilmer's simple poem "Trees" as an example. In this poem, we see a simile where trees are being compared to poems.

I think that I shall never see
A poem lovely as a tree.
A tree whose hungry mouth is prest
Against the earth's sweet flowing breast;
A tree that looks at God all day,
And lifts her leafy arms to pray;
A tree that may in summer wear
A nest of robins in her hair;
Upon whose bosom snow has lain;
Who intimately lives with rain.
Poems are made by fools like me,
But only God can make a tree.
Each line is written in iambic tetrameter. For instance, we would read line one as: I think that I shall never see. The beat is placed where we see the bold letters. Try clapping the beats in the line, which makes the tetrameter very clear.

**Emerson and Tetrameter**

Ralph Waldo Emerson admired Milton's use of tetrameter and used tetrameter in many of his poems, as well. He would use it to expound upon such topics as nature, where transcendentalists, such as himself, found much solace. He also focused on emotions. Here is one of Emerson's poems that displays iambic tetrameter. We will look at the first two stanzas of “The Romany Girl.”

The sun goes down, and with him takes

The coarseness of my poor attire;

The fair moon mounts, and aye the flame

Of Gypsy beauty blazes higher.

Pale Northern girls! You scorn our race;

You captives of your air-tight halls,

Wear out indoors your sickly days,

But leave us the horizon walls.

Again, looking at the first line, we can see the pattern. “The sun goes down, and with him takes.” In this poem, Emerson emphasizes the natural beauty of this gypsy girl verses the polished charm of white women in established society.

**Emily Dickinson and Tetrameter**

Emily Dickinson used a mixture of iambic tetrameter and other meters such as iambic tetrameter in this poem. Here is the first stanza of her poem “Heard a Fly Buzz When I Died.”

I heard a Fly buzz - when I died

The Stillness in the Room

Was like the Stillness in the Air

Between the Heaves of Storm

The first and third lines of the poem are written in iambic tetrameter, while the second and fourth lines are written in iambic trimeter. This is just another example of how iambic tetrameter can be formatted within a poem.
Conclusion

Iambic tetrameter is a simple meter that is easily read aloud; it flows trippingly on the tongue, as Shakespeare would say. In addition, many famous poets have used this meter in their poems, and poets continue to do so in modern times, as well.

Another topic that Emily wrote a lot about it is poetry. In this poem, Emily says that writing poetry is like lighting a lamp. She says that just like how a light can stay on after a person leaves, poetry can still be read and appreciated when the poet is gone.

“The Poets light but Lamps”

The Poets light but Lamps -
Themselves - go out -
The Wicks they stimulate
If vital Light
Inhere as do the Suns -
Each Age a Lens
Disseminating their
Circumference -
Why is Emily famous?

Emily wrote a lot of poetry, and she was very good at it. She wrote mostly short poems, but each poem was full of meaning. Emily wrote a lot about nature, poets, religion, and death. She liked to send her friends poems along with flowers or baked goods. However, she didn’t publish her poetry during her life.

After Emily died, her sister Vinnie was surprised to find eight hundred poems that Emily had hidden. Emily’s family and friends had known that she liked to write poetry, but nobody knew she had written so many poems – almost 1,800! Vinnie decided that the world had to see her sister’s poetry, so she got it published. Soon, many people were reading her poems. Now, Emily Dickinson is regarded as one of the greatest poets of the English language.

What was Emily’s family like?

Emily's mom stayed at home, taking care of the children and the house, and Emily's father was a lawyer and politician. He even served a term in the United Stated Congress! Emily had an older brother, Austin, and a younger sister, Vinnie. When they grew up, Austin married one of Emily Dickinson’s best friends, Susan Gilbert. Austin and Sue moved to a house next door to Emily and her parents; the house is called The Evergreens. Austin and Sue had three children. Emily loved spending time with her niece and nephews. Emily never married and never had any children of her own.

What did Emily like to do?

Emily did a lot of things besides writing poetry. She wrote lots of letters to her friends and family, and she spent time reading books. She loved to bake and cook. A friend of hers wrote, “She makes all the bread for her father only likes hers & says ‘& people must have puddings.'” She loved nature. She often went outside to garden, and she went on long walks with her big dog, Carlo.

