


# 1 Resource

## Week One: Checklist

Self Check-up Scoresheet			Score:
For each sentence, write the number of words in each sentence.	1. ___ 2. ___ 3. ___ 4. ___ 5. ___ 6. ___ 7. ___ 8. ___ 9. ___	V S S= <6 words Short= 7-12 words Medium= 13-18 words Long=19-25 words X-Long=>25 words	Earn 15 points if you used each length. Otherwise earn 2 points for each style used. If you had four sentences that were Medium length..you would still only earn 2 points.  _____
Circle the adjectives used in your writing.	How many used?	Did you repeat any? List those here:	Earn 1 point for each adjective (no points for repeated words):  _____
Underline your verbs.	How many used?	Did you repeat any? List those here:	Earn 1 point for each verb (no points for repeated words)  _____
Count the number of is/are/was/were verbs used.	How many used?	If you used less than 3, score 5 points. If you used more than 3, subtract 5 points.	Enter your points in the blank:  _____
Banned Words: Highlight any found	got/get good/bad pretty/ugly	If no banned words, score 10 points! Lose 2 points for every banned word used.	Enter your points in the blank:  _____
Did you start any sentences with And, So, or But?	and/so/but are acceptable as conjunctions joining compound sentences, but should be avoided as openers to sentences.	If none used, score 10 points! Lose 2 points for each one used as a sentence opener.	Enter your points in the blank:  _____
 <p style="text-align: right;"><b>Total your score</b></p>			<p style="text-align: center;">_____</p> <p>&gt; 60 (STELLAR SYNTAX WARRIOR) 40-59 (SOLID SYNTAX WARRIOR) 25-39 (A SYNTAX WARRIOR) &lt; 25 (BUDDING SYNTAX WARRIOR)</p>
<p><b>Syntax is the study of sentence structures.</b></p>			

# Week Two: Introduction to Essays

An **essay** is a piece of writing usually written from an author's personal point of view that analyzes and evaluates an issue or a topic. Writing an essay means to express your academic opinion on a particular matter. Possible types include: descriptive essay, narrative essay, compare and contrast essay, persuasive essay, argumentative essay etc.

Essay writing is definitely a learnable skill, but can be intimidating.

Because we want you to master essay writing, here are 5 tips that will significantly strengthen your essay.

### **1. Every essay must have a proper structure**

An essay must be broken into paragraphs to make it readable. Reading a full page of solid text can be daunting. Breaking down an essay into different sections is what allows it to flow in a logical manner.

#### *Essay Structure*

### **EVERY ESSAY NEEDS A PLAN**

You wouldn't go on a road trip without a map or map app, and essays are just the same.

You should make a quick plan of what you're going to write about.

An essay plan does not have to be a big thing. Not at all. It only takes a few minutes but will save SO much time overall.

Essay plans instantly give an essay structure, they prevent you from forgetting to include any important points, and they prevent you from losing your way as you write. We will cover more on outlines later in the

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semester, for now, make a habit of writing your ideas down and what examples you want to include in your paragraphs.

**Introduction:** Tell 'em what you're gonna tell 'em. Introduce the topic and briefly outline the points you're going to make in your essay in the order you're going to write about them. *With this essay, you are sharing your perspective on the trials of being a refugee and offer a potential solution that will help the refugee's plight.* MLA (Modern Language Association) is a format used in colleges for English papers. Following MLA format, you must italicize titles of novels (do not underline, bold, or encase them in quotations). Your first sentence should be interesting, avoid including the title/author in the first sentence, save this for the second sentence. You want to 'hook' your reader with a strong opening. Include background for your topic, answer 'who, what, where.' The final sentence of your Introductory paragraph is generally your thesis. This is an arguable statement that can be proven.

*Sample Thesis Statement:* As a result of war/displacement, refugees face unique challenges that should be addressed by our international communities.

The above statement shows the reader that you will be discussing the unique challenges refugees face and offer options that might help alleviate their plight. The thesis is the ROAD MAP for the rest of your paper, everything that comes after should tie directly to this thesis. If I began writing a long description of the terrain in Sudan and did not explain how this tied in with his plight, I would be going 'off' the map.

**Body Paragraphs:** This essay is constructed of three paragraphs. Therefore, you will only have ONE body paragraph to develop the ideas expressed in your thesis. Each body paragraph must have a proper structure.

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S = Statement: This is the main point of the paragraph. What part of the novel is being discussed and how does it tie in with the thesis? Basically, what's the point you're about to discuss in this paragraph.

E = Explanation: Explain what you said in your statement. Tell the reader why your statement is true. Why did the setting reflect how the main character was feeling? How did the characters overcome their plights? This part should make up the bulk of the paragraph.

E = Example Give an example! A quote, an example, a fact. Something concrete that gives evidence to your statement. Find statements from the character(s) you are writing about that emphasize your key points. Make sure you quote direct words from the text.

K = Know the Importance: Why is the point you've made in this paragraph important? Did you find the strongest evidence to make your point? Tell the reader why it matters. Sometimes this is known as a clarifying statement, when you introduce facts/evidence you must clarify why they are important. Do not let evidence speak for itself, you are the author and must make those connections for the reader.

### **Concluding Paragraph:**

No new information should appear in this paragraph. You should restate your key points and acknowledge which one has more significance. Leave the reader with a feeling that there are solutions to the refugee crisis. Once you've written your concluding paragraph, look closely at the last sentence. Generally, you can find a wonderful title for your essay by using the words you chose in your final sentence.

Example: As nations identify and respond to the refugees' plight with compassion and action, there will be fewer 'lost boys' in need.

With this concluding statement, I would choose *Lost Boys in Need*, or *The Refugees' Plight* as my title.

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## **Revise and Edit**

It's a good practice to complete your 'rough draft' within 3-4 days after class, take a day off, revisit your work to review. You know when you come back to look at something you've written and you see all the little mistakes you didn't notice before? This is why.

You should check that the paragraphs are written in a logical order. Simply put – does the essay make sense? Does the body paragraph follow your thesis? Read your essay aloud, so you can see how it flows (or doesn't as it may be). Awkward phrasing, sentence fragments, and poor punctuation are caught easily by reading aloud.

## Week Three: Revise/Edit

### Organization

- Is there a clear introduction, body, and conclusion?
- Does the introduction provide sufficient background for the reader? Are the "who," "where," "why," "what," and "how" questions addressed?
- Is there a thesis sentence? Is the purpose of the essay clear?
- Does the essay move from general to specific? Stay general in your introduction and grow specificity in your body paragraph.
- Is the overall organization murky or clean? In other words, does the writer avoid introducing new material in the conclusion or switching subjects in the middle of a paragraph in the body?
- Does the body paragraph address the subject matter of the thesis in some way?

### Content and Style

- Does the essay show that the writer has a knowledge of the novel?
- Is the length appropriate and adequate? Aim for 5-7 sentences per paragraph.
- Has the writer used sufficient examples and detail to make his or her points clearly? Don't forget to clarify evidence, don't let quotes stand on their own, explain why they are important.
- Is the tone of the essay appropriate? Avoid being too conversational or too relaxed, present the information with sound ideas and style.
- Has the writer avoided insulting the reader?
- Is the tone of the essay professional and appropriate?
- Is the language convincing, clear, and concise?
- Has the writer used fresh language and a creative approach?

### Proofreading

- Has the writer checked spelling, grammar, and punctuation?
- Has the writer enhanced their vocabulary/reduce is/are/was verbs?
- Is the title capitalized correctly and used size 12 font?

## Week Four: MLA format

Churchill 1

Winston Churchill (student's name)

Mrs. Tara Hall (your instructor's name here)

Junior World Literature (course title)

5 August 2016 (notice format of the date!! Day of week then month then year)

### How to Write a Paper in MLA

The Modern Language Association (MLA) provides guidelines for documentation style. This template is based on commonly used guidelines from the *MLA Handbook for Writers of Research Papers* (6th edition) and the *MLA Style Manual and Guide to Scholarly Publishing* (2nd edition). For more information about MLA style and publications, go to the MLA website at: [www.mla.org](http://www.mla.org).

For example, quotations with fewer than four lines of prose or three lines of verse are quoted directly in the sentence. Enclose them in quotation marks, followed by the author's last name and the page or pages of the source from which you are quoting in parenthesis, for example: "inline quotation here" (Taylor 31). Notice the punctuation falls AFTER the parenthetical cite.

Quotations that are longer than four lines of prose or three lines of verse follow different guidelines. Introduce these quotations with a colon:

Start long quotations on a new line. Indent the quote one inch from the left margin. Double-space the lines and omit quotation marks. Reference the

source as you would for a shorter quotation. To quickly format a quotation of over four lines or three lines of verse, use the Long quotation style provided in this Microsoft Word template. A long quote will end with punctuation followed by the author's name/page number in parentheses. (Taylor 13)

Per MLA guidelines, all sources must be listed on a Works Cited page at the end of the paper. Center the title, Works Cited, and then list sources in alphabetical order by author last name. Some examples are provided on the next page. To format sources, start with the Works cited style provided in this template but refer to the MLA publications listed above for complete formatting guidelines. The Works Cited page will be on a separate page, you will not need one for the first essay on *The Cay*.

#### Works Cited

Author's last name, first name. *Title of Book*. City: Publisher, Year.Print.

Author's last name, first name. "Title of Article." *Title of Publication* Date Published: Pages.

Author's last name, first name. "Title of Online Article." *Title of Online Publication* Version (Year Published): Pages. Date Accessed <Web address>.

\*\*\*\* EXTRA CREDIT! If you include a parenthetical cite with all your quotes used in the essay on *The Cay* you will receive 5 bonus points for your grade. An example below:

Phillip resented his early relationship with Timothy, "I blurted out, 'I wouldn't even be here with you if it wasn't for my mother'" (Taylor 27).



# Week Five: Strong Paragraphs tips

## Guidelines for Writing Good Paragraphs

- Make sure that you and your reader are clear on the ONE main point that the paragraph is trying to make.
- In general, paragraphs should be about 150-200 words. Avoid overly long paragraphs as they usually cover more than one main point and leave your reader confused. Don't be afraid to start a new paragraph!
- Avoid one or two sentence paragraphs. (the exception being the approach for concluding paragraphs on the new ACT timed essay prompts)
- Transitions are words or phrases that connect ideas and/or show the relationship between them. Use transitions to connect the sentences within your paragraphs. Examples of transitional words and phrases include: • Nevertheless • However • Therefore • In addition • As a result • Equally important
- You can also use transitional statements at the beginning and/or end of paragraphs to connect the paragraph to the paragraphs before or after as well as to your thesis
- Extra Credit: Find a paragraph in one of your novels you have read/are reading. Type up the paragraph and underline transitions used, italicize strong verbs/adjectives, and highlight your favorite sentence in the paragraph. (Include your name and turn it in next class...no late work accepted on extra credit 10 pts.)

