Name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Teacher: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Period: \_\_\_\_\_\_\_

**English II PAP**

**Resource Packet**

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**2022 - 2023**

**English II PAP 2022-2023**

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Course Description:

The College Board lists the following “Big Ideas” as the building blocks of the PAP English Course Framework.

**1) Engaging with Texts:** Make the shift from "teaching around" complex texts to inspiring and preparing students for close, critical reading of a wide variety of literary and nonfiction texts

**2) Constructing Texts:** Emphasizes the recursive nature of writing and identifies components of effective arguments, analyses, and narratives

**3) Focusing on Language:** Promotes word consciousness and proficiency with conventions by examining how words work together to achieve intended effects while empowering students to use language for both precision and style

**4) Investigating Through Research:** Guides students to view research as a recursive process that can be formal or informal, can be sustained or immediate, and is infused with evaluative and ethical responsibilities

**5) Entering the Conversation:** Encourages active, thoughtful participation in academic discussions as well as the

ability to prepare and deliver formal and informal presentations

**Novels and Literature:**

The following is a brief list of the literature that we will be reading this year in chronological order. These novels are considered to have literary merit by the college board. You may purchase these books in advance. Please note that if you cannot purchase these texts because of financial need, a copy will be provided to you. In most cases we have enough books to accommodate roughly ½- 2/3 of the need for each book. A particular ISBN number is not necessary. They are:

* *1984* by George Orwell
* *The Things They Carried* by Tim O’Brien
* Film Study – see back page
* *Never Let Me Go* by Kazuo Ishiguro / *Kindred* by Octavia Butler / *Lord of the Flies* by William Golding (student choice)
* *The Importance of Being Earnest* by Oscar Wilde\* this text will be provided for students as a class set and is online in full.

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**Grammar**

**Parts of Speech**

|  |  |  |
| --- | --- | --- |
| **Part of Speech** | **Definition** | **Examples** |
| Interjection | an abrupt remark, made especially as an aside or interruption |  |
|  | word used to describe an action, state, or occurrence | Run, Swim, Fly |
| Adverb | A word that modifies a verb |  |
| Noun |  | George Orwell, the park, language, diversity |
|  | A word that renames a noun | He, it, them |
| Adjective | A word that \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ a noun or pronoun | Chilly, Orange, Stinky |
| Conjunction | A word that links word, phrases, and clauses |  |
|  | A word that expresses a relationship to another word or element | Of, To, In  (The diver swam \_\_\_ the shark) |

# Sentence Structure

|  |  |  |
| --- | --- | --- |
| **Sentence Type** | **Structure** | **Example** |
| **Simple** |  |  |
| **Compound** |  |  |
| **Complex** |  |  |
| **Compound-Complex** |  |  |

|  |
| --- |
| Subordinating Conjunctions: |

# Sentence Beginnings

|  |  |  |
| --- | --- | --- |
| **Type** | **Description** | **Example Sentence** |
| **Prepositional**  **Phrase** |  |  |
| **Infinitive**  **Phrase** |  |  |
| **Appositive**  **Phrase** |  |  |
| **Participial**  **Phrase** |  |  |
| **Past Participial**  **Phrase** |  |  |
| **Adjective**  **Clause** |  |  |
| **Adverb**  **Clause** |  |  |
| **Absolute**  **Phrase** |  |  |

|  |
| --- |
| **Who or Whom?** |
|  |

|  |
| --- |
| **Essential and Non-Essential Phrases** |
|  |

# Using Active and Passive Voice

**Active Voice**

Active voice is used to show that the subject is performing or causing the action.

Example:

LeBron threw the basketball before the buzzer.

LeBron shot the basketball from the free throw line.

Ex. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Passive Voice**

Passive voice is used when the subject is the recipient of the action.

Example:

The ball was thrown by LeBron before the buzzer.

The basket was shot by LeBron.

Ex. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

*Why does it matter?*

STRONG WRITING USES \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

* Active voice is more \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ and \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.
* Passive voice is usually \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.

Active voice is like watching LeBron play.

Passive voice is like watching gum stuck on the bleachers in the stands.

MOST OF THE TIME, YOU WANT TO USE ACTIVE VOICE!

**When would you WANT to use passive voice?**

* **When intentionally trying to hide the subject of the sentence** 
  + **For example, a politician might say, “Poor decisions were made.”**
* **Hiding the subject helps hide the blame or indicate that the subject is unknown.**
  + **My iPod was stolen from the locker room.**
* **When intentionally trying to minimize the guilt of the subject** 
  + **For example an corporate executive might say, “Oil was spilled in the gulf.”**
* **When passive voice better emphasizes the main idea of the message.**
  + **such as “Children were harmed.”**

**How to find Passive Voice**

The passive voice requires "to be" and the past participle (a "double verb" and will always consist of a form of the verb usually the "en/ed/t" form) of another verb.

Example:

Active: John baked the bread.

Passive: The bread was baked by John. *(Was is a form of the verb “be”.)*

Note the forms of "to be" in the examples of the verb "to kick" in various forms of the passive voice:

**is** kicked----------------had **been** kicked  
**was** kicked-------------is going to **be** kicked  
**is** being kicked---------will **be** kicked  
has **been** kicked-------can **be** kicked  
was **being** kicked------should **be** kicked

**Literary and**

**Rhetorical**

**Terms**

**Literary Vocab**

**Abstraction:** An abstraction uses a broad term that paints different pictures in each person's mind, such as: "She's beautiful," instead of telling us what the artist sees, leaving the appearance ambiguous.

**Ad hominem:** Fallacy (“to the man”) that target’s a person’s characteristics instead of their argument.

**Ad populum:** Fallacy (to the crowd”) that argues that the widespread occurrence of something makes the idea true or right.

**Allegory:** A story illustrating an idea or a moral principle in which objects take on symbolic meanings.

**Alliteration: A** repetition of the initial sounds of several words in a group.

**Allusion:** A reference in one literary work to a character or theme found in another literary work, history, or reference.

**Analogy:** A comparison between two things, typically on the basis of their structure and for the purpose of explanation or clarification.

**Anaphora:** A rhetorical device that consists of repeating a sequence of words at the beginnings of neighboring clauses, thereby lending them emphasis. Ex: “I have a dream…” repeated at the beginning of several sentences in MLK’s famous speech

**Anecdote:** A very short tale told by a character in a literary work. In rhetoric, this is a personal story used as evidence, and is generally seen as weak support.

**Anthropomorphism:** A literary device that can be defined as a technique in which a writer ascribes human traits, ambitions, emotions or entire behavior to animals, non-human beings, natural phenomena or objects. While Anthropomorphism gives human characteristics to non-humans, **Personification** gives human characteristics to animals or objects to create imagery.

**Apostrophe:** A figure of speech wherein the speaker speaks directly to something nonhuman. In these lines from John Donne's poem "The Sun Rising" the poet scolds the sun for interrupting his nighttime activities:

Busy old fool, unruly sun, / Why dost thou thus, / Through windows, and through curtains call on us?

**Archetype:** In literature, an archetype is a typical character, an action or a situation that seems to represent such universal patterns of human nature.

**Aside:** A device in which a character in a drama makes a short speech which is heard by the audience but not by other characters in the play.

**Assonance:** The repetition of vowel sounds in a literary work, especially in a poem. Edgar Allen Poe's "The Bells" contains numerous examples. Consider these:

“Hear the m**e**llow wedding b**e**lls-/ and/ From the m**o**lten-g**o**lden n**o**tes,”

The repetition of the short e and long o sounds denotes a heavier, more serious bell than the bell encountered in the first stanza where the assonance included the i sound in examples such as tinkle, sprinkle, and twinkle.