Emily Dickinson

Emily Dickinson was born on December 10, 1830, in Amherst, Massachusetts. She attended Mount Holyoke Female Seminary in South Hadley, but only for one year. Throughout her life, she seldom left her home and visitors were few. The people with whom she did come in contact, however, had an enormous impact on her poetry. She was particularly stirred by the Reverend Charles Wadsworth, whom she first met on a trip to Philadelphia. He left for the West Coast shortly after a visit to her home in 1860, and some critics believe his departure gave rise to the heartsick flow of verse from Dickinson in the years that followed. While it is certain that he was an important figure in her life, it is not clear that their relationship was romantic—she called him "my closest earthly friend." Other possibilities for the unrequited love that was the subject of many of Dickinson’s poems include Otis P. Lord, a Massachusetts Supreme Court Judge, and Samuel Bowles, editor of the Springfield Republican.

By the 1860s, Dickinson lived in almost complete isolation from the outside world, but actively maintained many correspondences and read widely. She spent a great deal of this time with her family. Her father, Edward Dickinson, was actively involved in state and national politics, serving in Congress for one term. Her brother, Austin, who attended law school and became an attorney, lived next door with his wife, Susan Gilbert. Dickinson’s younger sister, Lavinia, also lived at home for her entire life in similar isolation. Lavinia and Austin were not only family, but intellectual companions for Dickinson during her lifetime.
Dickinson's poetry was heavily influenced by the Metaphysical poets of seventeenth-century England, as well as her reading of the Book of Revelation and her upbringing in a Puritan New England town, which encouraged a Calvinist, orthodox, and conservative approach to Christianity.

She admired the poetry of Robert and Elizabeth Barrett Browning, as well as John Keats. Though she was dissuaded from reading the verse of her contemporary Walt Whitman by rumors of its disgracefulness, the two poets are now connected by the distinguished place they hold as the founders of a uniquely American poetic voice. While Dickinson was extremely prolific as a poet and regularly enclosed poems in letters to friends, she was not publicly recognized during her lifetime. The first volume of her work was published posthumously in 1890 and the last in 1955. She died in Amherst in 1886.

Upon her death, Dickinson's family discovered forty hand bound volumes of nearly 1,800 poems, or "fascicles" as they are sometimes called. Dickinson assembled these booklets by folding and sewing five or six sheets of stationery paper and copying what seem to be final versions of poems. The handwritten poems show a variety of dash-like marks of various sizes and directions (some are even vertical). The poems were initially unbound and published according to the aesthetics of her many early editors, who removed her unusual and varied dashes and replacing them with traditional punctuation. The current standard version of her poems replaces her dashes with a standard "n-dash," which is a closer typographical approximation to her intention. The original order of the poems was not restored until 1981, when Ralph W. Franklin used the physical evidence of the paper itself to restore her intended order, relying on smudge marks, needle punctures, and other clues to reassemble the packets. Since then, many critics have argued that there is a thematic unity in these small collections, rather than their order being simply chronological or convenient.
“A Bird Came Down” by Emily Dickinson

A bird came down the walk:
He did not know I saw;
He bit an angle-worm in halves
And ate the fellow, raw.

And then he drank a dew
From a convenient grass,
And then hopped sidewise to the wall
To let a beetle pass.

He glanced with rapid eyes
That hurried all abroad,—
They looked like frightened beads, I thought;
He stirred his velvet head

Like one in danger; cautious,
I offered him a crumb,
And he unrolled his feathers
And rowed him softer home

Than oars divide the ocean,
Too silver for a seam,
Or butterflies, off banks of noon,
Leap, splashless, as they swim.
“Success” by Emily Dickinson

Success is counted sweetest
By those who ne’er succeed.
To comprehend a nectar
Requires sorest need.

Not one of all the purple host
Who took the flag to-day
Can tell the definition,
So clear, of victory,

As he, defeated, dying,
On whose forbidden ear
The distant strains of triumph
Break, agonized and clear!
Use Literary Essay Organizer for Literary Analysis at

and


Outline Structure for Literary Analysis Essay
http://www.udc.edu/docs/asc/Outline_Structure_for_Literary_Analysis_Essay_HATMAT.pdf

I. Catchy Title

II. Paragraph 1: Introduction (Use HATMAT)
   1. Hook
   2. Author
   3. Title
   4. Main characters
   5. A short summary
   6. Thesis

