

Ms. Vasquez
English
Semester 1 Packet

Last name, First Name

Professor Name

Subject Name, Period

04 September 20XX

Title With No Special Format

Begin your essay with a general statement that relates to a universal theme from the text. Then transition into your FATt sentence and make sure to properly format your title. Your introductory paragraph should end with your thesis. Make sure to check your prompt to see if a specific thesis style is required.

Notice that there is not an extra space between paragraphs. In order to check your line-spacing, go to Format and then click Line-spacing to select "double." Make sure your font is in Times New Roman 12 font. In order to insert your header, click on the button "insert," select the option "header & page numbers," and select the page number option that appears in the right corner. A number should appear in the top, right corner. Click to the left of the number and add your last name. You should hit enter two times so that your header will not get cut off by the printer. You may also need to highlight and change the font to Times New Roman 12.

Also, remember to organize your paragraphs in CEI or CEIEI paragraphs. Begin each paragraph with a claim that someone could argue with rather than a fact. Then, be sure to include textual evidence. Your quote should be surrounded by your own words tying in the quote with context for your reader to introduce the speaker of the quote and the timing in the text. Make sure your evidence includes a proper MLA citation with the period in the right place. Make sure to thoroughly analyze the evidence thoroughly with a unique interpretation and close reading.

THE F.A.T.T. SENTENCE

F = Focus

A = Author's Name

T = Title

t = Text Type (news article, editorial, novel, poem, play, etc.)

A few examples . . .

TEXT REFERENCE FIRST

- In the editorial "When the Juvenile System Becomes a Cure That Kills," John Hurst reveals the trials and tribulations of an adolescent in the troubled reformatory system in California.
- In his editorial "When the Juvenile System Becomes a Cure That Kills," John Hurst explores the failures of the juvenile system through the eyes of a young, disturbed girl.
- John Hurst's editorial "When the Juvenile System Becomes a Cure That Kills" explores the failures of the juvenile system, through the eyes of a young, disturbed girl.

AUTHOR REFERENCE FIRST

- John Hurst described the trials and tribulations of an adolescent in the troubled reformatory system of California in his editorial "When the Juvenile System Becomes a Cure That Kills."
- John Hurst, author of the editorial "When the Juvenile System Becomes a Cure That Kills," implies, through a young girl's experiences, that the strictness in the reformatories could be a reason why the patients become suicidal.

TITLE REFERENCE FIRST

- "When the Juvenile System Becomes a Cure That Kills" is an editorial written by John Hurst that conveys one girl's story about how the harsh rules in a juvenile system result in suicide.
- "When the Juvenile System Becomes a Cure That Kills," an editorial by John Hurst, reveals the cruel disciplinary actions of the juvenile system that causes patients in a reformatory to become depressed and suicidal.

FOCUS FIRST

- Ridiculously strict rules cause young people retained in California reformatories to commit suicide, suggests reporter John Hurst in his editorial entitled "When the Juvenile System Becomes a Cure That Kills."

CREATING AN EFFECTIVE THESIS

An effective thesis includes the following features:

- Clarity of word choice (considering proposed audience);
- A clearly defined topic which is suitable to the length and medium of the assignment;
- A strong position about the topic. Your position should not be obvious (ex. Women are important in society). A thesis is something about which reasonably informed people can disagree.

The Sheridan Baker Thesis Machine*

(* slightly revised)

This type of thesis "making" is provisional and mechanical. Therefore, the result of this procedure should be polished, and the method itself is designed to be outgrown. It does, however, offer the writer a method to begin thesis development.

Question (topic and issue)

- State the general topic of the paper.
- Recognize and state the specific issue you will address by formulating a question about the topic.
 - **Example:** Are grades necessary in high school?
 - **Example:** Has Thailand progressed economically?

Position (your answer)

- Give your position on the issue of your question.
 - **Example:** Grades are not necessary in high school.
 - **Example:** Thailand has progressed economically in certain areas, but still trails behind other developing nations.