**Catharsis:** The process of releasing, and thereby providing relief from, strong or repressed emotions. Though the catharsis is purifying, it is not redemptive. A catharsis usually takes place through a cleansing process or with cleansing metaphors (ie. Water or fire).

**Characterization:** The method a writer uses to reveal the personality of a character in a literary work: Methods may include (1) by what the character says about himself or herself; (2) by what others reveal about the character; and (3) by the character's own actions.

**Climax:** The decisive moment in a drama, the climax is the turning point of the play to which the rising action leads.

**Colloquial:** Informal language characterized by a conversation tone or slang.

**Conflict:** In the plot of a drama, conflict occurs when the protagonist is opposed by some person or force in the play.

**Connotation and Denotation:** The denotation of a word is its dictionary definition. The connotation of a word is its emotional content.

**Consonance:** The repetition of consonant sounds with differing vowel sounds in words near each other in a line or lines of poetry. Unlike alliteration, these sounds can be anywhere in the word. Consider the following example from Theodore Roethke's "Night Journey:"

We **r**ush into a **r**ain/ That **r**attles double glass.

**Diction:** An author's choice of words. Since words have specific meanings, and since one's choice of words can affect feelings, a writer's choice of words can have great impact in a literary work. During WWII, there were several government documents that referred to Japanese-Americans as “non-aliens” instead of citizens.

**Double Entendre:** A literary device that can be defined as a phrase or a figure of speech that might have multiple senses, interpretations or two different meanings or that could be understood in two different ways, usually with a risqué implication.

**Epistrophe**

The repetition of words or phrases at the end of a phrase. In the Gettysburg Address, Lincoln speaks of a “government of the people, by the people, for the people…”

**Ethos:** A persuasive appeal to credibility or believability. For example, trusting the word of a director when talking about film interpretations.

**Euphemism:** A mild word of phrase which substitutes for another which would be undesirable because it is too direct, unpleasant, or offensive.

**Exposition:** In drama, the presentation of essential information regarding what has occurred prior to the beginning of the play.

**Extended Metaphor:** A metaphor in a work of prose or poetry that continues for more than one instance, usually a creating a continuing theme through the work. For example, *The Ghost Map* uses an extended metaphor to compare London’s lowest classes to ghosts as they are invisible, mute and unable to act socially or politically with the other classes.

**Figurative Language:** In literature, a way of saying one thing and meaning something else. While, figurative language provides a writer with the opportunity to write imaginatively, it also tests the imagination of the reader, forcing the reader to go below the surface of a literary work into deep, hidden meanings.

**Figure of Speech:** An example of figurative language that states something that is not literally true in order to create an effect. Similes, metaphors and personification are figures of speech which are based on comparisons.

**Flashback:** A reference to an event which took place prior to the beginning of a story or play.

**Foil:** A character in a play who sets off the main character or other characters by comparison. Much can be learned about each by comparing and contrasting the actions of the two.

**Foreshadowing:** In drama, a method used to build suspense by providing hints of what is to come

**Hyperbole:** A figure of speech in which an overstatement or exaggeration occurs

**Imagery:** A word or group of words in a literary work which appeal to one or more of the senses: sight (visual), taste (gustatory), touch (tactile), hearing (auditory), and smell (olfactory).

**Inference:** A judgement based on reasoning rather than on direct or explicit statement. A conclusion based on facts or circumstances.

**Irony:** In **situational irony**, the result of an action is the reverse of what the actor expected. In **dramatic irony**, the audience knows something that the characters in the drama do not. In **verbal irony**, the contrast is between the literal meaning of what is said and what is meant. Sarcasm is a form of verbal irony.

**Juxtaposition** (in verb form, to **juxtapose):** Two things being seen or placed close together with contrasting effect.

**Litotes:** A figure of speech which employs an understatement by using double negatives or, in other words, positive statement is expressed by negating its opposite expressions. For example, saying “She is not a beauty queen,” meaning “She is ugly”. Litotes, therefore, is an intentional use of understatement that renders an ironical effect.

**Logos:** A persuasive appeal to logic, usually a statistic or quantitative fact.

**Memoir:** A story about the author’s past written through his or her perspective. Unlike an autobiography, it usually is centered on one aspect of a person’s life such as their upbringing or years lived in a foreign country, etc.

**Metaphor:** A figure of speech wherein a comparison is made between two unlike quantities without the use of the words "like" or "as."

**Mood:** The atmosphere or feeling created by a literary work, partly by a description of the objects or by the style of the descriptions.

**Non Sequitur:** Fallacy (“it does not follow”) when the speaker makes an unconnected jump from one idea to the next without relating the two subjects.

**Onomatopoeia:** A literary device wherein the sound of a word echoes the sound it represents.

**Oxymoron:** A combination of contradictory terms, such as used by Romeo in Act 1, scene 1 of Shakespeare's "Romeo and Juliet:" Why then, O **brawling love**! O **loving hate**! /O **heavy lightness**, **serious vanity**;

**Pathos:** A persuasive appeal to emotion. An argument that relies too heavily on emotional appeal is an **emotional fallacy.**

**Paradox:** A situation or a statement that seems to contradict itself, but on closer inspection, does not. Ex. “alone in a crowd”

**Parallel Structure:** A repetition of sentences using the same structure. This line from Abraham Lincoln's Gettysburg Address: The world will little not nor long remember what we say here, / but it can never forget what they did here.

**Parody:** A literary work that imitates the style of another literary work. A parody can be simply amusing or it can be mocking in tone, such as a poem which exaggerates the use of alliteration in order to show the ridiculous effect of overuse of alliteration.

**Personification:** A figure of speech in which something nonhuman is given human characteristics. For example, "Justice is blind."

**Plot:** The structure of a story. The sequence in which the author arranges events in a story. The structure of a five-act play often includes the rising action, the climax, the falling action, and the resolution. The plot may have a protagonist who is opposed by antagonist, creating what is called, conflict.

**Point of View:** A piece of literature contains a speaker who is speaking either in the first person, telling things from his or her own perspective, or in the third person, telling things from the perspective of an onlooker. If the speaker knows everything including the actions, motives, and thoughts of all the characters, the speaker is referred to as **omniscient** (all-knowing). If the speaker is unable to know what is in any character's mind but his or her own, this is called **limited**.

**Protagonist:** The hero or central character of a literary work. In accomplishing his or her objective, the protagonist is hindered by some opposing force.

**Pun:** A play on words wherein a word is used to convey two meanings at the same time. The line below, spoken by Mercutio in Shakespeare's "Romeo and Juliet," is an example of a pun. Mercutio has just been stabbed, knows he is dying and says: “Ask for me tomorrow and you shall find me a grave man.”

**Satire:** A piece of literature designed to ridicule the subject of the work. While satire can be funny, its aim is not to amuse, but to arouse contempt that leads to change. (See parody)

**Setting:** The time and place in which a story unfolds. This may also include the cultural and societal circumstances that effect the characters, plot, and language in the story.

**Simile:** A figure of speech which takes the form of a comparison between two unlike quantities and uses the words "like" or "as" in the comparison.

**Soliloquy:** In drama, a moment when a character is alone and speaks his or her thoughts aloud.

**Stream of Consciousness:** A method of narration that describes in words the flow of thoughts in the minds of the characters. Stream of consciousness is often marked by erratic punctuation and a harried feel.

**Style:** The writer’s characteristic manner of employing language.Many things enter into the style of a work: the author's use of figurative language, diction, sound effects and other literary devices. Think of an author’s particular work as a “mood” but their style as the author’s “personality.”