III. Paragraph 2: First Body Paragraph
   1. Topic sentence (what this paragraph will discuss, how it will prove your thesis/claim)
   2. Context for the quote
      1. Who says it?
      2. What’s happening in the text when they say it?
   3. Quote from the text (cited appropriately)
   4. Analysis of the quote: How does it prove your thesis?
   5. Closing sentence (wrap up the paragraph to effectively transition to the next paragraph)

IV. Paragraph 3: Second Body Paragraph
   1. Topic sentence (what this paragraph will discuss, how it will prove your thesis)
   2. Context for the quote
      1. Who says it?
      2. What’s happening in the text when they say it?
   3. Quote from the text (cited appropriately)
   4. Analysis of the quote: How does it prove your thesis?
   5. Closing sentence (wrap up the paragraph to effectively transition to the next paragraph)

V. Paragraph 4: Third Body Paragraph
   1. Topic sentence (what this paragraph will discuss, how it will prove your thesis)
   2. Context for the quote
      A. Who says it?
      B. What’s happening in the text when they say it?
   3. Quote from the text (cited appropriately)
   4. Analysis of the quote: How does it prove your thesis?
   5. Closing sentence (wrap up the paragraph to effectively transition to the next paragraph)

VI. Conclusion (You do not necessarily have to follow this order, but include the following):
   A. Summarize your argument.
   B. Extend the argument.
   C. Show why the text is important.
Graphic Organizer for Literary Analysis

Introductory Paragraph

Attention Getter:

Arguments (Thesis/Claim):

Note: You should clearly state your three main support points that will be explained in detail in the three body paragraphs.

<table>
<thead>
<tr>
<th>Body paragraph/Support Point #1</th>
<th>Body paragraph/Support Point #2</th>
<th>Body paragraph/Support Point #3</th>
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<tbody>
<tr>
<td>Topic Sentence</td>
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<td>Evidence from book supporting point #1:</td>
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<tr>
<td>Evidence from book supporting point #1:</td>
<td>Evidence from book supporting point #2:</td>
<td>Evidence from book supporting point #3:</td>
</tr>
</tbody>
</table>
Conclusion Paragraph

Restated thesis:

Final thought:
1. A Catchy Title

2. Introduction: the opening paragraph. The introduction should include the following:

   1. Hook, Author, Title, Main Characters, A Short Summary, Thesis/Claim
   2. Hook: The beginning sentences of the introduction that catch the reader’s interest. Ways of beginning creatively include the following:
      • A startling fact or bit of information
      • A meaningful quotation (from the work or another source)
      • A rich, vivid description
      • An analogy or metaphor

   3. Introductions should identify the work of literature being discussed, name the author, and briefly present the issue that the body of your essay will more fully develop (your thesis). Basically, introductions suggest that something interesting is occurring in a particular work of literature.

3. Body: The body of your paper should logically and fully develop and support your thesis.

   1. Each body paragraph should focus on one main idea that supports your thesis statement.
   2. These paragraphs include:
      i. A topic sentence – a topic sentence states the main point of a paragraph: it serves as a mini-thesis for the paragraph. You might think of it as a signpost for your readers—or a headline—something that alerts them to the most important, interpretive points in your essay. It might be helpful to think of a topic sentence as working in two directions simultaneously. It relates the paragraph to the essay's thesis, and thereby acts as a signpost for the argument of the paper as a whole, but it also defines the scope of the paragraph itself.
      ii. Context for the quote
         1. Who says it? What is happening in the text when they say it?
         2. This prepares the reader for the quote by introducing the speaker, setting, and/or situation.
      iii. Quote/Concrete details - a specific example from the work used to provide evidence for your topic sentence/support thesis.
      v. Clincher/Concluding Sentence - last sentence of the body paragraph. It concludes the paragraph by tying the concrete details and commentary back to the major thesis.

4. Conclusion: the last paragraph where you are given one last chance to convince the reader of your argument and provide a sense of closure.

   1. Summarize your argument and extend your argument.
   2. A sophisticated conclusion does not simply restate the thesis of the introduction or summarize the logic presented in the body of the essay. Your conclusion, most often, will try to suggest the broader significance of your discussion — why is it important?

   In other words, suggest in your introduction that some literary phenomenon is occurring. In the body of your essay, use examples and fully developed logic to prove that the literary phenomenon takes place. Finally, in your conclusion suggest why such a phenomenon is significant.