# Week Six: Transitions

## LOGICAL RELATIONSHIP TRANSITIONAL EXPRESSION

<b>Similarity</b>	also, in the same way, just as ... so too, likewise, similarly  but, however, in spite of, on the one hand ...
<b>Exception/Contrast</b>	on the other hand, nevertheless, nonetheless,  notwithstanding, in contrast, on the contrary, still, yet
<b>Sequence/Order</b>	first, second, third, ... next, then, finally  after, afterward, at last, before, currently, during, earlier,
<b>Time</b>	immediately, later, meanwhile, now, recently, simultaneously,  subsequently, then
<b>Example</b>	for example, for instance, namely, specifically, to illustrate
<b>Emphasis</b>	even, indeed, in fact, of course, truly
<b>Place/Position</b>	above, adjacent, below, beyond, here, in front, in back,  nearby, there
<b>Cause and Effect</b>	accordingly, consequently, hence, so, therefore, thus
<b>Additional Support or</b>	additionally, again, also, and, as well, besides, equally
<b>Evidence</b>	important, further, furthermore, in addition, moreover, then

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finally, in a word, in brief, briefly, in conclusion, in the end, in

## **Conclusion/Summary**

the final analysis, on the whole, thus, to conclude, to

summarize, in sum, to sum up, in summary

# Week Seven: Inner Circle Peer Form

<b>Name:</b> _____ <b>Speaker:</b> _____		
Complete this form with full sentences (last three questions) and turn in at the end of the Socratic Discussion.		
Complete the following tasks:	<b>Hash Tags:</b>	<b>Total:</b>
How many times does the speaker contribute to the dialogue?		
Did the speaker interrupt others?	Yes/No (circle)	
Was the speaker respectful?	Yes/No (circle)	
Did the speaker reference the text either with examples or reading from it?	Yes/No (circle)	
What was the most interesting dialogue shared in the inner circle?		
What question would you have added if you were participating in their inner circle?		
What would you have done to improve the exchange from their discussion group?		

**Any additional comments here:**

# Week Eight: Grammar Review

Complete the following sheets- each is worth One Point!

**Commas v. Semi-Colons: Each of the following sentences needs either a comma or a semicolon. Put in the necessary punctuation.**

1. Many companies make sugar-free soft drinks, which are flavored by synthetic chemicals the drinks usually contain only one or two calories per serving.
2. Mr. Leyland played the viola professionally for many years and he now conducts a community orchestra.
3. The crab grass was flourishing but the rest of the lawn, unfortunately, was dying.
4. The hill was covered with wildflowers it was a beautiful sight.
5. As I turned around, I heard a loud thump for the cat had upset the goldfish bowl.
6. The artist preferred to paint in oils he did not like watercolors.
7. The house was clean, the table set, and the porch light on everything was ready for the guests' arrival.
8. He looked carefully in the underbrush but he failed to notice the pair of green eyes staring at him.
9. The foundations of the house had been poured but, to his disappointment, nothing else had been done because of the carpenters' strike.
10. The computer could perform millions of operations in a split second however, it could not think spontaneously.

## **Exercise : Commas after Introductions Exercise 1**

A. If the following sentences are correctly punctuated with introductory commas, mark a C on the line to the left of the sentence. If there is an error, put an X on the line and circle the error.

- \_\_\_ 1. As the boat turned about a dozen dolphins began to follow it.
- \_\_\_ 2. Since we moved into town, our fuel bill has tripled.
- \_\_\_ 3. Having chosen nursing as a career Susan enrolled in many science courses.

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\_\_\_ 4. Usually, I have time to eat breakfast.

\_\_\_ 5. From outside the twelve-mile fishing limits off the coast of Maine, a strange phenomenon has been reported.

\_\_\_ 6. When he was in high school he was known only as an athlete.

\_\_\_ 7. Before you decide what courses to take, you should consider the amount of work you are willing to do.

\_\_\_ 8. Nevertheless I do not want to meet him.

**Place commas wherever they are needed in the following sentences.**

1. The problems involved in this operation are I think numerous.

2. Celene who does not usually tell anyone what she feels said she didn't want to go to the dance.

3. To get tickets for some Broadway musicals one has to order three months in advance.

4. Listening to the radio Jun heard an announcement that Spangler his own dog was lost.

5. I used to live at 16689 Sutton Avenue Milpitas California but we have since moved to 1895 Holland Way Dubuque Iowa.

6. The Valley of the Moon the name of a section in Napa County California is the heart of the state's wine producing area.

7. Chris did not see how he could organize write and proofread this paper in only two hours.

8. By the pilings of the old pier I found four starfish a clam and a sea anemone.

9. Yes Helen did mention that all three of you were coming for lunch.

10. I believe therefore that fraternities are good influences on a college campus.

**Place commas wherever they are needed in the following sentences.**

1. We went to Bar Harbor but did not take the ferry to Nova Scotia.

2. The ginkgo tree whose leaves turn bright yellow in the fall came to this country from Asia.

3. The address for the governor's mansion is 391 West Ferry Road Atlanta Georgia.

4. The villagers enjoyed fairs festivals and good conversation.
5. When the intermission was over the members of the audience moved back to their seats.
6. Andy took the elevator to the third floor rushed into the office and asked to see his father.
7. When he stumbled over your feet William was clumsy not rude.
8. She listened to her favorite record with close careful attention.
9. Jillian who had worked in the dress shop all summer hoped to work there again during the Christmas holidays.
10. Go to the first traffic light turn left and then look for a yellow brick building on the north side of the street.

### **Exercise : Sentence Fragments Exercise 1**

The sentences below appeared in papers written by students. Act as their editor, marking a C if the sentences in the group are all complete and an F if any of the sentences in the group is a fragment.

- \_\_\_ 1. Then I attended Morris Junior High. A junior high that was a bad experience.
- \_\_\_ 2. The scene was filled with beauty. Such as the sun sending its brilliant rays to the earth and the leaves of various shades of red, yellow, and brown moving slowly in the wind.
- \_\_\_ 3. He talked for fifty minutes without taking his eyes off his notes. Like other teachers in that department, he did not encourage students' questions.
- \_\_\_ 4. Within each group, a wide range of features to choose from. It was difficult to distinguish between them.
- \_\_\_ 5. A few of the less serious fellows would go into a bar for a steak dinner and a few glasses of beer. After this meal, they were ready for anything.
- \_\_\_ 6. It can be really embarrassing to be so emotional. Especially when you are on your first date, you feel that you should be in control.
- \_\_\_ 7. The magazine has a reputation for a sophisticated, prestigious, and elite group of readers. Although that is a value judgment and in circumstances not a true premise.

\_\_\_ 8. In the seventh grade every young boy goes out for football. To prove to himself and his parents that he is a man.

\_\_\_ 9. She opened the door and let us into her home. Not realizing at the time that we would never enter that door in her home again.

\_\_\_ 10. As Christmas grows near, I find myself looking back into my childhood days at fun-filled times of snowball fights. To think about this makes me happy.

**Choose the correct form of the verb that agrees with the subject.**

1. Annie and her brothers (is, are) at school.
2. Either my mother or my father (is, are) coming to the meeting.
3. The dog or the cats (is, are) outside.
4. Either my shoes or your coat (is, are) always on the floor.
5. George and Tamara (doesn't, don't) want to see that movie.
6. Benito (doesn't, don't) know the answer.
7. One of my sisters (is, are) going on a trip to France.
8. The man with all the birds (live, lives) on my street.
9. The movie, including all the previews, (take, takes) about two hours to watch.
10. The players, as well as the captain, (want, wants) to win.
11. Either answer (is, are) acceptable.
12. Every one of those books (is, are) fiction.

**Complete the sentences with the correctly spelled words.**

1. There are (eight, ieight) candles on the cake.
2. I have not (recieved, received) a letter since Saturday.
3. Have you ever been on a (sleigh, sliugh) ride?
4. Her (neice, niece) is going to come to (grief, greif).
5. She (shrieked, shreiked) in surprise when he dropped the ice cube down her back.
6. Drop that silver, you (theif, thief)!



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7. He's the most (conceited, concieted) man I know.
8. I don't (beleive, believe) he is so (conceited, concieted).
9. As he was dying, the (cheif, chief) asked for a (preist, priest).
10. Leave the mouse a (peice, piece) of cheese.
11. Brevity is the soul of wit; therefore, be (breif, brief).
12. The (freight, frieght) train woke the (nieghbors, neighbors).

**Fill in the blank with either *accept* or *except*.**

1. The whole army is out of step \_\_\_\_\_ Fred.
2. I'll \_\_\_\_\_ no money from that cheapskate.
3. Please \_\_\_\_\_ this pot of Mama's chicken soup.
4. It will cure anything \_\_\_\_\_ flat feet.
5. Rip could do anything \_\_\_\_\_ make money.
6. I had to \_\_\_\_\_ their negative evaluation.
7. All the girls went to the game \_\_\_\_\_ Mary.
8. Howard could not \_\_\_\_\_ the job.
9. \_\_\_\_\_ when there's a classic movie playing, Pete seldom watches TV.
10. I will \_\_\_\_\_ your gift if you let me pay for my lunch.

**Fill in the blank with either *affect* or *effect*.**

1. Wars \_\_\_\_\_ everybody, and their destructive \_\_\_\_\_ last for generations.
2. Television has a strong \_\_\_\_\_ on public opinion.
3. My mood can \_\_\_\_\_ my thinking, too.
4. I see that you're trying to \_\_\_\_\_ apathy, but I know that you really do care.
5. Falling on my head had a bad \_\_\_\_\_ on my memory.
6. His years of smoking have negatively \_\_\_\_\_ed his health.
7. This plan will surely \_\_\_\_\_ significant improvements in our productivity.

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8. The patient shows normal \_\_\_\_\_ and appears to be psychologically stable.
9. The principal's new rules \_\_\_\_\_ the school.
10. Supply and demand have a direct \_\_\_\_\_ on the prices of commodities.
11. The \_\_\_\_\_ of the speech was visible on the faces of the sleeping audience.
12. He's just trying to seem cool; his indifference is completely \_\_\_\_\_ed.
13. We may never know the full \_\_\_\_\_ of the radiation leak.
14. The early frost will \_\_\_\_\_ the crops.
15. What kind of \_\_\_\_\_ can this quiz have on your dinner tonight?

# Week Nine: Summaries/Quotes

## **So That Nobody Has To Go To School If They Don't Want To**

*by Roger Sipher*

A decline in standardized test scores is but the most recent indicator that American education is in trouble.

One reason for the crisis is that present mandatory-attendance laws force many to attend school who have no wish to be there. Such children have little desire to learn and are so antagonistic to school that neither they nor more highly motivated students receive the quality education that is the birthright of every American.

The solution to this problem is simple: Abolish compulsory-attendance laws and allow only those who are committed to getting an education to attend.

This will not end public education. Contrary to conventional belief, legislators enacted compulsory-attendance laws to legalize what already existed. William Landes and Lewis Solomon, economists, found little evidence that mandatory-attendance laws increased the number of children in school. They found, too, that school systems have never effectively enforced such laws, usually because of the expense involved.

There is no contradiction between the assertion that compulsory attendance has had little effect on the number of children attending school and the argument that repeal would be a positive step toward improving education. Most parents want a high school education for their children. Unfortunately, compulsory attendance hampers the ability of public school officials to enforce legitimate educational and disciplinary policies and thereby make the education a good one.

Private schools have no such problem. They can fail or dismiss students, knowing such students can attend public school. Without compulsory attendance, public schools would be freer to oust students whose academic or personal behavior undermines the educational mission of the institution.

Has not the noble experiment of a formal education for everyone failed? While we pay homage to the homily, "You can lead a horse to water but you can't make him drink," we have pretended it is not true in education.

Ask high school teachers if recalcitrant students learn anything of value. Ask teachers if these students do any homework. Quite the contrary, these students know they will be

passed from grade to grade until they are old enough to quit or until, as is more likely, they receive a high school diploma. At the point when students could legally quit, most choose to remain since they know they are likely to be allowed to graduate whether they do acceptable work or not.