**Symbolism:** A device in literature where an object represents an idea.

**Synesthesia:** One sensory experience described in terms of another sensory experience. Emily Dickinson, in "I Heard a Fly Buzz-When I Died," uses a color to describe a sound, the buzz of a fly: with blue, uncertain stumbling buzz

**Syntax:** The arrangement of words and the order of grammatical elements in a sentence.

**Theme:** Unlike plot which deals with the action of a work, theme concerns itself with a work's message or contains the general idea of a work.

**Tone:** Tone expresses the author's attitude toward his or her subject.

**Tragedy:** According to A. C. Bradley, a tragedy is a type of drama which is pre-eminently the story of one person, the hero. The story depicts the trouble part of the hero's life in which a total reversal of fortune comes upon a person who formerly stood in high degree, apparently secure, sometimes even happy.

**Understatement:** A statement which lessens or minimizes the importance of what is meant.

**POETRY NOTES**

|  |  |
| --- | --- |
| POETRY |  |
| POET |  |
| SPEAKER |  |
| FORM |  |
| LINE |  |
| RHYTHM |  |
| STANZA |  |

**KINDS OF STANZAS**

|  |  |
| --- | --- |
| Couplet |  |
| Triplet (Tercet) |  |
| Quatrain |  |
| Quintet |  |
| Sestet (Sextet) |  |
| Septet |  |
| Octave |  |

**RHYME- ­­­­­­­­­­­**

|  |  |
| --- | --- |
| RHYME SCHEME |  |
| END RHYME |  |
| INTERNAL RHYME |  |
| NEAR RHYME |  |

How do I love thee? Let me count the ways.

I love thee to the depth and breadth and height

My soul can reach, when feeling out of sight

For the ends of being and ideal grace.

I CELEBRATE myself, and sing myself,

And what I assume you shall assume,

For every atom belonging to me as good belongs to you.

I loafe and invite my soul,

I lean and loafe at my ease observing a spear of summer grass.

**SOUND EFFECTS**

|  |  |
| --- | --- |
| METER |  |
| FOOT |  |

**TYPES OF FEET**

|  |  |
| --- | --- |
| IAMBIC |  |
| TROCHAIC |  |
| ANAPESTIC |  |

**KINDS OF METRICAL LINES**

|  |  |
| --- | --- |
| MONOMETER |  |
| DIMETER |  |
| TRIMETER |  |
| TETRAMETER |  |
| PENTAMETER |  |
| HEXAMETER |  |
| HEPTAMETER |  |
| OCTOMETER |  |

|  |  |
| --- | --- |
| FREE VERSE POETRY |  |
| BLANK VERSE POETRY |  |

**TYPES OF POETRY**

|  |  |
| --- | --- |
| LYRIC |  |
| HAIKU |  |
| CINQUAIN |  |
| SONNET |  |
| NARRATIVE POEMS  (two types) |  |
| CONCRETE POEMS |  |

**Italian Sonnet:**

How do I love thee? Let me count the ways.

I love thee to the depth and breadth and height

My soul can reach, when feeling out of sight

For the ends of being and ideal grace.

I love thee to the level of every day’s

Most quiet need, by sun and candle-light.

I love thee freely, as men strive for right.

I love thee purely, as they turn from praise.

I love thee with the passion put to use

In my old griefs, and with my childhood’s faith.

I love thee with a love I seemed to lose

With my lost saints. I love thee with the breath,

Smiles, tears, of all my life; and, if God choose,

I shall but love thee better after death.

**Shakespearean/English Sonnet**

Shall I compare thee to a summer’s day?

Thou art more lovely and more temperate.

Rough winds do shake the darling buds of May,

And summer’s lease hath all too short a date.

Sometime too hot the eye of heaven shines,

And often is his gold complexion dimmed;

And every fair from fair sometime declines,

By chance, or nature’s changing course, untrimmed;

But thy eternal summer shall not fade,

Nor lose possession of that fair thou ow’st,

Nor shall death brag thou wand’rest in his shade,

When in eternal lines to Time thou grow’st.

So long as men can breathe, or eyes can see,

So long lives this, and this gives life to thee.

**RHYME- ­­­­­­­­­­­**

|  |  |
| --- | --- |
| ALLITERATION |  |
| CONSONANCE |  |
| ASSONANCE |  |
| REFRAIN |  |

**EMBEDDING / INCORPORATING QUOTATIONS**

ALL QUOTES must be introduced in an essay. Quotations cannot just “appear” in your paper as if they were plopped down from heaven. Readers must be properly prepared for all quotes.

Generally, unless you are referring to chronologically previous events, Literary and Rhetorical Analysis are in the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_. (ex. Cathy **is hurt** by Ruth’s perceived betrayal but eventually **forgives** her.)

In MLA formatting it is correct to place the citation at the end of the sentence OR directly after the quote. **\_\_\_\_\_\_\_\_\_\_\_** are correct.

DO NOT USE **Stand alone quotes.**

1. A true **embedded** quote in an essay is the most impressive and demonstrates a more sophisticated strategy. Begin a sentence with your words, then embed a quote into the sentence and finish with your words.

a)

b)

* Notice the lack of punctuation before the quote and the lack of capitalization at the beginning of the quote. Treat the quote as if it is another phrase you are adding to your sentence; punctuate and capitalize accordingly. Often you will not need either as in the above examples.
* If you have to change the form of a word to make it fit grammatically in a sentence or clarify pronouns, then place brackets around the change [ ]. Do not leave the original word in the sentence.

* 1. “he ate” 🡪\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ OR \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
* Remember YOU begin the sentence, then start the quote where you need to. No ellipsis (...) needed if you chop off words at the beginning or end of a quote.
  1. Incorrect “…he ran…” OR “…he ran” OR “he ran…”
  2. Only correct usage ­­­­­­­­­­­­­­\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
* However, after you have started your quote, you must use an ellipsis to indicate missing words or phrases in the **middle** of the quote.
* If all the quotes that appear are from one source and the reader knows which source, it is not necessary to repeat the author’s name.

1. The following are examples of incorporating a quote into a sentence that a student has already begun.
2. How to quote **dialogue**
   1. When you are only quoting the spoken words, there is no need to add further punctuation.
   2. When you are quoting dialogue inside a longer quote, use an apostrophe to denote spoken words. In other words, as you write, change any quotation marks to apostrophes.
      1. Original text: Jaggers sent her away with a slight nod; “You have been admired, and can go.”
3. **Multiple quotes** in the same sentence in *1984*
   1. If the quotes are on the same page, put the citation at the end of the sentence.
   2. If the quotes stretch from one page to another, use a dash.
   3. If the quotes are not on the same page, put the citation directly after the quote. Or use a semi-colon (NOT a comma) to separate them, in order that they appear.
4. **Punctuation**: Note the location of the commas in the below sentences.


   3. **Incorrect:** Winston is “thirty-nine**,**” (1) and he suffers from “coughing fit[s]” (32).

**Literary and**

**Rhetorical**

**Analysis**

**Body Paragraph**

|  |  |
| --- | --- |
| TS | TOPIC SENTENCE  - Include **Topic** (from the prompt) + **Claim** (what you will prove) with **Reasoning** |
| EV  CM | EVIDENCE  - **Evidence** that proves your claim and context  - For Literary or Rhetorical Analysis: direct quotes from the text or paraphrased details  - For Informational or Argument: real-world, concrete examples |
|  | COMMENTARY  - Zoom-In  - Explain the **effect, purpose, or implied meaning** (what the text doesn’t say) |
| CM | COMMENTARY  - Zoom-Out  - Explain **how the evidence proves** your Topic Sentence, drawing connections to your argument |
| CS | CONCLUDING SENTENCE  - Tie up your argument by discussing how this relates to a universal truth, making an insightful comment on what you have proven, OR transitioning to the next paragraph |

POINT OF DEVELOPMENT = EV+CM+CM

**Developing a Body Paragraph**

**Analyzing the prompt:**

If needed, turn the prompt into a question.