Source: amundsenhs.org/
Writing a Literary or Textual Analysis Paragraph

Name: ______________________________ Section: __________________ Date: ____________

Make sure to address all the following topics in your analysis paragraphs. Take notes on this sheet to help you prepare your paragraph, but the final version should not be in notes or bullet points—it should read like a paragraph with sentences that flow together.

Basic Structure of Analytical Paragraph:

- Context
- Significance
- Description/Observation
- Analysis

Planning:

1. **Choose a moment before, during, or after the pivotal moment.** Then choose something significant about that particular moment. **Write down the page/paragraph/quatrain/line here:**

   ___________________________________________________________
   ___________________________________________________________
   ___________________________________________________________
   ___________________________________________________________
   ___________________________________________________________

2. **Context:** Explain the moment that you are analyzing. Is it before, during, or after your pivotal moment? What is happening? To whom? When? Where?

   ___________________________________________________________
   ___________________________________________________________
   ___________________________________________________________
   ___________________________________________________________
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   ___________________________________________________________

3. **Significance:** Why is this moment important? What is it showing that is significant to your overall story?

   ___________________________________________________________
   ___________________________________________________________
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   ___________________________________________________________
   ___________________________________________________________
4. Description/Observations of Images/Graphic Techniques: How is the moment portrayed? What images are used? Include specifics.

____________________________________________________________________________________________________________________________________________________

5. Analysis of Images/Graphic Techniques: How do the images add deeper meaning to the moment? What do those techniques do to help show something, so it does not have to be told?

____________________________________________________________________________________________________________________________________________________

6. Description/Observations of Text: How is the moment portrayed? What words are used? Include specifics and details.

____________________________________________________________________________________________________________________________________________________

7. Analysis of Text/Text Containers: How does the text add deeper meaning to the moment? What does the text do to help show something, so it does not have to be told?

____________________________________________________________________________________________________________________________________________________
Table Journal

Each group member should rank the following statements on a scale of 1 to 5, with 1 being the lowest score and 5 being the highest. Rank independently. Then one person should record the results of the group by marking how many members rated each statement with a 1, 2, 3, 4, or 5. Be honest in your assessment.

<table>
<thead>
<tr>
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<tbody>
<tr>
<td>The group arrived and got started immediately without any prompting from the teacher.</td>
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<tr>
<td>The group involved everyone in all aspects of the work but still divided responsibilities.</td>
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<tr>
<td>Every member of the group participated throughout the work session.</td>
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<td>All members were encouraged to voice their opinions.</td>
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<tr>
<td>The group worked through conflicts by discussing options and reaching consensus.</td>
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<tr>
<td>Group members used their time well.</td>
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</table>
Discuss how you might work even better as a group the next time and record ideas here.
Eleven-Sentence Paragraph Structure Sheet

1. Topic Sentence (always indent first): This sentence makes one specific point that will be explained and supported with the rest of this paragraph. If this sentence is a response to a question, then the question should be restated in this sentence (a declarative sentence) with a basic answer provided.

2. First Supporting Sentence: This sentence begins with a transition phrase to make it stand out and to establish good organization (“First” or “To begin”), followed by a comma. It then makes the first point to support the topic sentence.

3. Example Sentence 1: This sentence begins with a transition phrase to show it is an example of what is stated in the first supporting sentence (“For example” or “For instance”), followed by a comma. It then provides an example to help show the first main supporting point.

4. Expansion Sentence 1: This sentence expands on the example or provides further explanation of it. A transition phrase is not necessary here.

5. Second Supporting Sentence: This sentence begins with another transition phrase to emphasize that it is the second supporting point (“Second” or “Next”), followed by a comma. It then makes the second point to support the topic sentence.

6. Example Sentence 2: This sentence begins with a transition phrase to show it is an example of the second supporting sentence (“For example” or “For instance”), followed by a comma. It then provides an example to help show the second supporting point.

7. Expansion Sentence 2: This sentence expands on the example or provides further explanation of it. A transition phrase is not necessary here.

8. Third Supporting Sentence: This sentence begins with another transition phrase to emphasize that it is the third and final supporting point (“Third” or “Last” or “Finally”), followed by a comma. It then makes third and strongest point to support the topic sentence. Save the best for last!

9. Example Sentence 3: This sentence begins with a transition phrase to show it is an example of the third supporting sentence (“For example” or “For instance”), followed by a comma. It then provides an example to help show the second supporting point.