Abolition of archaic attendance laws would produce enormous dividends.

First, it would alert everyone that school is a serious place where one goes to learn. Schools are neither day-care centers nor indoor street corners. Young people who resist learning should stay away; indeed, an end to compulsory schooling would require them to stay away.

Second, students opposed to learning would not be able to pollute the educational atmosphere for those who want to learn. Teachers could stop policing recalcitrant students and start educating.

Third, grades would show what they are supposed to: how well a student is learning. Parents could again read report cards and know if their children were making progress.

Fourth, public esteem for schools would increase. People would stop regarding them as way stations for adolescents and start thinking of them as institutions for educating America's youth.

Fifth, elementary schools would change because students would find out early they had better learn something or risk flunking out later. Elementary teachers would no longer have to pass their failures on to junior high and high school.

Sixth, the cost of enforcing compulsory education would be eliminated. Despite enforcement efforts, nearly 15 percent of the school-age children in our largest cities are almost permanently absent from school.

Communities could use these savings to support institutions to deal with young people not in school. If, in the long run, these institutions prove more costly, at least we would not confuse their mission with that of schools.

Schools should be for education. At present, they are only tangentially so. They have attempted to serve an all-encompassing social function, trying to be all things to all people. In the process they have failed miserably at what they were originally formed to accomplish.

**Example Summary, Paraphrase, and Quotation from the Essay:**

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**Example summary:** Roger Sipher makes his case for getting rid of compulsory-attendance laws in primary and secondary schools with six arguments. These fall into three groups—first that education is for those who want to learn and by including those that don't want to learn, everyone suffers. Second, that grades would be reflective of effort and elementary school teachers wouldn't feel compelled to pass failing students. Third, that schools would both save money and save face with the elimination of compulsory-attendance laws.

**Example paraphrase of the essay's conclusion:** Roger Sipher concludes his essay by insisting that schools have failed to fulfill their primary duty of education because they try to fill multiple social functions (para. 17).

**Example quotation:** According to Roger Sipher, a solution to the perceived crisis of American education is to "Abolish compulsory-attendance laws and allow only those who are committed to getting an education to attend" (para. 3).

## Week 10: *Esperanza Rising*

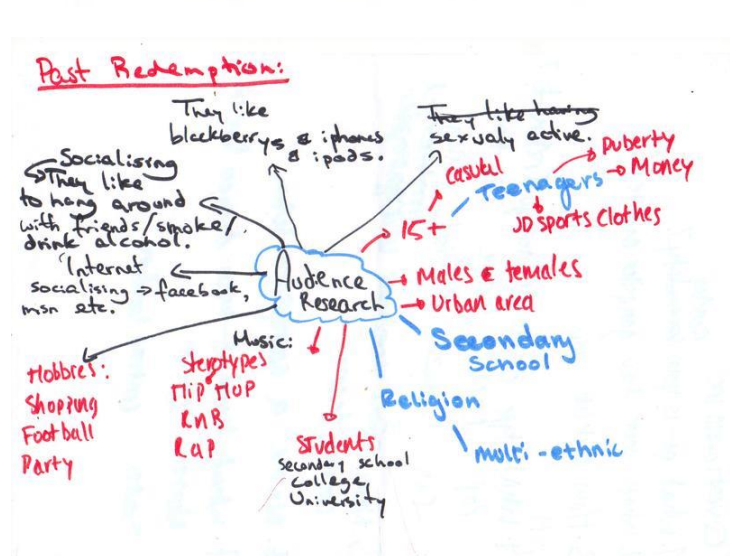
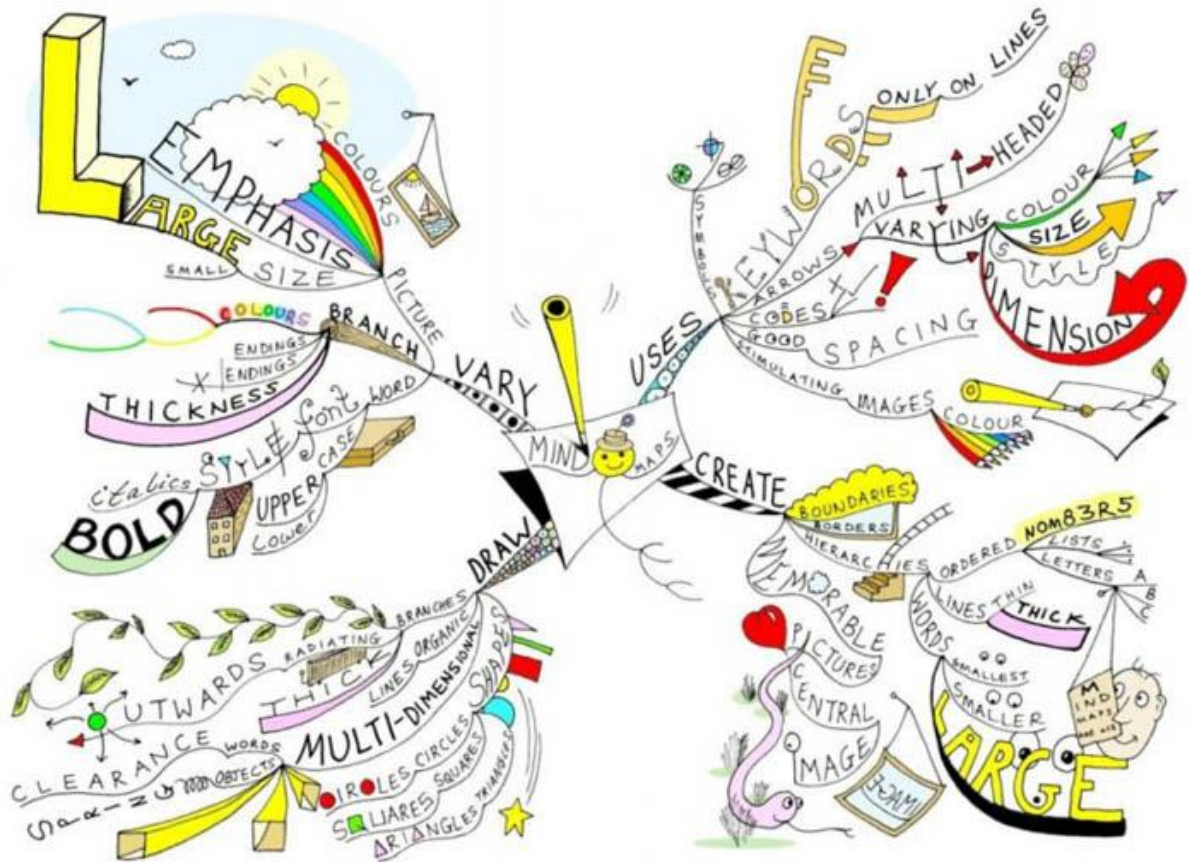
Chapter Problem Solution Chart: list one of the problems and solution from each chapter and write the definition of the chapter title meaning below the Spanish words.

CHAPTERS:	PROBLEMS	SOLUTIONS
1924 Las Uvas		
Las Papayas		
Los Higos		
Las Guayabas		
Los Melones		
Las Cebollas		
Las Almendras		
Las Ciruelas		
Las Papas		
Los Aguacates		

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Los Esparragos		
Los Duraznos		
Las Uvas		
Describe which problem/solution had the greatest impact you as the reader (5 sentence minimum):		

# Week 11: Brainstorming!

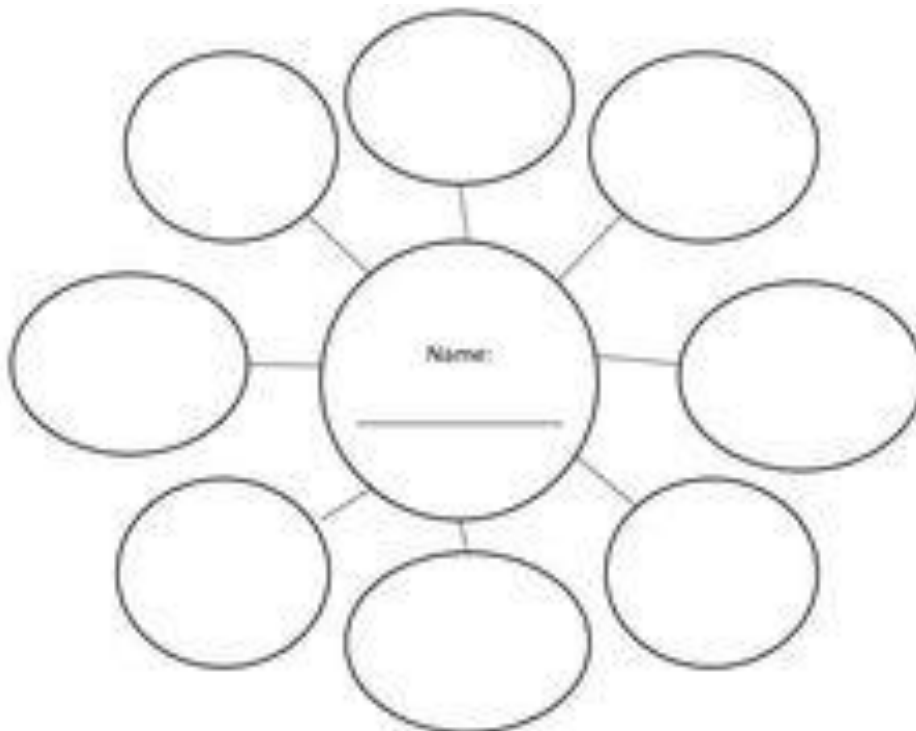
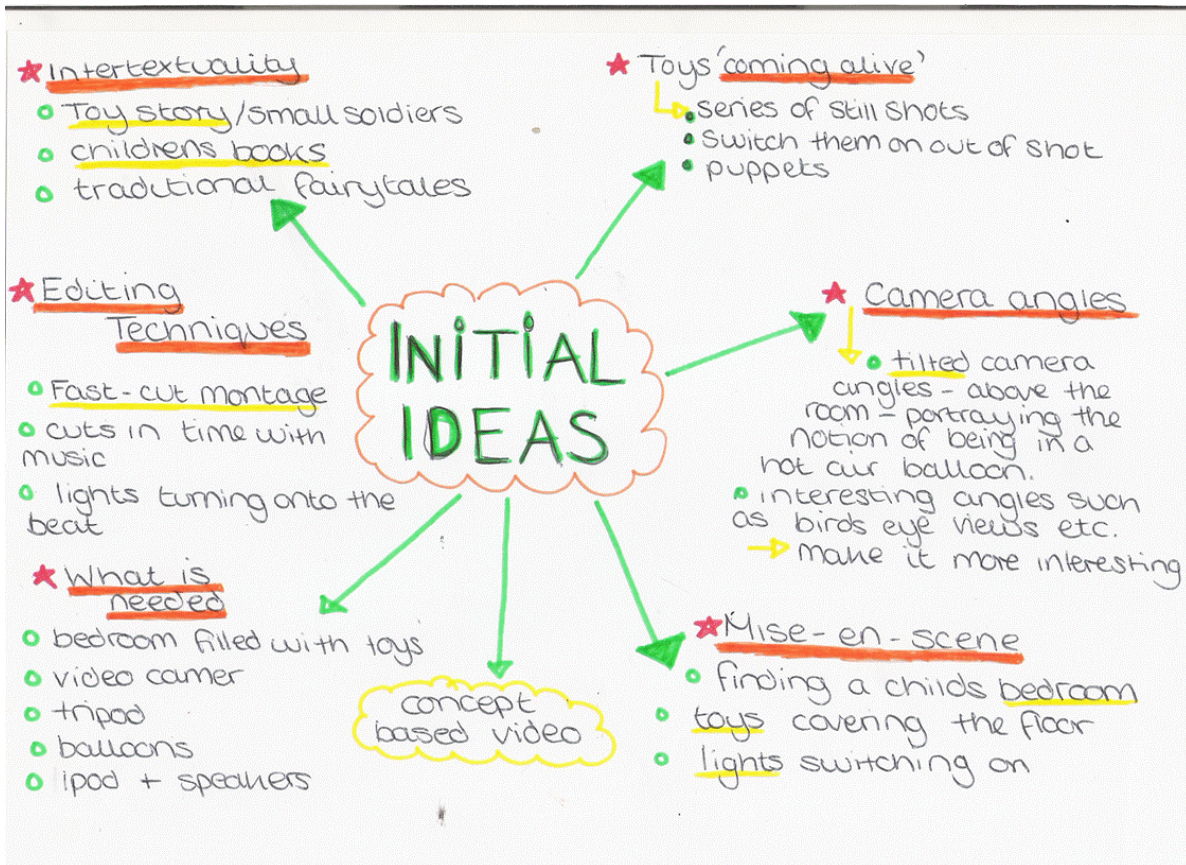


List ideas in an outline form/you have many options to create your ideas!!