Prompt: Analyze how the setting of *Anthem* establishes ideas about collectivism.

*How does the setting of* Anthem *establish ideas about collectivism?*

Then, create a topic sentence by answering the question with one or more reasons, indicated by a subordinating conjunction or transition (“because” or “so that” or “in order to”).

**[ASSERTION] + [REASONING] = [CLAIM]**

The setting of *Anthem* establishes the idea that collectivism is harmful because…. [add one or more REASONS]. Do NOT use textual evidence (quotes or paraphrased details) as reasons.

* *Incorrect:* The setting of *Anthem* establishes the idea that collectivism is harmful because “their minds are shackled to the weakest and dullest ones among them” (Rand 100).
* *Incorrect:* The setting of *Anthem* establishes the idea that collectivism is harmful because Equality escapes this society and forms his own based on individuality.
* ***Correct:*** The setting of *Anthem* establishes the idea that collectivism is harmful because it prevents the progress of ideas and impedes individual success.

**Developing the body paragraph:**

**[CLAIM] + [REASON] + [TEXT EVIDENCE] + [EXPLANATION] + [TEXT EVIDENCE] + [EXPLANATION]**

Once you have established your topic sentence, you must develop out your body paragraph by providing sufficient textual evidence to support your central claim and commentary that explains how the evidence supports your reasons. Choose quotes or details that best work as EVIDENCE and use the analysis column to help you EXPLAIN how your evidence proves your topic sentence. Well-developed analysis will include at least TWO points of development. A point of development is a piece of TEXT EVIDENCE and two or more sentences of EXPLANATION.

**Multiple Points of Development**

A point of development is **evidence** and **reasoning** combined (EV and CM). As our paragraphs become more developed and complex, you may make several points in the same paragraph.

In **Argument or Persuasive** (example of student arguing that age does NOT determine maturity)

|  |  |
| --- | --- |
| One Paragraph (with two p.o.d.) | Two Paragraphs (with one p.o.d. each) |
| TS – General *(Maturity comes from hardship)*  EV – Specific *(financial stress)*  CM  CM  EV – Specific *(losing a loved one)*  CM  CM  CS  \*Note the way that in this paragraph they are both about hardship. Each p.o.d. must be on-topic for the topic sentence. | TS – General *(Maturity comes from hardship)*  EV – Specific *(financial stress)*  CM  CM  CS  TS – General *(Maturity comes from responsibility)*  EV – Specific *(working a job)*  CM  CM  CS |

In **Literary or Rhetorical Analysis** (example of analysis of “Slam, Dunk, & Hook” with quotes)

|  |  |
| --- | --- |
| One Paragraph (with two p.o.d.) | Two Paragraphs (with one p.o.d. each) |
| TS – General *(mythological allusions add connotations of power and strength)*  EV – Specific *(“Mercury’s Insignia”)*  CM  CM  EV – Specific *(“roundhouse Labyrinth”)*  CM  CM  CS  \*Note the way that in this paragraph they are both the same type of device and they are both used to prove similar points. | TS – General *(mythological allusions add connotations of power and strength)*  EV – Specific *(“Mercury’s Insignia”)*  CM  CM  CS  TS – General *(Christian allusions develop how basketball gives them spiritual renewal)*  EV – Specific *(“Swivels of bone & faith”)*  CM  CM  CS |

Note: If you are using several pieces of evidence in a single paragraph, ensure that you are still giving each its own unique commentary. The ratio of EV to CM should be close to 1:2, no matter how many facts or quotes appear in the paragraph.

DIDLS for Literary and Rhetorical Analysis

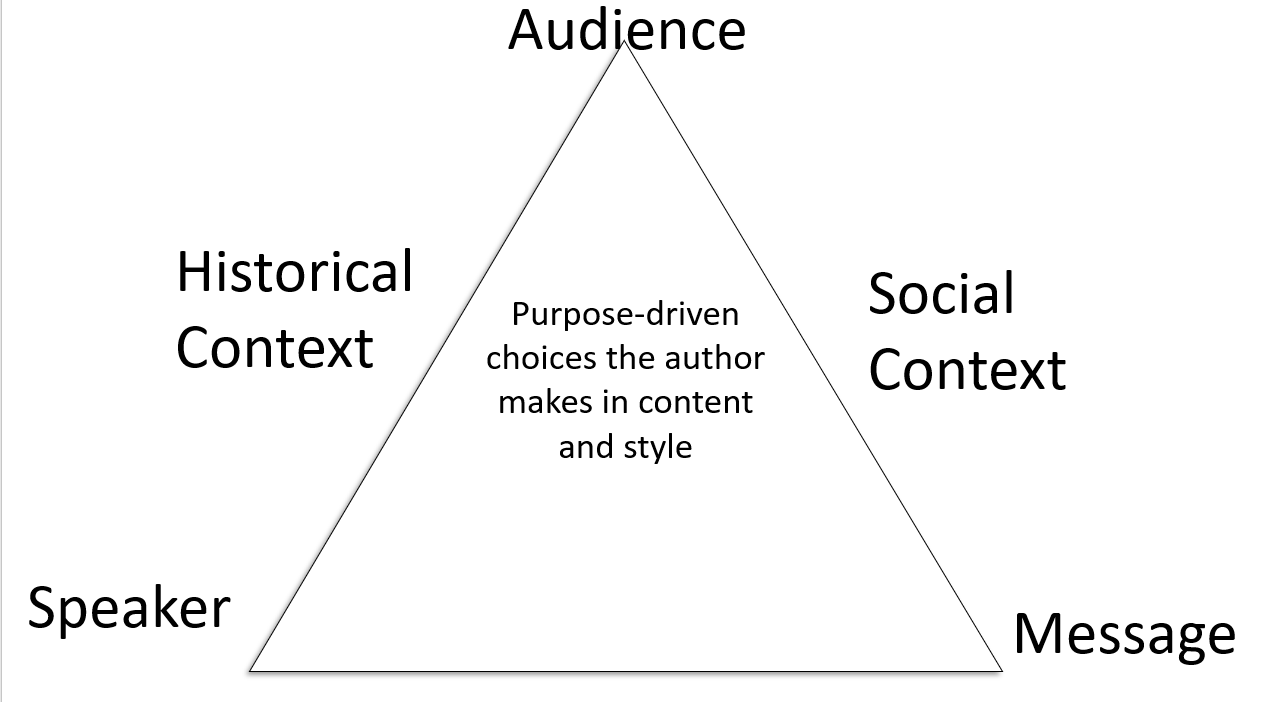
|  |  |  |
| --- | --- | --- |
| **DIDLS AREA** | **Areas to Examine** | **Question to Ask: Look for the WHY and link to author TONE** |
| DICTION: | Examine the words that the author uses. Define the **denotation** of words that are crucial to the argument (even if you think that you know the word).  List the words and attempt to group or label the words based on their **connotations.** | * What are the important words of the piece? * Why does the author choose certain kinds of words? * What kinds of words can be grouped together? * What words create contrasts? * What words could be subbed into the writing instead of the key words and how would that change the meaning? * What are the abstract words? What are the concrete words? |
| IMAGERY: | Examine the images that the author creates- remember there is more than just visual **imagery.**  Think about what **mood** is established through imagery and try to name it. | * Does any sense/reference dominate? * How do the images impact the reader/listener? * Is the image so detailed that you could draw it, or is it more abstract? * What details in the image seem important? * What does the image focus on or what does it leave out? |
| DETAILS: | **Title** and its significance- think about it before you read and then after.  The **Central Claim**: locate the main claim being made by the author.  **Key Evidence:** locate key evidence from the piece that seems crucial to the overall meaning. | * Does the meaning of the title change or grow after reading? * What does the author want the reader to think, feel and understand? What sentences seem crucial to getting the audience to do, think or feel what the author wants? * How do examples/allusions help the reader understand the author's claim? |
| LANGUAGE: | Examine the figurative language that the author uses such as **metaphors, similes, puns, hyperbole, understatement, personification, symbolism, apostrophe, metonymy,** etc.  Note the kinds of verbs and adjectives used by the author especially if the claim has to do with how an author feels about the subject. | * What figures of speech are used? * What about the figure of speech helps the author meet his/her purpose? * What about the subjects used in the figure of speech help with the purpose of the writing? * What do the verbs and adjectives describe? |
| STRUCTURE/ SYNTAX | Look at the overall structure of the piece and the author’s craft. Note the transition words and how they help structure the writing.  Look at the sentence structures and how they are constructed. Examine the sentence type (**interrogative, imperative, declarative, periodic** (important info at the end), or **cumulative** sentence (important info at the start**), simple or complex sentences**.  Note the **use of parallelism, juxtaposition, fragments, run-ons, short and long sentences**.  Note the **repetition** of words, phrases and ideas  Note the **punctuation** choices.  Note whether the voice is **active** or **passive**. | * How would you describe the way the piece opens and closes (in regards to sent. structure)? * What are the author's transitions within the piece and how would you describe them from \_\_\_\_ to \_\_\_ ? * How do the sentences begin and end? Does anything repeat? * How does the sentence length vary? * Are there phrases that repeat the same pattern? * Are there sentences that look grammatically incorrect? * What kind of punctuation is used and when? Why does the author choose one over another? * What words, phrases and ideas are repeated? Do they change or stay consistent in meaning? |