Because Clause (rationale)

- Add three main reasons in a "because" clause.
- By using a "because" clause, you can covert your answer into a sentence that states your position on the issue while providing three rationales, or reasons, for your position.
 - **Example:** Grades are unnecessary in high school because they reduce a student's interest in authentic learning, they are subjective according to an individual teacher's preferences, and they encourage cheating.
 - **Example:** Economic progress in Thailand is stunted because its educational system is poor, it has environmental problems, and there are many failures in its management of economic resources.

Although Clause (the other side)

- Refine the rough thesis by adding the counter-argument in an "although clause" (these are conditions or exceptions to your position, or the other side of the issue.)
 - **Example:** Although many teachers and schools administrators argue that grades are a legitimate way to evaluate student progress, grades are unnecessary in high school because they reduce a student's interest in authentic learning, they are subjective according to an individual teacher's preferences, and they encourage cheating.
 - **Example:** Although Thailand has progressed economically in certain areas, its progress is stunted because its educational system is poor, it has environmental problems, and there are many failures in its management of economic resources.

Verbs In AP English Academic Discourse

Accentuates (stresses or emphasizes)

accepts

achieves

adopts

advocates (supports)

affects

alleviates (lessens)

allows

alludes (references)

analyzes

approaches

argues

ascertains (establishes, makes certain)

asserts

assesses

attacks

attempts

attributes

avoids

bases

believes

challenges

characterizes

chooses

chronicles

claims

clarifies

comments

compares

completes

concerns

concludes

condescends

conducts

conforms

confronts

considers

constrains

constructs

construes (interprets)

contends (challenges, argues)

contests (questions)

contrasts

contributes

conveys

convinces

creates

defends

defines

defies

demonstrates

denigrates (degrades, belittles)

depicts

describes

despises

details

determines

develops

differentiates

differs

directs

disappoints

discerns

discovers

discusses

dispels

displays

disputes

disrupts

distorts

dramatizes

elevates

elicits (brings out, extracts)

elucidates (expounds, illuminates)

embodies

empowers

encounters

enhances

enriches

ensues (follows, develops)

enumerates (details, specifies)

envisions

evokes

excludes

expands

exemplifies, demonstrates

experiences

explains

extrapolates (estimates)

fantasizes

focuses

forces

foreshadows

functions

generalizes

guides

heightens

highlights

hints

holds

honors

identifies

illustrates

imagines

impels (drives, forces)

implies

includes

indicates

infers

inspires

intends

interprets

interrupts

inundates (overwhelms, engulfs)

justifies

juxtaposes

lampoons (satirizes, ridicules)

lists

maintains

makes

manages

manipulates

masters

meanders (roams)

minimizes

moralizes

muses (ponders, deliberates)

notes

observes

opposes

organizes

overstates

outlines

patronizes

performs

permits

personifies

persuades

pervades (encompasses)

ponders

portrays

postulates (guesses)

predicts

prepares

presents

presumes
produces
projects
promotes
proposes
provides
qualifies
questions
rationalizes
reasons
recalls
recites
recollects
records
reflects
refers
refutes (contests, disproves)
regales (entertains, amuses)
regards
regrets
rejects
represents
repudiates (disclaims,
renounces)
results
reveals
reverts
ridicules
satirizes
seems
sees
selects
serves
shows
solidifies
specifies
speculates
states
strives
suggests
summarizes
supplies
supports
sustains
symbolizes
sympathizes
transcends
traces
transforms
understands
understates

uses
vacillates (hesitates,
fluctuates)
values
verifies
views
wants
wishes

Developing a Perfect Persuasive Paragraph: C.E.I.

A simple strategy that can help you to develop a perfect persuasive paragraph is C.E.I.:

CLAIM: A statement which expresses a single, arguable idea

EVIDENCE: Specific examples or details that support the claim

INTERPRETATION: The significance of both the claim and the evidence.