Just draw connections between your key ideas and the main point- Esperanza's transformation throughout the novel.

Motivations of the author?  
Why did she create this character, to teach what lesson?





## Week 12: Rubric

Scoring Criteria	Exceeds Standards (90-100)	Meets Standards (80-90)	Approaching Standards (70-80)	Below Standards (<70)
IDEAS (Reading Key Ideas and Details, Literary)	Includes a well-chosen passage that reveals complex relationship b/w the literary elements and the major ideas of the entire work Provides supporting details to enhance understanding of the writer's position	Reflects a careful choice of a passage to show the relationship between a scene and the major ideas and concepts of the novel Provides relevant details to explain their position	Attempts to link a passage to a major theme in the novel Presents supporting details that may provide an understanding of the writer's position Has commentary that may not relate directly to thesis	Has a passage that does not represent a major theme Is missing supporting details or presents undeveloped ideas Is missing clarifying statements/commentary
STRUCTURE (Process Writing)	as multiple paragraphs with a clear and precise thesis that directs the organization of the body uses transitions to clarify and connect ideas provides relevant and insightful commentary; the conclusion follows from the ideas presented	has multiple paragraphs and is organized with an introduction, detailed body paragraphs, and a conclusion uses transitions to establish connections between ideas.	attempts to organize ideas but key pieces are lacking may be missing an introduction, detailed body paragraphs, and/or a conclusion uses few or no transitions to connect ideas.	does not have a focus with a clear organization of introduction, body paragraphs, and conclusion does not use transitions to connect paragraphs and/or ideas.
USE OF LANGUAGE CONVENTIONS	uses a formal style seamlessly incorporates literary analysis vocabulary is mostly error-free, with proper punctuation and capitalization to embed quotations into the text	uses diction that is appropriate for an academic topic incorporates some literary analysis vocabulary has few errors.	uses simple language that is not appropriate for an academic topic includes little literary analysis vocabulary has errors that interfere with meaning.	uses slang or informal words that are not appropriate for an academic topic includes little or no literary analysis vocabulary has numerous errors that interfere with meaning
TOTAL				

## Week 13: Works Cited Page

A Works Cited page should be included in any essay/composition where you directly quote a source. Our novel is *Esperanza Rising*. There is a wonderful tool that makes creating a Works Cited page a snap.

[www.easybib.org](http://www.easybib.org)

Go to the website, you will see tabs that ask what you are trying to cite. You will click on the 'Book' tab. Type in the title of the book and hit 'Cite this.' Then it will list options that may be your book. If you find your book listed, click cite. It will then offer fields you can complete if your book has that information. Once all fields are complete...create the cite.

It will generate the cite as below:

Ryan, Pam Muñoz. *Esperanza Rising*. New York: Scholastic, 2007. Print.

If you click "Export," a drop-down menu appears and you can hit "Print to Word Document."

It will automatically put the title Works Cited and list your cite properly underneath it. You can then copy and paste this page at the end of your essay. Easy! The Works Cited stands as a separate page. If your essay is 2 pages long, the Works Cited page will be on the 3<sup>rd</sup> page on its own. This page will also have your last name and page number in the upper right hand side.

# Week 14: A Story of Change

Jawahrlal Nehru was the leader (first Prime Minister) of India as it struggled for its independence. Below is his speech he gave to his country on the cusp of independence.

## Tryst with Destiny

Long years ago we made a tryst with destiny, and now that time comes when we shall redeem our pledge, not wholly or in full measure, but very substantially. At the stroke of today's midnight hour, when the world sleeps, India will awake to life and freedom. A moment comes, which comes but rarely in history, when we step out from the old to new, when an age ends, and when the soul of a nation, long suppressed, finds utterance.

It is fitting that at this solemn moment we take the pledge of dedication to the service of India and her people and to the still larger cause of humanity with some pride.

At the dawn of history India started on her unending quest, and trackless centuries which are filled with her striving and the grandeur of her success and her failures. Through good and ill fortunes alike she has never lost sight of that quest or forgotten the ideals which gave her strength. We end today a period of ill fortunes and India discovers herself again.

The achievement we celebrate today is but a step, an opening of opportunity, to the greater triumphs and achievements that await us. Are we brave enough and wise enough to grasp this opportunity and accept the challenge of the future?

Freedom and power bring responsibility. The responsibility rests upon this assembly, a sovereign body representing the sovereign people of India. Before the birth of freedom we have endured all the pains of labour and our hearts are heavy with the memory of this sorrow. Some of those pains continue even now. Nevertheless, the past is over and it is the future that beckons to us now.

That future is not one of ease or resting but of incessant striving so that we might fulfill the pledges we have so often taken and the one we shall take today. The service of India means the service of the millions who suffer. It means the ending of poverty and ignorance and disease and inequality of opportunity.

The ambition of the greatest man of our generation has been to wipe every tear from every eye. That may be beyond us, but as long as there are tears and suffering, so long our work will not be over.

And so we have to labour and to work, and work hard, to give reality to our dreams. Those dreams are for India, but they are also for the world, for all the nations and people are too closely knit together today for anyone of them to imagine that it can live apart.

To the people of India, whose representatives we are, we make an appeal to join us with faith and confidence in this great adventure. This is no time for petty and destructive criticism, no time for ill will or blaming others. We have to build the noble mansion of free India where all her children may dwell.

The appointed day has come - the day appointed by destiny - and India stands forth again, after long slumber and struggle, awake, vital, free and independent. The past clings on to us still in some measure and we have to do much before we redeem the pledges we have so often taken. Yet the turning point is past, and history begins anew for us, the history which we shall live and act and others will write about.

. A new star rises, the star of freedom in the east, a new hope comes into being, a vision long cherished materialises. May the star never set and that hope never be betrayed by!

On this day our first thoughts go to the architect of this freedom, the father of our nation, who, embodying the old spirit of India, held aloft the torch of freedom and lighted up the darkness that surrounded us.

We must not forget Netaji though we have often been unworthy followers of his and have strayed from his message,. We shall never allow that torch of freedom to be blown out, however high the wind or stormy the tempest.

We have hard work ahead. There is no resting for any one of us till we redeem our pledge in full, till we make all the people of India what destiny intended them to be.

We are citizens of a great country, on the verge of bold advance, and we have to live up to that high standard. All of us, to whatever religion we may belong, are equally the children of India with equal rights, privileges and obligations.

And to India, our much-loved motherland, the ancient, the eternal and the ever-new, we pay our reverent homage and we bind ourselves afresh to her service. Jai Hind

## Week 15: Christmas Inspiration

A man now, Fritz Vincken, narrates this true story about when he was a small boy at the time in 1944. The Battle of the Bulge was at its height. A German cook who was with the German Army there had left his wife and the above mentioned little boy in a shack way in the woods seemingly from harm's way.

It was December 24th, Christmas Eve and it was a very cold night. Many soldiers on both sides became lost from their units and were looking for a place to stay. Three American Soldiers were lost around the area where the shack was. They saw the light from the shack and the smoke from the chimney. They saw their chance to warm up. They knocked on the door and asked if they could come in. The German lady had a small chicken cooking for themselves but invited the Americans in to warm up and for the Christmas meal.

One of the American Soldiers was wounded and the lady tried to make him comfortable. There was a language barrier for a time till one of the soldiers found out the lady could speak French as well as German! So everything was going well and the Americans were feeling right at home!

Then suddenly there was a knock at the door. The American's went for their guns. The lady went to the door and answered it. There were four German soldiers who were lost from their unit and they asked the lady for shelter. The lady answered them with this, "Yes, you can come in for Christmas dinner but I have other guests." One German soldier remarked, "Americana?" She said, "yes and that this was Christmas and there would be no killing on this night." She also told the Germans that they would have to lay down their weapons while they came in. She instructed the Americans to do the same!

There they were all in the room together, soldiers who a little while ago were bent on killing each other. Now, they were in a room together with no weapons. Everyone could feel the tension in the air. It was so quiet for about ten minutes. Then one American soldier offered the Germans a cigarette. They obliged! Suddenly, one of the Germans who had medical training asked about the wounded American. He then began to help the wounded American and made him as comfortable as he could be.

Suddenly, Christmas dinner was ready and before they ate the lady had a speech for them. She told them that war was wrong and told them the beauty of Christmas day and what it all meant. (Of course she said in German to the Germans and French to the Americans). All the soldiers had tears in the eyes, even the tough German Sergeant. So with that they ate and from an uneasy friendship was built a genuine friendship in Christ that night. Later on the soldiers all sang Silent Night in their own native tongues.

So later on the former enemies all went to sleep under the same roof. In the morning the Germans built a stretcher for the wounded American and even gave

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directions to the Americans on how to get back to their lines. The Germans took the lady and her son back to the German lines to bring them to her husband.

So, for one night in a great battle, Christ's peace was in the hearts of these nine people. This shows that even when you think you're in the worst possible situation you can possibly be in, Christ is there!

## Week 16: O Henry!!!

### *After Twenty Years*

The policeman on the beat moved up the avenue impressively. The impressiveness was habitual and not for show, for spectators were few. The time was barely 10 o'clock at night, but chilly gusts of wind with a taste of rain in them had well nigh de-peopled the streets.

Trying doors as he went, twirling his club with many intricate and artful movements, turning now and then to cast his watchful eye adown the pacific thoroughfare, the officer, with his stalwart form and slight swagger, made a fine picture of a guardian of the peace. The vicinity was one that kept early hours. Now and then you might see the lights of a cigar store or of an all-night lunch counter; but the majority of the doors belonged to business places that had long since been closed.

When about midway of a certain block the policeman suddenly slowed his walk. In the doorway of a darkened hardware store a man leaned, with an unlighted cigar in his mouth. As the policeman walked up to him the man spoke up quickly.