# TONE CHART

|  |  |
| --- | --- |
| **POSITIVE** | **NEGATIVE** |
| **Positive**  awe--solemn wonder  compassionate--kind, humane, sympathetic  comic--amusing, funny  ecstatic--joyful, rapturous  earnest--intense, a sincere state of mind  erudite--learned, polished, scholarly  fanciful--using the imagination  impassioned--fiery, ardent  jovial--happy  lyrical-emotional; full of images; song-like; poetic  optimistic--hopeful, cheerful  quizzical--odd, eccentric, amusing  reverent--treating a subject with honor and respect  reflective--illustrating innermost thoughts and emotions  righteous--acting in a just, upright manner  sincere--without deceit or pretense; genuine  sanguine--optimistic, cheerful  whimsical--odd, strange, fantastic; fun  **OTHER/NEUTRAL** | **Anger**  accusatory--charging of wrongdoing  belligerent--warlike, ready to fight or quarrel  bitter--exhibiting strong animosity as a result of pain or grief  choleric--hot-tempered, easily angered  incendiary/incensed--extremely angry  indignant--marked by anger; aroused by injustice  sulking--resentful, petulant  **Contempt**  arrogant--full of pride, haughty  callous--unfeeling, insensitive to feelings of others  condescending--patronizing, disdainful, superior  critical--finding fault  contemptuous--showing or feeling that something is worthless or lacks respect  disapproving--dislike, deplore, criticize  disdainful--scornful  haughty--proud and vain to the point of arrogance  self-righteous--regarding oneself as being morally superior to others; smug  **Ridicule/Sarcasm**  caustic--intense use of sarcasm; stinging, biting  cynical--questions the basic sincerity and goodness of people  derisive--ridiculing, mocking  disparaging--belittling, discrediting  judgmental--authoritative and often having critical opinions  mocking--treating with contempt or ridicule  patronizing--air of condescension  ridiculing--slightly contemptuous banter; making fun of  sarcastic--sneering, caustic  sardonic--scornfully and bitterly sarcastic  satiric--ridiculing to show weakness in order to make a point, teach  **Sadness**  distressed- painful, miserable  gloomy-darkness, sadness, rejection, morose  pensive- reflective, often in a melancholy way  pessimistic- seeing the worst side of things; no hope  ribald-offensive in speech or gesture  solemn-deeply earnest, tending toward sad reflection  tragic-disastrous, fatalistic  apathetic- indifferent due to lack of energy or concern |
| **Other**  absurd--so unreasonable as to be ridiculous  frustrated--disappointed, defeated  hyperbolic--purposely exaggerated  imploring--begging, earnestly asking  jaded--tired, worn out; dulled or satiated  malicious--purposely hurtful  obsequious--polite and obedient in order to gain something  **Neutral**  didactic--author attempts to educate or instruct the reader  contemplative--thoughtful  conventional--lacking spontaneity, originality, and individuality  forthright--directly frank without hesitation  incredulous--showing doubt or disbelief  informative--giving information, instructive  intimate--very familiar  matter-of-fact- accepting of conditions; not fanciful or emotional  modest--shy or reserved  objective--an unbiased view; able to leave personal judgments aside  philosophical--reflective, rational, given to thought  resigned--quiet, docile, unresisting, subservient  unassuming—not forward, modest |

|  |  |  |
| --- | --- | --- |
| **THESIS HELP WORDS** | **Inform** | **Evaluate** |
|  | Instruct | Judge |
| **Explain** | Guide | Denounce |
| Expound | Discuss | Diagnose |
| Expand | Focus | Instigate |
| Illuminate |  | Investigate |
| Assume | **Question** | Scrutinize |
| Examine | Challenge | Respond |
| Persuade | Contradict | Characterize |
| Study | Conflict |  |
| Rationalize | Analyze | **Agree** |
| Elaborate | Probe | Justify |
| Express | Disprove | Contend |
| Describe | Argue | Succeed |
|  |  | Confirm |
| **Show** | **Dismiss** | Echo |
| Address | Deride | Attest |
| Expose | Negate | Discuss |
| Depict | Condemn | Review |
| Present | Dismantle |  |
| Expose | Defy | **Build** |
| Maintain | Critique | Frame |
| Render |  | Broaden |
| Bolster | **Emphasize** | Alter |
| Verify | Highlight | Fashion |
| Divulge | Amplify | Sustain |
| Disclose | Intensify | Craft |
| Represent | Accentuate | Adapt |
| Identify | Distinguish | Configure |
| Portray | Elevate | Shape |
| Witness | Pronounce | Create |
| Illustrate | Feature | Generate |
| Attribute | Authorize | Produce |
| Display | Enforce |  |
| Reveal | Dramatize | **Prove** |
| Exhibit | Conceive | Recall |
| Suggest | Engage | Validate |
| Establish | Demonstrate | Reconstruct |
|  | Advance | Support |
| **Hide** | Heighten | Prove |
| Censure | Reinforce | Form |
| Conceal |  | Shape |
| Obscure | **Connect** | Construct |
| Disguise | Link | Transform |

**Rhetorical Triangle**



***They Say/I Say:* Three Ways to Respond**

|  |  |  |
| --- | --- | --- |
| **Disagree – And Explain Why** | **Agree – But with a Difference** | **Agree and Disagree Simultaneously** |
| *You need to do more than simply assert that you disagree with a particular view; you also have to offer persuasive reasons why you disagree.* | *As you are agreeing, it is important to bring something new and fresh to the table. Whatever mode of agreement you choose, the important thing is to open up some difference between your position and the one you’re agreeing with rather than simply parroting what it says.* | *This move in academic writing produces a reader-friendly response that can be tipped more toward agreement or disagreement.* |
| X is wrong because he/she overlooks…  X’s claim that…rests upon the questionable assumption that…  Recent research contradicts X’s views in that…  By focusing on…, X overlooks the deeper problem of… | X is surely right that… because recent studies have proven that…  X is correct in that …a point that needs emphasizing, since so many people believe that…  If group X is right, then we need to reassess the popular assumption that… | Although X is correct up to a point, his final conclusion remains faulty because…  Although much of what X says is faulty, his final conclusion is sound because…  X is right that…, but she seems on more dubious ground when she claims that… |

Graff, Gerald, and Cathy Birkenstein. “*They Say/I Say” The Moves that Matter in Academic Writing.* New York: W.W. Norton & Company, 2006.