10. Expansion Sentence 3: This sentence expands on the example or provides further explanation of it. A transition phrase is not necessary here.

11. Concluding Sentence: This sentence concludes the paragraph by reemphasizing the topic sentence and branching off to one final and thought-provoking point. Write a compound sentence with a comma and conjunctive adverb such as “however” (preceded by a semi-colon) to join the two parts or begin the sentence with a subordinating conjunction such as “Although” and be sure to join the two parts with a comma.

______________________________________________________________________________

______________________________________________________________________________

; however, ____________________________

______________________________________________________________________________

OR

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Although ____________________________, _____

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Question: Which of Ray Bradbury’s predictions about social behavior in *Fahrenheit 451* have come true in today’s society?

Though Ray Bradbury wrote *Fahrenheit 451* in the 1940s, several predictions he made about social behavior in the book have come true in today’s society. First, even though TV shows were still a new concept when Bradbury wrote his book, Bradbury predicted people’s obsession with mindless TV shows. For example, Mildred Montag’s favorite television show consists of people talking and arguing over nothing. This format is very similar to the reality shows that are so popular today, where people fight and cause pointless drama, as in *Jersey Shore*. Next, Bradbury predicts that people will become so addicted to technology that they will not be able to hold reasonable discussions with one another. For instance, everyone in *Fahrenheit 451*’s society keeps seashell thimble radios in his or her ears that play constant music or advertisements, which causes each person to lose basic communication skills. In today’s society, so many young people constantly wear ear buds, which are distractions to conversation. Finally, Bradbury’s most disturbing prediction is that young people will kill other young people emotionlessly. For example, there have been so many tragic incidents where students kill other students in school shootings or in drive-bys. As so many of Bradbury’s predictions in *Fahrenheit 451* have come true in today’s society, it makes people wonder if they are on track to become exactly like the society in Bradbury’s book.
Discussion Questions for Book Groups

1. How did you experience the book? Were you engaged immediately, or did it take you a while to "get into it"? How did you feel reading it—amused, sad, disturbed, confused, bored?

2. Describe the main characters—personality traits, motivations, and inner qualities.
   • Why do characters do what they do?
   • Are their actions justified?
   • Describe the dynamics between characters (in a marriage, family, or friendship).
   • How has the past shaped their lives?
   • Do you admire or disapprove of them?
   • Do they remind you of people you know?

3. Are the main characters dynamic—changing or maturing by the end of the book? Do they learn about themselves, how the world works and their role in it?

4. Discuss the plot:
   • Is it engaging—do you find the story interesting?
   • Is this a plot-driven book—a fast-paced page-turner?
   • Does the plot unfold slowly with a focus on character?
   • Were you surprised by complications, twists and turns?
   • Did you find the plot predictable, even formulaic?

5. Talk about the book's structure.
   • Is it a continuous story...or interlocking short stories?
   • Does the time-line move forward chronologically?
   • Does time shift back & forth from past to present?
   • Is there a single viewpoint or shifting viewpoints?
   • Why might the author have chosen to tell the story the way he or she did?
   • What difference does the structure make in the way you read or understand the book?

6. What main ideas—themes—does the author explore? (Consider the title, often a clue to a theme.) Does the author use symbols to reinforce the main ideas? Our culture uses symbols everyday. They are ubiquitous. Conventional symbols would include a ring for love and marriage, a flag for a nation and patriotism, a heart for love, an owl for wisdom, a scepter for power and monarchy. Symbols can carry tremendous emotional power such as an eagle, the Grim Reaper, a serpent. To learn more about symbols, go to http://www.litlovers.com/litcourse-course9-lecture?showall=&limitstart=

To learn about theme, go to http://www.litlovers.com/litcourse-course10-lecture?showall=&limitstart=

7. What passages strike you as insightful, even profound? Perhaps a bit of dialogue that's funny or poignant or that encapsulates a character? Maybe there's a particular comment that states the book's thematic concerns? Look up the word poignant if it is a new tier 3 word for you.

8. Is the ending satisfying? If so, why? If not, why not...and how would you change it?

9. If you could ask the author a question, what would you ask? Have you read other books by the same author? If so how does this book compare. If not, does this book inspire you to read others?

10. Has this novel changed you—broadened your perspective? Have you learned something new or been exposed to different ideas about people or a certain part of the world?