"It's all right, officer," he said, reassuringly. "I'm just waiting for a friend. It's an appointment made twenty years ago. Sounds a little funny to you, doesn't it? Well, I'll explain if you'd like to make certain it's all straight. About that long ago there used to be a restaurant where this store stands—'Big Joe' Brady's restaurant."

"Until five years ago," said the policeman. "It was torn down then."

The man in the doorway struck a match and lit his cigar. The light showed a pale, square-jawed face with keen eyes, and a little white scar near his right eyebrow. His scarfpin was a large diamond, oddly set.



"Twenty years ago to-night," said the man, "I dined here at 'Big Joe' Brady's with Jimmy Wells, my best chum, and the finest chap in the world. He and I were raised here in New York, just like two brothers, together. I was eighteen and Jimmy was twenty. The next morning I was to start for the West to make my fortune. You couldn't have dragged Jimmy out of New York; he thought it was the only place on earth. Well, we agreed that night that we would meet here again exactly twenty years from that date and time, no matter what our conditions might be or from what distance we might have to come. We figured that in twenty years each of us ought to have our destiny worked out and our fortunes made, whatever they were going to be."

"It sounds pretty interesting," said the policeman. "Rather a long time between meets, though, it seems to me. Haven't you heard from your friend since you left?"

"Well, yes, for a time we corresponded," said the other. "But after a year or two we lost track of each other. You see, the West is a pretty big proposition, and I kept hustling around over it pretty lively. But I know Jimmy will meet me here if he's alive, for he always was the truest, staunchest old chap in the world. He'll never forget. I came a thousand miles to stand in this door to-night, and it's worth it if my old partner turns up."

The waiting man pulled out a handsome watch, the lids of it set with small diamonds.

"Three minutes to ten," he announced. "It was exactly ten o'clock when we parted here at the restaurant door."

"Did pretty well out West, didn't you?" asked the policeman.

"You bet! I hope Jimmy has done half as well. He was a kind of plodder, though, good fellow as he was. I've had to compete with some of the

sharpest wits going to get my pile. A man gets in a groove in New York. It takes the West to put a razor-edge on him."

The policeman twirled his club and took a step or two.

"I'll be on my way. Hope your friend comes around all right. Going to call time on him sharp?"

"I should say not!" said the other. "I'll give him half an hour at least. If Jimmy is alive on earth he'll be here by that time. So long, officer."

"Good-night, sir," said the policeman, passing on along his beat, trying doors as he went.

There was now a fine, cold drizzle falling, and the wind had risen from its uncertain puffs into a steady blow. The few foot passengers astir in that quarter hurried dismally and silently along with coat collars turned high and pocketed hands. And in the door of the hardware store the man who had come a thousand miles to fill an appointment, uncertain almost to absurdity, with the friend of his youth, smoked his cigar and waited.

About twenty minutes he waited, and then a tall man in a long overcoat, with collar turned up to his ears, hurried across from the opposite side of the street. He went directly to the waiting man.

"Is that you, Bob?" he asked, doubtfully.

"Is that you, Jimmy Wells?" cried the man in the door.

"Bless my heart!" exclaimed the new arrival, grasping both the other's hands with his own. "It's Bob, sure as fate. I was certain I'd find you here if you were still in existence. Well, well, well!—twenty years is a long time. The old restaurant's gone, Bob; I wish it had lasted, so we could have had another dinner there. How has the West treated you, old man?"

"Bully; it has given me everything I asked it for. You've changed lots, Jimmy. I never thought you were so tall by two or three inches."

"Oh, I grew a bit after I was twenty."

"Doing well in New York, Jimmy?"

"Moderately. I have a position in one of the city departments. Come on, Bob; we'll go around to a place I know of, and have a good long talk about old times."

The two men started up the street, arm in arm. The man from the West, his egotism enlarged by success, was beginning to outline the history of his career. The other, submerged in his overcoat, listened with interest.

At the corner stood a drug store, brilliant with electric lights. When they came into this glare each of them turned simultaneously to gaze upon the other's face.

The man from the West stopped suddenly and released his arm.

"You're not Jimmy Wells," he snapped. "Twenty years is a long time, but not long enough to change a man's nose from a Roman to a pug."

"It sometimes changes a good man into a bad one," said the tall man.

"You've been under arrest for ten minutes, 'Silky' Bob. Chicago thinks you may have dropped over our way and wires us she wants to have a chat with you. Going quietly, are you? That's sensible. Now, before we go on to the station here's a note I was asked to hand you. You may read it here at the window. It's from Patrolman Wells."

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The man from the West unfolded the little piece of paper handed him. His hand was steady when he began to read, but it trembled a little by the time he had finished. The note was rather short.

Bob: I was at the appointed place on time. When you struck the match to light your cigar I saw it was the face of the man wanted in Chicago. Somehow I couldn't do it myself, so I went around and got a plain clothes man to do the job.

JIMMY.

# Week 17: A Ghost Story

By Mark Twain

I took a large room, far up Broadway, in a huge old building whose upper stories had been wholly unoccupied for years until I came. The place had long been given up to dust and cobwebs, to solitude and silence. I seemed groping among the tombs and invading the privacy of the dead, that first night I climbed up to my quarters. For the first time in my life a superstitious dread came over me; and as I turned a dark angle of the stairway and an invisible cobweb swung its hazy woof in my face and clung there, I shuddered as one who had encountered a phantom.

I was glad enough when I reached my room and locked out the mold and the darkness. A cheery fire was burning in the grate, and I sat down before it with a comforting sense of relief. For two hours I sat there, thinking of bygone times; recalling old scenes, and summoning half-forgotten faces out of the mists of the past; listening, in fancy, to voices that long ago grew silent for all time, and to once familiar songs that nobody sings now. And as my reverie softened down to a sadder and sadder pathos, the shrieking of the winds outside softened to a wail, the angry beating of the rain against the panes diminished to a tranquil patter, and one by one the noises in the street subsided, until the hurrying footsteps of the last belated straggler died away in the distance and left no sound behind.

The fire had burned low. A sense of loneliness crept over me. I arose and undressed, moving on tiptoe about the room, doing stealthily what I had to do, as if I were environed by sleeping enemies whose slumbers it would be fatal to break. I covered up in bed, and lay listening to the rain and wind and the faint creaking of distant shutters, till they lulled me to sleep.

I slept profoundly, but how long I do not know. All at once I found myself awake, and filled with a shuddering expectancy. All was still. All but my own heart—I could hear it beat. Presently the bedclothes began to slip away slowly toward the foot of the bed, as if some one were pulling them! I could not stir; I could not speak. Still the blankets slipped deliberately away, till my breast was uncovered. Then with a great effort I seized them and drew them over my head. I waited, listened, waited. Once more that steady pull began, and once more I lay torpid a century of dragging seconds till my breast was naked again. At last I roused my energies and snatched the covers back to their place and held them with a strong grip. I waited. By and by I felt a faint tug, and took a fresh grip. The tug strengthened to a steady strain—it grew stronger and stronger. My hold parted, and for the third time the blankets slid away. I groaned. An answering groan came from the foot of the bed! Beaded drops of sweat stood upon my forehead. I was more dead than alive. Presently I heard a heavy footstep in my room—the step of an elephant, it seemed to me—it was not like anything human. But it was moving from me—there was relief in that. I heard it approach the door—pass out without moving bolt or lock—and wander away among the

dismal corridors, straining the floors and joists till they creaked again as it passed—and then silence reigned once more.

When my excitement had calmed, I said to myself, “This is a dream—simply a hideous dream.” And so I lay thinking it over until I convinced myself that it was a dream, and then a comforting laugh relaxed my lips and I was happy again. I got up and struck a light; and when I found that the locks and bolts were just as I had left them, another soothing laugh welled in my heart and rippled from my lips. I took my pipe and lit it, and was just sitting down before the fire, when—down went the pipe out of my nerveless fingers, the blood forsook my cheeks, and my placid breathing was cut short with a gasp! In the ashes on the hearth, side by side with my own bare footprint, was another, so vast that in comparison mine was but an infant’s! Then I had had a visitor, and the elephant tread was explained.

I put out the light and returned to bed, palsied with fear. I lay a long time, peering into the darkness, and listening.—Then I heard a grating noise overhead, like the dragging of a heavy body across the floor; then the throwing down of the body, and the shaking of my windows in response to the concussion. In distant parts of the building I heard the muffled slamming of doors. I heard, at intervals, stealthy footsteps creeping in and out among the corridors, and up and down the stairs. Sometimes these noises approached my door, hesitated, and went away again. I heard the clanking of chains faintly, in remote passages, and listened while the clanking grew nearer—while it wearily climbed the stairways, marking each move by the loose surplus of chain that fell with an accented rattle upon each succeeding step as the goblin that bore it advanced. I heard muttered sentences; halfuttered screams that seemed smothered violently; and the swish of invisible garments, the rush of invisible wings. Then I became conscious that my chamber was invaded—that I was not alone. I heard sighs and breathings about my bed, and mysterious whisperings. Three little spheres of soft phosphorescent light appeared on the ceiling directly over my head, clung and glowed there a moment, and then dropped—two of them upon my face and one upon the pillow. They splattered, liquidly, and felt warm. Intuition told me they had turned to goutts of blood as they fell—I needed no light to satisfy myself of that. Then I saw pallid faces, dimly luminous, and white uplifted hands, floating bodiless in the air—floating a moment and then disappearing. The whispering ceased, and the voices and the sounds, and a solemn stillness followed. I waited and listened. I felt that I must have light or die. I was weak with fear. I slowly raised myself toward a sitting posture, and my face came in contact with a clammy hand! All strength went from me apparently, and I fell back like a stricken invalid. Then I heard the rustle of a garment—it seemed to pass to the door and go out.

When everything was still once more, I crept out of bed, sick and feeble, and lit the gas with a hand that trembled as if it were aged with a hundred years. The light brought some little cheer to my spirits. I sat down and fell into a dreamy contemplation of that great footprint in the ashes. By and by its outlines began to waver and grow dim. I glanced up and the broad gas flame was slowly wilting away. In the same moment I heard that elephantine tread again. I noted its approach, nearer and nearer, along the musty halls, and dimmer and dimmer the light waned. The tread reached my very door and paused—the light had dwindled to a sickly blue, and all things about me lay in a spectral twilight. The door did not open, and yet I felt a faint gust of air fan my cheek, and presently was conscious of a huge, cloudy presence before me. I watched it with fascinated eyes. A pale glow stole over the Thing; gradually its cloudy folds took shape—an arm

appeared, then legs, then a body, and last a great sad face looked out of the vapor. Stripped of its filmy housings, naked, muscular and comely, the majestic Cardiff Giant loomed above me!

All my misery vanished—for a child might know that no harm could come with that benignant countenance. My cheerful spirits returned at once, and in sympathy with them the gas flamed up brightly again. Never a lonely outcast was so glad to welcome company as I was to greet the friendly giant. I said:

“Why, is it nobody but you? Do you know, I have been scared to death for the last two or three hours? I am most honestly glad to see you. I wish I had a chair—Here, here, don’t try to sit down in that thing—”

But it was too late. He was in it before I could stop him and down he went—I never saw a chair shivered so in my life.

“Stop, stop, you’ll ruin ev—”

Too late again. There was another crash, and another chair was resolved into its original elements.

“Confound it, haven’t you got any judgment at all? Do you want to ruin all the furniture in the place? Here, here, you petrified fool—”

But it was no use. Before I could arrest him he had sat down on the bed, and it was a melancholy ruin.