**Writing Thematic Statements**

**“Theme** is the central message of a literary work. It is not the same as a subject, which can be expressed in a word or two: courage, survival, war, pride, etc. The theme is the idea the author wishes to convey about that subject. It is expressed as a sentence or general statement about life or human nature. A literary work can have more than one theme, and most themes are not directly stated but are implied. The reader must think about all the elements of the work and use them to make inferences, or reasonable guesses, as to which themes seem to be implied.” (from *Laying the Foundation* series of books published by AP Strategies in Dallas)

For example, if *love* is a topic/subject of two novels, a major theme in one of the novels could be “Love, if taken to extremes, can be negative rather than positive,” while in the other novel, the theme might be “Love can conquer even the greatest evil.” Notice that the topic/subject is the same, but the messages about that topic/subject are different in different works.

**Consider this:**

1. A theme is *a meaning of a work*. (Yes, there can be more than one “meaning.”) Can the meaning of a work be love? hate? greed? No—that makes no sense! Those are just topics, not themes. The theme is the statement an author is making about a topic.

**Stating the theme of a work of literature**

1. ***Begin by using several abstract words to state the principal ideas of the work (topics that the piece is really* *about).*** Abstract words describe concepts or ideas that exist only in our minds like *alienation, prejudice, ambition, freedom, love, loyalty, passion*, etc.
2. ***Combine those abstract ideas with comments that reflect the author’s observations about human nature, the human condition, or human motivation.*** In other words, what is the author saying about the abstract idea? Is he/she, for example, saying something about the qualities of people and/or commenting on society?

**Avoiding the common mistakes in writing a thematic statement**

1. ***A theme is NOT a moral*, *a directive, or an order.*** A moral/directive/order tells us how to behave or what to do. A theme observes, weighs, and considers actions and ideas, but it avoids judging what people should or should not do; therefore, words like “should” and “ought” are not appropriate in a thematic statement. Also not appropriate is an order/directive such as “Be nice to elderly people” or “Love like there’s no tomorrow.”

* ***Themes are NOT trite sayings*** *(clichés, maxims, or aphorisms) such as “Actions speak louder than words,” “Love hurts,” or “Absence makes the heart grow fonder.”*
* ***Themes do NOT refer to the specific names or events of a particular literary piece.*** A theme does not summarize a work, but it does reflect what happens in the work. A theme drops character names and uses more general terms like “parents,” “leaders,” “society,” or “young people” in a general observation about the human experience.
* ***Themes avoid absolute terms such as “all,” “none,” “everything,” or “always” because they indicate sloppy thinking;*** they are categorical, no exceptions. Terms like “we,” “sometimes,” or “often” suggest a more realistic view of the variety of human experiences.

**Informational**

**And**

**Argument**

**Essay**

**Rhetorical Precis**

The rhetorical précis form is a highly structured **four-sentence paragraph** written in MLA style.

THESIS: The first sentence identifies the genre, the author and an identifier, the date in parentheses, a rhetorically accurate verb (see Thesis Help Words) and a that clause stating the essay’s primary thesis (paraphrased, but not quoted).

* *In his column, “In Defense of Prejudice” (1995), historian Jonathan Rauch argues that prejudice in society should not be criminalized since promoting social rejection proves more effective in combating racist beliefs and practices.*

STRUCTURE: The second sentence describes how the author develops his/her text, usually in chronological order. See Modes of Development for a list of the major modes of development.

* *He supports his position by first narrating a series of events surrounding the police force, analyzing how historical events prove the futility of criminalization, and citing examples of social pressure reducing racism.*

TONE & STRATEGIES: The third sentence identifies the overall tone (must be two different, yet complimentary tones), at least two additional significant rhetorical strategies, and the target audience. See Tone Chart. Additional strategies typically fall under the broad categories of emotional, logical, or ethical appeals and style; however, this sentence must identify how the text creates these appeals and/or the specific stylistic elements the author uses (think DIDLS).

* *The author uses an erudite yet defensive tone, along with statistical data and historical references to persuade his liberally-minded audience.*

PURPOSE: The fourth sentence analyzes the author’s purpose using an “in order to” statement. Aim for a two-part purpose statement, beginning with what the text does followed by what the text hopes to do.

* *Rauch’s purpose is to shift the focus away from punitive action against racism toward a social rejection model; ultimately, the author hopes this shift can move society toward even greater social justice.*

**Modes of Development:**

|  |  |  |
| --- | --- | --- |
| **Mode** | **Definition** | **Examples** |
| Process Analysis | Instructions to accomplish something or analysis of how something was accomplished | Building a campfire requires three basic steps.  Baking a cake from scratch is a complex process. |
| Problem/Solution | Problem is identified and one or more solutions are proposed | Traffic congestion can be reduced in one of two ways.  The problem of global warming requires that we take these three actions. |
| Analysis | A topic is divided into its constituent parts, then the relationship between the parts is identified. | Tourism and agriculture are both essential elements of Florida’s economy.  The president’s four recommendations might be effective for lowering taxes. |
| Cause/Effect | Topic was caused by...or topic resulted in... | A series of events undermined President Clinton’s reputation.  Watching cartoons has a negative effect on children. |
| Compare/Contrast | One item or topic compared (similarities) or contrasted (differences) to another. | Life is often likened to a voyage.  Ice skating differs from roller skating. |
| Definition | Topic is... or topic belongs to a class, usually followed by characteristics that do and do not define the class | Newt Gingrich, a senator, is a conservative.  Good manners is the art of making people feel at ease. |
| Description | A spatial sequence that conveys an objective or subjective description of a person, place, thing | The Indian River has an ethereal beauty.  My room is a special place. |
| Exemplification | Generalization supported by examples | Florida has several unique attractions.  My friend has irritating habits. |
| Narration | Writer relates a story or anecdote | I will never forget my first day of college.  Getting my driver’s license was a frustrating experience. |
| Classification | Topic is broken into distinct categories. | The United States government has three major branches.  The flags used during a NACAR race convey different messages. |
| Argument | Topic is defended or recommended. | College tuition should be waived for those who maintain a 4.0 average.  There should be a national law against texting while driving. |

**Logical Fallacies**

Logical fallacies are potential vulnerabilities or weaknesses in an argument. They often arise from a failure to make a logical connection between the claim and the evidence used to support it. In this class, we will not see many examples of logical fallacies in the professional texts we read. We are reading them because they are excellent examples of logic! However, we need to be aware of these fallacies so we can avoid them in our own writing.

* **Ad hominem** (against the man): the writer attacks an individual instead of an issue. (Happens a lot among politicians)
* **Ad populum (bandwagon appeal):** this fallacy occurs when evidence boils down to “everybody’s doing it, so it must be a good thing to do.”
* **Appeal to false authority:** this fallacy occurs when someone who has no expertise to speak on an issue is cited as an authority. For example, celebrity endorsements – TV stars do not have medical expertise, but are often used to endorse pharmaceutical products.
* **Begging the question**: The writer offers circular reasoning; instead of providing reasons or evidence they simply reword the original claim.
* **Circular reasoning:** a fallacy in which the argument repeats the claim as a way to provide evidence. For example:  *You can’t give me a C; I worked hard on this paper and I’m an A student!*
* **Either-or (false dilemma)**: The writer or speaker presents two extreme options as the only possible choices.
* **Faulty analogy:** a fallacy that occurs when an analogy compares two things that are not comparable. For instance, to argue that because we put animals who are in irreversible pain out of their misery, so we should do the same for people, asks the reader to ignore significant and profound differences between animals and people.
* **Hasty generalization:** A fallacy in which a faulty conclusion is reached because of inadequate evidence. Making a generalization based on one or two examples. For instance: *Smoking isn’t bad for you; my great-aunt smoked a pack a day and lived to be 90.*
* **Non sequitur** (does not follow): The writer draws a conclusion that does not follow from the evidence.
* **Oversimplification**: simplifying a complex situation.
* **Post hoc, ergo prompter hoc (circular reasoning):** Latin for “after this, therefore or because of this;” implies that because one thing follows another, the first caused the second, but sequence is not the cause. For example, *He went to the store to buy shoes, and therefore, the house burned down.*
* **Red herring:** when a writer raises an irrelevant issue to draw attention away from the real issue
* **Slippery slope**: The writer suggests that one event will lead to a chain of events that will result in disaster.
* **Strawman**: The writer introduces a counterargument (like anticipating objections), but makes it seem weaker than it is, thereby easily defeating it.

**STAAR Writing**

**And**

**MLA Formatting**

**English EOC Sample Response Questions**

|  |  |
| --- | --- |
| **Short Constructed Response** | |
| 2021 English I – Which events in the excerpt help express the **theme** of self-determination?  2021 English I – Based on the section [article subheading] “Going Deeper Than Baseball,” what conclusion can be made **about the coaches** at IMG?  2021 English II – Read the [2-sentence] quotation from paragraph 7. How does the author’s **use of languag**e in this quotation **affect the reader**?    2021 English II – What is the most likely **reason the poet includes the words** “tired” and “disapproving” in the last stanza (line 19-21)? | **Further instructions for SCR – 475 characters**  Support your answer with evidence from the excerpt/article/selection/poem. |
| **Extended Constructed Response** | |
| 2021 English I – Explain how the **characterizations** of Ashoke and Mrs. Lapidus contribute to the **development of the plot** in this excerpt.  2021 English II – Explain the **feelings** the poet expresses while watching the fox and **how those feelings are developed** by the poet. | **Further instructions for ECR – 2300 characters**  Write a well-organized informational essay that uses specific evidence from the excerpt to support your answer. [Language from the Assessed Curriculum follows in brackets]  Remember to:   * clearly state your thesis [clear, central idea or claim] * organize your writing [coherent organization] * develop your ideas in detail [sufficient development] * use evidence from the selection in your response [supporting evidence] * use correct spelling, capitalization, punctuation, and grammar [effective use of language and conventions] |

See the following pages for approximate length of SCR and ECR in MLA format.

Student Name

Mrs. Teacher

English 2

14 September 2022

Short Constructed Response (Analysis of Animal Farm Ch. 1)

All the animals exist under Mr. Jones’s somewhat totalitarian regime, and therefore are on equal footing at this point. However, pay attention to the way in which the animals arrange themselves. That the pigs and the dogs go to the front naturally suggests that they already hold an important place on the farm, and that a pig is giving this speech is another indication that these two species are somehow superior to the others. In this sense, this represents the beginnings of class distinctions on the farm. Mollie and the cat are representative of the middle classes.

**100 words.**

**4-6 sentences.**

**1 paragraph.**

**Using ruler, about 4 inches down page.**

Student Name

Mrs. Teacher

English 2

14 September 2022

Extended Constructed Response (Summary of Animal Farm)

Manor Farm is a small farm in England run by the harsh and often drunk Mr. Jones. One night, a boar named Old Major gathers all the animals of Manor Farm together. Knowing that he will soon die, Old Major gives a speech in which he reveals to the animals that men cause all the misery that animals endure. Old Major says that all animals are equal and urges them to join together to rebel. He teaches them a revolutionary song called "Beasts of England." Old Major dies soon after, but two pigs named Snowball and Napoleon adapt his ideas into the philosophy of Animalism. They set about trying to spread Animalism’s ideals to the other animals on the farm, but this proves to be an uphill battle.

Three months later, Mr. Jones neglects to feed his animals for more than 24 hours. The animals revolt and chase Mr. Jones and the farmhands off the farm in what ends up being an easy victory. The animals promptly burn all items that allowed Mr. Jones to maintain power, such as whips, bits, and knives. The next morning, the animals tour the farm, and the pigs reveal that over the last few months, they’ve taught themselves to read. Snowball is the best at writing, and with white paint he amends the farm’s gate to read "Animal Farm." At the big barn, Snowball also writes the tenets of Animalism, which he and Napoleon distilled into Seven Commandments. The commandments state that all animals are equal, and none may act like a human by sleeping in a bed, walking on two legs, killing other animals, or drinking alcohol. They state that humans are the only enemy. The animals turn to the hay harvest after the pigs figure out how to milk the cows, but the milk begins to disappear.

The absence of humans means that the animals are far more successful than Mr. Jones ever was. There’s enough food, and the animals take pride in being able to feed themselves with their own labor. The pigs are clever enough to figure out how to perform certain tasks without standing on two legs, while Boxer seems as strong as three horses and adopts the motto “I will work harder!” All the animals throw themselves into the running of the farm except for the vain horse Mollie, who makes lots of excuses as to why she can’t work. Benjamin the donkey doesn’t care about anything and cryptically tells everyone that donkeys live longer.

Lastname 2

Snowball organizes committees for the animals—which are mostly unsuccessful—and more successfully teaches animals to read. The dogs, the pigs, the goat Muriel, and Benjamin are the only ones who become fully literate. Less intelligent animals, such as the sheep, only learn the letter A and cannot remember the Seven Commandments, so Snowball distills this down into the maxim “Four legs good, two legs bad.” A fight for power soon develops between Snowball and Napoleon.

**490 words.**

**42-45 sentences.**

**3-4 paragraphs.**

**Using ruler, about 6 inches down the second page.**

**Extended Constructed Response (ECR) Outline & Strategy**

For the prompt in this example, we are looking at an ECR to a **poem**, but remember that you may also be asked to respond to a(n) **article**, **non-fiction piece**, **persuasive** text, a **play**, or **prose** (not poetry) **fiction**.

**Poem:** “The Fox” by Faith Shearin

|  |  |
| --- | --- |
| 5  10  15  20 | It was an ordinary morning: November, thin light,  and we paused over our pancakes to watch  something red move outside. Our house is on  an untamed patch of land and, across the lagoon,  another house surrounded by trees. On the banks  of their shore, facing us: a fox. We thought  he might be a dog at first for he trotted and sniffed  like a dog but when he turned to us  we knew he was nobody's pet. His face was arranged  like a child's face — playful, dainty — and his eyes  were liquid and wild. He stood for awhile, looking out,  as if he could see us in our pajamas, then found  a patch of sand beneath a tree and turned himself  into a circle of fur: his head tucked into his tail.  It was awful to watch him sleep: exposed,  tiny, his eyes closed. How can any animal  be safe enough to rest? But while I washed  our dishes he woke again, yawned, and ran  away to the places only foxes know. My God  I was tired of being a person. Even now his tail  gestures to me across the disapproving lagoon. |

**Prompt:** Explain the feelings the poet expresses while watching the fox and how those feelings are developed by the poet.

|  |  |
| --- | --- |
| **Q** | Look at all parts of the **QUESTION** |
| **U** | **UNDERSTAND** the analytical skills you need; what the question is really asking |
| **A** | **ANSWER** all parts the question |
| **I** | **IDENTIFY** quotes and evidence to back up your assertion |
| **N** | **NOTE** the Overall Message and Big Ideas of the piece |
| **T** | Draft your **THESIS** |

**Step One:** Identify all parts of the question. The question will usually be complex, two- or three-part, or have more than one right answer because they will become multi-paragraph essays.