“Now what sort of a way is that to do? First you come lumbering about the place bringing a legion of vagabond goblins along with you to worry me to death, and then when I overlook an indelicacy of costume which would not be tolerated anywhere by cultivated people except in a respectable theater, and not even there if the nudity were of your sex, you repay me by wrecking all the furniture you can find to sit down on. And why will you? You damage yourself as much as you do me. You have broken off the end of your spinal column, and littered up the floor with chips of your hams till the place looks like a marble yard. You ought to be ashamed of yourself—you are big enough to know better.”

“Well, I will not break any more furniture. But what am I to do? I have not had a chance to sit down for a century.” And the tears came into his eyes.

“Poor devil,” I said, “I should not have been so harsh with you. And you are an orphan, too, no doubt. But sit down on the floor here—nothing else can stand your weight—and besides, we cannot be sociable with you away up there above me; I want you down where I can perch on this high countinghouse stool and gossip with you face to face.” So he sat down on the floor, and lit a pipe which I gave him, threw one of my red blankets over his shoulders, inverted my sitzbath on his head, helmet fashion, and made himself picturesque and comfortable. Then he crossed his ankles, while I renewed the fire, and exposed the fl at, honeycombed bottoms of his prodigious feet to the grateful warmth.

“What is the matter with the bottom of your feet and the back of your legs, that they are gouged up so?”

“Infernal chilblains—I caught them clear up to the back of my head, roosting out there under Newell’s farm. But I love the place; I love it as one loves his old home. There is no peace for me like the peace I feel when I am there.”

We talked along for half an hour, and then I noticed that he looked tired, and spoke of it.

“Tired?” he said. “Well, I should think so. And now I will tell you all about it, since you have treated me so well. I am the spirit of the Petrified Man that lies across the street there in the museum. I am the ghost of the Cardiff Giant. I can have no rest, no peace, till they have given that poor body burial again. Now what was the most natural thing for me to do, to make men satisfy this wish? Terrify them into it! haunt the place where the body lay! So I haunted the museum night after night. I even got other spirits to help me. But it did no good, for nobody ever came to the museum at midnight. Then it occurred to me to come over the way and haunt this place a little. I felt that if I ever got a hearing I must succeed, for I had the most efficient company that perdition could furnish. Night after night we have shivered around through these mildewed halls, dragging chains, groaning, whispering, tramping up and down stairs, till, to tell you the truth, I am almost worn out. But when I saw a light in your room tonight I roused my energies again and went at it with a deal of the old freshness. But I am tired out—entirely fagged out. Give me, I beseech you, give me some hope!”

I lit off my perch in a burst of excitement, and exclaimed:

“This transcends everything! Everything that ever did occur! Why you poor blundering old fossil, you have had all your trouble for nothing—you have been haunting a plaster cast of yourself—the real Cardiff Giant is in Albany! [A fact. The original was ingeniously and fraudulently duplicated and exhibited in New York as the “only genuine” Cardiff Giant (to the unspeakable disgust of the owners of the real colossus) at the very same time that the real giant was drawing crowds at a museum in Albany.] Confound it, don’t you know your own remains?”

I never saw such an eloquent look of shame, of pitiable humiliation, overspread a countenance before.

The Petrified Man rose slowly to his feet, and said:

“Honestly, is that true?”

“As true as I am sitting here.”

He took the pipe from his mouth and laid it on the mantel, then stood irresolute a moment (unconsciously, from old habit, thrusting his hands where his pantaloons pockets should have been, and meditatively dropping his chin on his breast); and finally said:




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“Well—I never felt so absurd before. The Petrified Man has sold everybody else, and now the mean fraud has ended by selling its own ghost! My son, if there is any charity left in your heart for a poor friendless phantom like me, don’t let this get out. Think how you would feel if you had made such an ass of yourself.”

I heard his stately tramp die away, step by step down the stairs and out into the deserted street, and felt sorry that he was gone, poor fellow—and sorrier still that he had carried off my red blanket and my bathtub.

## Week 19: Cornell Method

Cornell Notes  Director of College Access	Topic/Objective: Identify significant literary devices that define a writer's style and use to interpret work	Name:  Class/Period: Lang. Arts Date: Oct. 12, 2009
Essential Question: How does Langston Hughes' poem, "Mother to Son", advise the reader to overcome difficulty and keep from giving up in life?		
Questions:	Notes:	
① What is the significance of the speaker in the poem?	① <u>Speaker</u> - * <u>voice that communicates a poem's ideas, actions, descriptions, &amp; feelings</u> - similar to <u>narrator</u> - can be <u>unknown or specific</u> (like character)	
② How does a poet's choice of speaker affect the mood/meaning of a poem?	② <u>Imp.</u> - Poet's <u>choice of speaker</u> - <u>contributes</u> to the poem's <u>mood/meaning</u> - who <u>speaks</u> is as <u>imp.</u> as what is said - <u>different points of view</u> regarding same <u>event</u> (ie. parent, child, elderly person) - * the person telling the story gives point of view and <u>affects the message told</u> ← <u>P.O.V.</u> *	
③ How does Hughes use vocabulary to contribute to and convey his message?	③ <u>writer's/poet's style</u> <u>vocab</u> - helps to understand meaning "crystal stair" = luxuries ( <u>metaphor</u> ) <sup>compares 2 things</sup> ie. "Life for me ain't been no crystal stair" "reachin'" - <u>replace letter at end of word</u> ( <u>dialect</u> ) " 'cause" = because → <u>slang</u> <sup>var. lang used by group speech patt.</sup>	
Summary: The speaker/voice in the poem is important because it communicates the ideas/feelings of the poem. Who the poet chooses as the speaker identifies the point of view and affects the message/meaning. Hughes uses vocabulary and style to convey the message that life is hard when Mother says "Life for me ain't been no crystal staircase."		

# 43 Resource

Lecturer: \_\_\_\_\_ Title: \_\_\_\_\_

Questions	Notes
Summary	



# 45 Resource

Lecturer: \_\_\_\_\_ Title: \_\_\_\_\_

Questions	Notes
Summary	



# 47 Resource

Lecturer:

Title:

<b>Questions</b>	<b>Notes</b>
<b>Summary:</b>	





## Week 20: Eliminate Wordiness

### 1: "There are/is [*noun*] [*relative pronoun*] [*verb*]..."

Remove "There are/is" and the relative pronoun. The sentence now becomes [*noun*] [*verb*].

**Example:** "There are some people who believe the movie is great."

**Improved example:** "Some people believe the movie is great."

### 2: "It is [*adjective*] [*that*]..."

Remove "It is" and turn the adjective into an adverb.

**Examples:** "It is clear that the system has a problem." "It is obvious that the manager should resign." **Improved examples:** "Clearly, the system has a problem." "Obviously, the manager should resign."

### 3: "Very" / "extremely"

Remove these words. Keeping them weakens the impact of your writing.

**Examples:** "Proper planning is very vital to project success." "Lack of preparation was a very critical factor in his poor performance." **Improved examples:** "Proper planning is vital to project success." "Lack of preparation was a critical factor in his poor performance."

### 4: "Given the fact that..." / "In light of the fact that..."

Replace both phrases with "Because."

**Example:** "In light of the fact that that the project was cancelled, we're considering staff reductions." **Improved example:** "Because the project was cancelled, we're considering staff reductions."

Note: Be careful of using "since" as a synonym for "because," as the former deals with time and not cause-and-effect. Therefore, the sentence "Since you arrived, I have gotten better," means that my recovery came after your arrival. However, it doesn't mean that my recovery occurred as a consequence of your arrival.

### 5: "in the month of [*month*]..."

Simply remove "in the month of" and your meaning stays the same, with four fewer words.

**Example:** "Testing will begin in the month of May." **Improved example:** "Testing will begin in May."

However, phrases such as "city of New York" or "city of Los Angeles" may still be necessary to distinguish them from a similarly named state or county.

**6: "color [in color]"**

As in the previous example, simply remove "in color" from the sentence.

**Example:** "The car was red in color." **Improved example:** "The car was red."

**7: "...timeframe"**

Remove this word and shred it.

**Example:** "Testing will begin in the May timeframe." **Improved example:** "Testing will begin in May."

**8: "...environment"**

Remove this word and shred it, too.

**Example:** "The system will be installed in the building 26 environment."

**Improved example:** "The system will be installed in building 26."

**9: "have a/n [noun] on"**

Remove "have a/n" and "on" and turn the noun into a verb.

**Example:** "He had an influence on my development." **Improved example:** "He influenced my development."

**10: "on how to [verb]"**

Remove "on how to" and turn the verb into its "-ing" form.

**Example:** "I read a book on how to drive." **Improved example:** "I read a book on driving."

**11: "[noun 1] of the [noun 2]"**

Remove "of the" (i.e., get rid of the prepositional phrase) and turn *noun 2* into a possessive of *noun 1*.

**Example:** "You waste the time of your readers." **Improved example:** "You waste your readers' time."

**12: Avoid using 'that' when possible**

Remove 'that' and read the sentence aloud without it, sounds 'smarter.'

**Example:** He told me that the soup was hot. **Improved example:** He told me the soup was hot.

## Week 21: Rhyme Scheme

The rhyme scheme for Tennyson's "The Eagle" would be indicated this way: aaa / bbb.

He clasps the crag with crooked *hands*; (a)  
 Close to the sun in lonely *lands*, (a)  
 Ringed with the azure world, he *stands*. (a)

The wrinkled sea beneath him *crawls*; (b)  
 He watches from his mountain *walls*, (b)  
 And like a thunderbolt he *falls*. (b)

**Assignment:** Complete the rhyme scheme for Robert Frost's "Stopping By Woods on a Snowy Evening." Write out next to the end of each line the letter that correlates to the rhyme. Remember to use a new letter for each new end rhyme (A, B, C, D, etc.)

Whose woods these are I think I know, \_\_\_\_  
 His house is in the village though \_\_\_\_  
 He will not see me stopping here \_\_\_\_  
 To watch his woods fill up with snow \_\_\_\_ .

My little horse must think it queer \_\_\_\_  
 To stop without a farmhouse near \_\_\_\_  
 Between the woods and frozen lake \_\_\_\_  
 The darkest evening of the year. \_\_\_\_

He gives his harness bells a shake \_\_\_\_  
 To ask if there is some mistake. \_\_\_\_  
 The only other sound's the sweep \_\_\_\_  
 Of easy wind and downy flake \_\_\_\_

The woods are lovely, dark and deep, \_\_\_\_  
 But I have promises to keep, \_\_\_\_  
 And miles to go before I sleep, \_\_\_\_  
 And miles to go before I sleep. \_\_\_\_

1. What do you notice about the rhyme scheme?
2. Why does Frost choose to repeat the final rhyme in the last stanza?

# Week 22: Example Analysis

## Part 1: Analyze a Student Model



Kenetha Smithson  
Lewiston Middle School

### “Sleeping in the Forest”

Some people can't live for even a single night without the Internet or TV. Camping is definitely not for them. For me, though, nothing beats a night outside under the stars. That's why I knew what Mary Oliver was talking about when I read “Sleeping in the Forest.” When I go camping, I have some of the same feelings and experiences as the speaker in the poem, even though I don't talk about them in the same way.

Mary Oliver begins her poem by showing the speaker already on the ground, or earth, in the forest. She writes, “I thought the earth / remembered me, she / took me back so tenderly.” To Oliver, the earth is a woman with “dark skirts” and pockets full of moss and seeds. Using personification, which means giving human qualities to something that isn't human, Oliver makes the earth seem like an old friend. When I sleep out on the ground, it sometimes feels as if I belong there. Familiar and soft, the earth does feel like a friend.

The speaker says that while sleeping in the forest, there is “nothing / between me and the white fire of the stars / but my thoughts.” That's how it is when I'm out in the wilderness. I can think better because there are no interruptions from other people and no music or TVs. The speaker uses the simile “light as moths” to show how thoughts float away. This tells exactly how my own thoughts seem to float away or take off into the air because I feel so calm and peaceful.

#### KEY TRAITS IN ACTION

**Introduction** identifies the title and author and clearly presents an **overall response** to the poem.

Gives **information about the work** so readers can understand the response. Varied **sentence beginnings** add sophistication.

Uses **literary terms** when describing the work. A simile is a comparison that uses *like* or *as*.

Another great thing about camping is how quiet it is. In the poem, the speaker hears “the small kingdoms breathing / around me.” I believe the speaker is describing all of the new worlds that a camper experiences. Campers hear the little sounds that are hard to hear indoors, such as rustling leaves and hooting owls—“the birds / who do their work in the darkness.”

In the last lines of the poem, I think the speaker is talking about dreams or a really deep, great sleep. The poem mentions vanishing “into something better.” Maybe the “something better” is a good dream. When I’m camping, I think I sleep more deeply in the fresh air. In the morning, I remember many dreams. Sleeping in the forest is like vanishing into a better place.

I believe that people who don’t like camping should read this poem. It can help them understand what it feels like to be outside in nature at night. The poem might even convince some people to go camping. Then maybe they could also sleep “as never before,” as Oliver says, and get rid of their worries for a little while. Maybe they could even vanish “into something better.”

Transitional phrase helps the reader understand how the response is organized.

Details and quotations explain and support the response.

The writer’s tone is straightforward and thoughtful throughout the essay.

The writer summarizes the response in a satisfying conclusion.



## Week 23: Poetry Fun

In a hole in the ground there lived a hobbit. Not a nasty, dirty, wet hole, filled with the ends of worms and an oozy smell, nor yet a dry, bare, sandy hole with nothing in it to sit down on or to eat: it was a hobbit-hole, and that means comfort.

It had a perfectly round door like a porthole, painted green, with a shiny yellow brass knob in the exact middle. The door opened on to a tube-shaped hall like a tunnel: a very comfortable tunnel without smoke, with panelled walls, and floors tiled and carpeted, provided with polished chairs, and lots and lots of pegs for hats and coats—the hobbit was fond of visitors. The tunnel wound on and on, going fairly but not quite straight into the side of the hill—The Hill, as all the people for many miles round called it—and many little round doors opened out of it, first on one side and then on another. No going upstairs for the hobbit: bedrooms, bathrooms, cellars, pantries (lots of these), wardrobes (he had whole rooms devoted to clothes), kitchens, dining-rooms, all were on the same floor, and indeed on the same passage. The best rooms were all on the left-hand side (going in), for these were the only ones to have windows, deep-set round windows looking over his garden, and meadows beyond, sloping down to the river.

This hobbit was a very well-to-do hobbit, and his name was Baggins. The Bagginses had lived in the neighbourhood of The Hill for time out of mind, and people considered them very respectable, not only because most of them were rich, but also because they never had any adventures or did anything unexpected: you could tell what a Baggins would say on any question without the bother of asking him. This is a story of how a Baggins had an adventure, and found himself doing and saying things altogether unexpected. He may have lost the neighbours' respect, but he gained—well, you will see whether he gained anything in the end.

The mother of our particular hobbit—what is a hobbit? I suppose hobbits need some description nowadays, since they have become rare and shy of the Big People, as they call us. They are (or were) a little people, about half our height, and smaller than the bearded Dwarves. Hobbits have no beards. There is little or no magic about them, except the ordinary everyday sort which helps them to disappear quietly and quickly when large stupid folk like you and me come blundering along, making a noise like elephants which they can hear a mile off. They are inclined to be fat in the stomach; they dress in bright colours (chiefly green and yellow); wear no shoes, because their feet grow natural leathery soles and thick warm brown hair like the stuff on their heads (which is curly); have long





I became what I am today at the age of twelve, on a frigid overcast day in the winter of 1975. I remember the precise moment, crouching behind a crumbling mud wall, peeking into the alley near the frozen creek. That was a long time ago, but it's wrong what they say about the past, I've learned, about how you can bury it. Because the past claws its way out. Looking back now, I realize I have been peeking into that deserted alley for the last twenty-six years.

One day last summer, my friend Rahim Khan called from Pakistan. He asked me to come see him. Standing in the kitchen with the receiver to my ear, I knew it wasn't just Rahim Khan on the line. It was my past of unatoned sins. After I hung up, I went for a walk along Spreckels Lake on the northern edge of Golden Gate Park. The early-afternoon sun sparkled on the water where dozens of miniature boats sailed, propelled by a crisp breeze. Then I glanced up and saw a pair of kites, red with long blue tails, soaring in the sky. They danced high above the trees on the west end of the park, over the windmills, floating side by side like a pair of eyes looking down on San Francisco, the city I now call home. And suddenly Hassan's voice whispered in my head: For you, a thousand times over. Hassan the harelippped kite runner.

I sat on a park bench near a willow tree. I thought about something Rahim Khan said just before he hung up, almost as an after thought. There is a way to be good again. I looked up at those twin kites. I thought about Hassan. Thought about Baba. Ali. Kabul. I thought of the life I had lived until the winter of 1975 came and changed everything. And made me what I am today.

When we were children, Hassan and I used to climb the poplar trees in the driveway of my father's house and annoy our neighbors by reflecting sunlight into their homes with a shard of mirror. We would sit across from each other on a pair of high branches, our naked feet dangling, our trouser pockets filled with dried mulberries and walnuts. We took turns with the mirror as we ate mulberries, pelted each other with them, giggling, laughing; I can still see Hassan up on that tree, sunlight flickering through the leaves on his almost perfectly round face, a face like a Chinese doll chiseled from hardwood: his flat, broad nose and slanting, narrow eyes like



# Week 25: Integrated Quotes

## Integrating Quotations into Sentences

You should never have a quotation standing alone as a complete sentence, or, worse yet, as an incomplete sentence, in your writing. We all know what happens when you let go of a helium balloon: it flies away. In a way, the same thing happens when you present a quotation that is standing all by itself in your writing, a quotation that is not "held down" by one of your own sentences. The quotation will seem disconnected from your own thoughts and from the flow of your sentences. Ways to integrate quotations properly into your own sentences are explained below. Please note the punctuation: it is correct.

**There are at least four ways to integrate quotations.**

**1. Introduce the quotation with a complete sentence and a colon.**

Example: In "Where I Lived, and What I Lived For," Thoreau states directly his purpose for going into the woods: "I went to the woods because I wished to live deliberately, to front only the essential facts of life, and see if I could not learn what it had to teach, and not, when I came to die, discover that I had not lived."

Example: Thoreau's philosophy might be summed up best by his repeated request for people to ignore the insignificant details of life: "Our life is frittered away by detail. An honest man has hardly need to count more than his ten fingers, or in extreme cases he may add his ten toes, and lump the rest. Simplicity, simplicity, simplicity!"

Example: Thoreau ends his essay with a metaphor: "Time is but the stream I go a-fishing in."

This is an easy rule to remember: if you use a complete sentence to introduce a quotation, you need a colon after the sentence. Be careful not to confuse a colon (:) with a semicolon (;). Using a comma in this situation will most likely create a comma splice, one of the serious sentence-boundary errors.

**2. Use an introductory or explanatory phrase, but not a complete sentence, separated from the quotation with a comma.**

Example: In "Where I Lived, and What I Lived For," Thoreau states directly his purpose for going into the woods when he says, "I went to the woods because I wished to live deliberately, to front only the essential facts of life, and see if I could not learn what it had to teach, and not, when I came to die, discover that I had not lived."

Example: Thoreau suggests the consequences of making ourselves slaves to progress when he says, "We do not ride on the railroad; it rides upon us."

Example: Thoreau asks, "Why should we live with such hurry and waste of life?"

Example: According to Thoreau, "We do not ride on the railroad; it rides upon us."

You should use a comma to separate your own words from the quotation when your introductory or explanatory phrase ends with a verb such as "says," "said," "thinks," "believes," "pondered," "recalls," "questions," and "asks" (and many more). You should also use a comma when you introduce a quotation with a phrase such as "According to Thoreau."

**3. Make the quotation a part of your own sentence without any punctuation between your own words and the words you are quoting.**

Example: In "Where I Lived, and What I Lived For," Thoreau states directly his purpose for going into the woods when he says that "I went to the woods because I wished to live deliberately, to front only the essential facts of life, and see if I could not learn what it had to teach, and not, when I came to die, discover that I had not lived."

Example: Thoreau suggests the consequences of making ourselves slaves to progress when he says that "We do not ride on the railroad; it rides upon us."

Example: Thoreau argues that "shams and delusions are esteemed for soundest truths, while reality is fabulous."

Example: According to Thoreau, people are too often "thrown off the track by every nutshell and mosquito's wing that falls on the rails."

Notice that the word "that" is used in three of the examples above, and when it is used as it is in the examples, "that" replaces the comma which

would be necessary without "that" in the sentence. You usually have a choice, then, when you begin a sentence with a phrase such as "Thoreau says." You either can add a comma after "says" (Thoreau says, "quotation") or you can add the word "that" with no comma (Thoreau says that "quotation.")

#### **4. Use short quotations--only a few words--as part of your own sentence.**

Example: In "Where I Lived, and What I Lived For," Thoreau states that his retreat to the woods around Walden Pond was motivated by his desire "to live deliberately" and to face only "the essential facts of life."

Example: Thoreau argues that people blindly accept "shams and delusions" as the "soundest truths," while regarding reality as "fabulous."

Example: Although Thoreau "drink[s] at" the stream of Time, he can "detect how shallow it is."

When you integrate quotations in this way, you do not use any special punctuation. Instead, you should punctuate the sentence just as you would if all of the words were your own. No punctuation is needed in the sentences above in part because the sentences do not follow the pattern explained under number 1 and 2 above: there is not a complete sentence in front of the quotations, and a word such as "says," "said," or "asks" does not appear directly in front of the quoted words.

All of the methods above for integrating quotations are correct, but you should avoid relying too much on just one method. You should instead use a variety of methods.

#### **Notice the Punctuation!**

Notice that there are only two punctuation marks that are used to introduce quotations: the comma and the colon (:). Note that a semicolon (;) is not used to introduce quotations.

Notice as well the punctuation of the sentences above in relation to the quotations. If there are no parenthetical citations in the sentences (no author's name and page number in parentheses), the commas and periods go inside the final quotation mark ("like this."). For whatever reason, this is the way we do it in America. In England, though, the commas and periods go outside of the final punctuation mark.

Semicolons and colons go outside of the final quotation mark ("like this";). Question marks and exclamation points go outside of the final quotation mark if the punctuation mark is part of your sentence--your question or your exclamation ("like this"?). Those marks go inside of the final quotation mark if they are a part of the original--the writer's question or exclamation ("like this!").