* Explain the (1) feelings the poet expresses while watching the fox and (2) how those feelings are developed by the poet.

**Step Two:** Understand the literary and analytical skills needed to answer the question.

|  |  |
| --- | --- |
| “feelings the poet expresses” | This question is asking about **TONE**  “Feeling**s**” implies that there is more than one.   * The speaker feels \_\_\_\_\_ and \_\_\_\_\_ * The speaker feels \_\_\_\_\_ yet \_\_\_\_\_ |
| “how those feelings are developed” | This question is also asking about **LITERARY DEVICES** (metaphor, alliteration, etc.) and **LANGUAGE** (diction, repetition, connotation, etc.). |

**Steps Three and Four:** Answer all parts of the question and identify useful evidence to back up the assertions you will make.

* As much as possible, move through the passage **IN ORDER**. Sequential analysis allows you to build themes and nuance in your response.

|  |  |
| --- | --- |
| **“feelings” 🡪 Tone** | **“how those feelings are developed” 🡪 Devices and Language** |
| Speaker feels AWE | “he was nobody’s pet” and “his eyes were liquid and wild” (contrast between wild and domesticated)  “he turned himself into a circle of fur” (metaphor) |
| Speaker feels CONCERN | “like a child’s face” (simile)  “It was awful to watch him sleep: exposed, tiny, his eyes closed” (list)  “how can any animal be safe?” (rhetorical question) |
| Speaker feels JEALOUSY | “while I washed our dishes” (contrast between speaker and fox)  “My God I was tired of being a person” (allusion)  “his tail gestures to me” (personification) |
| This is now your **OUTLINE** for the paper you will write. | |

**Step Five:** Note the BIG IDEAS. This is most often THEME for fiction or PURPOSE for non-fiction.

These are the end-goals of these types of writing and can answer the questions “Why was this written?” or “How does this piece connect to MY or a UNIVERSAL experience?”

In our literary analysis, this is often referred to as “Level Three” or the SO WHAT.

* Themes in “The Fox” could be about 🡪 Humanity, Nature, Freedom, Innocence, Fear, the Mundane, Wilderness, etc.
* (\* Purposes for a non-fiction text tie into big ideas too. An article on more people living alone may touch on Loneliness v. Solitude, Happiness, Peace, or Society \*).

**Step Six:** Write your thesis, ensuring that you answer all parts of the question from Step One and mention one of the universal ideas that you found in Step Five.

Prompt: Explain the feelings the poet expresses while watching the fox and how those feelings are developed by the poet.

Thesis: The poet uses literary devices such as metaphor and contrasts to show how the speaker feels awe and concern for the fox followed by jealousy of its freedom.

**Thesis** Pressure-Test: Make sure that you fully answer the question!

|  |  |
| --- | --- |
| **Example** | **Feedback** |
| “The poet expresses their feelings by using various devices” | No identification of feelings or devices. |
| “The poet expresses their complex/important/positive feelings” | These may all be true, but they are too vague to actually begin an argument. |
| “The poet uses metaphor, similes, personification and contrasts to show their fascination with the fox” | All of those devices for one emotion? Your grader is already thinking that this essay will be repetitive in its analysis. |
| Readers expect your thesis to be the **last sentence of the introduction**. Make sure it’s there. | |

Writing the **Essay**

* Keep it chronological and organized. You may wish to identify “shifts” or “parts” of the paper to simplify this task.
* Write in PRESENT tense. The speaker **sees** the fox wake while they do the **dishes**.
* Embed and cite your quotes as needed, but remember you can also paraphrase the evidence. (She compares the fox’s face to a child’s (l. 10), highlighting its innocence and vulnerability).

**MLA FORMATING**

MLA stands for the Modern Literature Association and essays for humanities (English, Social Studies, Art) are completed in this format in college and upper level high school. The reason that we use a standardized format is so that, if all papers look the same, they can be judged by content and not appearance. Here are the general outlines:

FONT:

* Times New Roman
* 12 pt
* The entire document should be double spaced

PARAGRAPHS:

* Double spaced
* No extra space between paragraphs or any information (title, name, teacher’s name, etc.)
* Indent one half of an inch (use the ruler) at the beginning of a new paragraph

HEADING

In order, on the left, include the following info

* Your Name
* Teacher’s Name
* Class Name (PAP English II, Practical Writing)
* Date, written Day Month Year (11 January 2024)

TITLE

* Center aligned with no extra spaces between heading and essay

PAGE NUMBER

* LastName Page# should be on every page in the heading on the right side of the page.
* In Word, hit “Insert” then “Page Number” then select the page number at the top on the right side. In Header and Footer Menu, check “Different First Page” and leave the first page blank. Add your last name to the left of the number. Highlight all of the text and make sure that it is in the right font and size (Times New Roman 12pt.)

IN-TEXT CITATIONS

* Any time you use a quote or paraphrase the words of another person, you include certain information behind the sentence. If you include the author’s name in the sentence, this is not necessary. If the information is from a book or PDF, you must include the page number.

WORKS CITED

* This appears any time you use outside information to complete your essay. It is a new page after the essay is complete, NOT a separate document. Put “Works Cited” in the center top line and list your sites.

EXAMPLES ON PAGES -35-37-

**Novel Study**

**Guideline for Sticky Notes for Novel Study**

Requirements:

For each part of the novel you must write at least:

* 2 open response notes
* 1 theme brainstorm note
* 1 language notes

Open Response

You should have a variety of literal, inferential, and critical thoughts in these notes

This is a place to ask questions, voice opinions, record things you notice, summarize, and make connections

Theme Brainstorm

Explore themes that you think the author is thinking of while writing the novel. Connect to large ideas such as hope, humanity, identity, etc.

Language Notes

Identify sections that are strong and evocative and analyze how the language contributes to that meaning

Analyze a section for syntax, connotation and denotation, or make note of a symbol that you see in the text. How do the words that the author chooses contribute to the flow and the impact of the language?

**Essential Knowledge for Reading Fiction**

Below are the essential elements for fiction. When reading fiction, these are the elements you should annotate for. For each element, there are guiding questions to help you carefully select the most appropriate evidence.

**CHARACTERIZATION:**

* What do specific textual details reveal about a character, their perspective, and motives?
* What is the effect of a character changing or remaining unchanged?
* What is the effect of contrasting characters (foils)?
* How do textual details reveal complex relationships between characters?
* How does a character’s own choices, actions, and speech reveal complexities in that character?

**SETTING:**

* How do specific textual details convey or reveal setting?
* What role does setting play in the narrative?
* What is the relationship between a character and setting?
* What values are associated with the setting?

**STRUCTURE:**

* How is the plot structured? How does this focus or confuse the reader’s understanding?
* Why is a particular passage important to the text as a whole?
* What conflicts are present? Do they contrast?
* How do contrasts in structure add complexity?

**NARRATION:**

* What words describe the narrator/speaker?
* How does the point of view shape a reader’s understanding of the narrative?
* How do details, diction, or syntax reveal the narrator/speaker’s perspective?
* Is the narrator reliable? How does this affect a reader’s understanding?

**FIGURATIVE LANGUAGE:**

* What is the function of symbols, allusion, imagery, and figurative language? How do they deepen understanding and interpretation?
* What connections can be found among symbols, allusions, imagery, and figurative language?

Notes for Novel Study

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