### **The Proper Punctuation: Keeping in Simple**

Remembering just a few simple rules can help you use the correct punctuation as you introduce quotations. There are some exceptions to the rules below, but they should help you use the correct punctuation with quotations most of the time.

- Rule 1: Complete sentence: "quotation." (If you use a complete sentence to introduce a quotation, use a colon (:)) just before the quotation.)
- Rule 2: Someone says, "quotation." (If the word just before the quotation is a verb indicating someone uttering the quoted words, use a comma. Examples include the words "says," "said," "states," "asks," and "yells." But remember that there is no punctuation if the word "that" comes just before the quotation, as in "the narrator says that.")
- Rule 3: If Rules 1 and 2 do not apply, do not use any punctuation between your words and the quoted words.

And remember that a semicolon (;) never is used to introduce quotations. These rules oversimplify the use of punctuation with quotations, but applying just these few rules should help you use the correct punctuation about 90 percent of time.

# Week 26: Outline

## Research Paper Outline Worksheet

1. **Introduction** (introduces topic in interesting way; introduces key ideas to help explain your argument)

**Thesis Statement:** (your argument & road map)

2. **Background Paragraph:** (information to help reader understand the broad context of your topic)

3. **Section/Subtopic**

1: \_\_\_\_\_

Evidence:

a.

b.

c.

How does this prove your thesis?

4. **Section/Subtopic**

2: \_\_\_\_\_

Evidence:

a.

b.

c.

How does this prove your thesis?

--

**5. Section/Subtopic**

**3:** \_\_\_\_\_

Evidence:

a.

b.

c.

How does this prove your thesis?

**6. Counter Arguments Paragraph:** (explain the arguments against your thesis and refute them)

**7. Concluding Section/Paragraph** (restate thesis, summarize main points, offer insight to the larger significance of your topic and thesis)



## Sample Outline – “How did Great Depression affect the unity of the United States?”

---

### 1. Introduction: Introduce your argument and end with your thesis statement.

- a. Set the scene and include background information that helps the reader understand your position
- b. **Thesis Statement:** 1. provable, 2. arguable, 3. how you will prove your argument (Road map)

*Example:* **Despite the unifying messages of hope from President Franklin Roosevelt, the Great Depression pulled the country apart as discrimination increased, families were separated, and the division between social classes grew.**

### 2. Background Paragraph: Additional background information on your subject, event, person, etc. that helps the reader understand what you are writing about.

- a. What caused the Great Depression?
- b. The effort the government made to fix it – New Deal
- c. How GD was different than previous decade

### 3. Section/Subtopic 1:

**Topic Sentence:** Controlling sentence that tells you what the section/paragraph is going to be about. It is kind of like a “mini-thesis” in that it is an argument and you say how you will prove it.

*(Example: Economic hardships of the times increased the nature and extent of discrimination.)*

- a. Job competition
  1. Mexican Americans—deportations
  2. African Americans—increased racism, Jim Crow laws expand
  3. Married Women—feared they would take away men’s jobs
- b. Increased racial violence—(list specific examples)
- c. Oakties faced discrimination in California (list examples)

**Clincher Sentence:** This sentence ties what you discussed in this section to your thesis statement.  
*(Example: The discrimination during the 1930s widened already existing divisions between race, class and gender causing further fractures in the country.)*

### 4. Section/Subtopic 2:

**Topic Sentence:** Another way in which the country suffered divisions was in the breakdown of the family structure.

- a. Hobos – men left their families to look for work
- b. Kids left to raise themselves
  1. Juvenile delinquents
  2. Fewer children went to school
- c. Women went to work—lower pay, even when they’re sole breadwinners
- d. Statistics reveal family trends: Divorce rates increased, marriage and birth rates decreased  
**Clincher sentence:** The family was a microcosm of the country; as traditional families disintegrated, so did the foundation of the country.

### 5. Continue with this section format for as many subtopics or body paragraphs that are necessary.

6. **Counter Arguments Paragraph:** Explain the arguments against your thesis and refute them
- a. FDR's role as a unifying force and inspirational speaker
    - Refute: many felt loyal to FDR, but that didn't change their relationship with others
  - b. New Deal provides range of jobs
    - Refute: jobs are mainly limited to younger white men; causes animosity
  - c. Pop-culture (radio, film) expands to unite country with common language, experiences
7. Lastly, include a **concluding paragraph** (or paragraphs) that summarizes your main points, restates your thesis, and offers a connection to the larger historical significance of your argument or issue.

This is an advanced academic outline...use it as a guide, but do not feel you have to hit this level of thoroughness...do your best! ☺

# Week 27: Self Review

## Week 27: Self-Review

<b>First Paragraph and Introduction</b>	<b>Yes</b>	<b>Needs Work</b>
<a href="#">Introductory sentence</a> is interesting		
The thesis sentence is specific		
The <a href="#">thesis statement</a> makes a clear declaration that I back up with examples		
<b>Body Paragraphs</b>		
Does each paragraph begin with a good <a href="#">topic sentence</a> ?		
Do I provide clear evidence to support my thesis?		
Have I used examples with citations evenly throughout the work?		
Do my <a href="#">paragraphs flow</a> in a logical manner?		
Have I used clear transition sentences?		
<b>Paper Format</b>		
<a href="#">Title page</a> meets assignment requirements		
<a href="#">Page numbers</a> are in the right location on the page		
Page numbers start and stop on the right pages		
Each citation has a Works cited entry		
In-text citations checked for proper formatting		
<b>Proofreading</b>		
I've read my paper aloud and checked for flow		

# 68 Resource

My summary/conclusion restates my thesis in different words		
<b>Meeting the Assignment</b>		
I mention both positions on the topic		
My paper is the right length		
I've used five or more sources		
My Works Cited page is flawless		

# Week 28: Peer Review

Peer Review Form for Research Papers

**Reviewer:** \_\_\_\_\_ **Author:** \_\_\_\_\_

Using the following checklist, complete a review of a classmate's paper:

#1. What do you think is the main idea of this piece?	
#2. What is the thesis statement in this essay? NOTE: if you have trouble identifying either the question/problem/issue or the thesis, be sure to concentrate on how to help the writer clarify the problem	
#3. List all major topics in this essay that match/relate to the thesis statement. Refer to their topic sentences in their body paragraphs.	
#4. List any topics or ideas that do not relate to the thesis.	
#5. List and describe any passages in this essay that you do not understand. Include why you do not understand these sections.	

# 70 Resource

#6. Are the quotes integrated and clarified? Did they use proper MLA citing? Circle quotes that need work.	
--	--

NOTES: Please mark on their rough draft! Make notes in the margin, circle weak words, find transitions, are there any short sentences for impact? How is the flow? Also leave notes here and return to the author.

# Week 28: Checklist

## Research Paper Rubric

Checklist	Description
	<b>First Page</b>
	Cover page created
	Includes Title and Student's name
	Teacher's Name, English Class, Date Written in MLA Format 12 September 2009
	Title Centered: No Bold or Italics. All Important Words Capitalized.
	Text is Double-Spaced, Size 12
	Margins are set at 1 inch
	<b>Research Paper Content</b>
	Introduction with attention getter (quote, statistic, question, anecdote, etc.)
	Clear Thesis with parallel structure
	Transitions between and within each paragraph (initially, for example, furthermore, additionally, similarly, however, ultimately, etc.)
	Correct MLA Citations for every fact (Brown 7) or (Computers) or (Jones Interview). No commas or # symbols. Period is AFTER citation! Space between last name and page number. Author/title capitalized.
	If a fact is a direct quote, quotations are used. There are at least 5 direct quotations in the entire paper, no more than 10 *rely on your analysis of the quote not the quote itself.
	Facts are summarized by student and all facts have parenthetical citation.
	The research paper contains ample research (facts and citations) to support the argument, the thesis, and each paragraph of information. The paper is a synthesis (blend)

# 72 Resource

	of sources; paragraphs/sections are not dominated by one source
	There is a topic sentence that introduces the main focus of each paragraph. The facts within each paragraph support the topic sentence.
	The paper is not just a list of facts but has a natural "flow" of information.
	There is a logical and organized progression of ideas in the paper. Weakest argument to strongest argument.
	At some point in the paper, the counterargument or opposition is acknowledged
	The paper has an appropriate and formal tone. Avoid statements like, "People who disagree with this are morons!"
	Conclusion restates the thesis AND provides a powerful, thought-provoking statement for the reader concerning the topic.
	Standard: At least 2-3 complete Pages (Not including outline or works cited). <b>Paper is argumentative not informative</b>
	<b>Works Cited</b>
	Works Cited Title is Centered (no bold) and starts on a new page; the page is double-spaced. There are no extra spaces between entries.
	Entries are alphabetical in order
	Citations begin flush to the left. The second line of any entry is indented.
	5 Sources are listed on the Works Cited
	All five sources were used with a parenthetical citation (Brown 7) at least once in the paper.
	Includes at least five sources. All sources are credible ( <b>no Wikipedia, Blogs, EHow, About.com, general encyclopedias, web pages without credentials, etc.</b> ).



# 73 Resource

	All entries are in the correct MLA format (check Purdue Online Writing lab)
	The dates are in the correct format. 07 September 2009
	All book, magazine, and web page titles are underlined or in italics. Titles of web page articles are in quotation marks. All important words are capitalized.
	Include website links at the end of each cite (on Works Cited page)
	Parenthetical citations are properly cited and integrated... "Quote" (Brown). "Quote" ("The Fight for Gun Control") if no author found.
	All parenthetical citations (Brown 8) used within the paper can clearly be found on the Works Cited page.
<b>Deductions</b>	<b>Grammar , Usage, Mechanics, and Formatting- This is where individuals lose points to cause them to fail!!! Check paper for errors!</b>
	Correct subject/verb agreement. "Individuals have many choices" instead of "individuals has many choices." Correct tense agreement.
	Write out numbers under 100 (exceptions: dates and decimal points; 13.7); percents are written out!
	Correct capitalization and punctuation-Commas and periods go INSIDE quotation marks! No comma before <i>because!</i>
	Correct style and diction for a formal paper: Avoids <i>a lot</i> (use many), double negatives, <i>it's like...you know...kinda...kind of, tons of, lots,</i> etc. DO NOT USE EXCLAMATION MARKS; you'll be "yelling" at your reader!
	Avoids run-ons Examples: I was very tired, I took a nap. (Needs a conjunction!) I was very tired so I took a nap. ( Needs a comma!) I was very tired I took a nap. (Needs a period, semicolon, or comma and conjunction.)

# 74 Resource

	Avoids fragments Examples: Like how mechanics change tires. (Remove <i>Like How</i> ). Which is why the job market is very difficult. (Don't start sentences with <i>like, which, so, but, because, and and</i> ) During the 17 <sup>th</sup> century. (Finish this introductory phrase)
	Avoids spelling and usage errors. ( <i>their, there, they're, too, to, our, are</i> )
	Avoids careless errors (missing words in a sentence or extra, random letters)
	Paragraphs are indented; there are no extra spaces between paragraphs
	The paper does not use first or second person (I, you, we, our, your, my, mine).
	The paper does not contain any words in bold or All Caps.
	The paper does not contain contractions (isn't, can't, won't, it's, don't).

## **Automatic Failure if ANY of the following items occur:**

\_\_\_\_\_ Does not meet the minimum page requirement (2 FULL pages English III, 4 Full Pages Honors/AP Language not including Works Cited)

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