Sample Student Paragraph:

S1:
Claim

Schools must acknowledge the fact that, although technology is the "modern" way of learning, technological advances create a deficiency of valuable life skills.

S2:
Expand Claim

As a result of technology, many children have actually grown less intelligent and cultured; in addition, the technology they engage in deprives them of learning via "hands-on" methods.

S3:
Evidence (T.I.E.S.)

According to Yale professor David Gelertner, "our skill-free children are overwhelmed with information, even without the Internet" (par. 5).

S4 S7:
Interpretation

The rise of technology has not improved education intelligence, or schools in general. Children who spend all of their time simply sitting around playing video games develop a lack of skills. Moreover, this loss of skills results in the inability to perform tasks that students a hundred years ago (without the benefit of technology) could do perfectly well, such as rudimentary tasks like the proper way to clean and sort laundry. Simply because children have the opportunity to utilize technology does not mean that it is beneficial.

Here it is as it would appear in your essay:

Schools must acknowledge the fact that, although technology is the "modern" way of learning, technological advances create a deficiency of valuable life skills. As a result of technology, many children have actually grown less intelligent and cultured; in addition, the technology they engage in deprives them of learning via "hands-on" methods. According to Yale professor David Gelertner, "our skill-free children are overwhelmed with information, even without the Internet" (par. 5). The rise of technology has not improved education intelligence, or schools in general. Children who spend all of their time simply sitting around playing video games develop a lack of skills. Moreover, this loss of skills results in the inability to perform tasks that students a hundred years ago (without the benefit of technology) could do perfectly well, such as rudimentary tasks like the proper way to clean and sort laundry. Simply because children have the opportunity to utilize technology does not mean that it is beneficial.

Integrating Quotes: The "T.I.E.S." method (stolen liberally from a variety of sources)

Warning: Don't Drop That Quote!

A "dropped" or "floating" quote is one which is simply plopped into a paragraph with no integration with your own words. It's as if you copied and pasted the quote in. To avoid this, use smooth "T.I.E.S." between quotations and your own writing. You needn't use the whole sentence. Chop the quote down to the nugget of meaning that best fits your sentence or paragraph structure.

T.I.E.S.: Tag, Introduce, Embed, Split

(all quotes are cited using MLA guidelines)

- ❖ **Tag:** Quote first, context second.
 - "But the 1950s were not, in the end, as calm and contented as the politics and the popular culture of the time suggested," cautions historian Alan Brinkley, author of *American History: A Survey* (817).
 - "Secretly, of course—I was all for the Burmese," Orwell confides (para.2).
 - "Can't repeat the past? Why of course you can!" counters Gatsby (116).

- ❖ **Introduce:** Context first, quote second.
 - According to historian Alan Brinkley, "the 1950s were not, in the end, as calm and contented as the politics and popular culture of the time suggested" (817).
 - Orwell confides he "was all for the Burmese" (para. 2).
 - In response to Nick's gentle suggestion regarding Daisy, Gatsby exclaims, "Can't repeat the past? Why of course you can!" (116).

- ❖ **Embed:** Context, quote, context.
 - Although the 1950s appeared "calm and contented," this was more of an image created by the "politics and popular culture of the time" rather than reality (Brinkley 817).
 - Orwell was "all for the Burmese" and hated working as an agent of the British Empire in Burma (para. 2).
 - After Nick suggests Gatsby "Can't repeat the past," Gatsby counters, "Can't repeat the past? Why of course you can!" before wildly searching for Daisy.

- ❖ **Split:** Quote, context, quote (note: be sure that the quote is long enough to split)
 - "But the 1950s were not, in the end," Alan Brinkley argues, "as calm and contented as the politics and the popular culture of the time suggested" (817).
 - "Secretly," Orwell confides, "I was all for the Burmese" (para. 2).
 - "Can't repeat the past?" repeats Gatsby, "Why of course you can!" (116).

A note on block quotes:

Generally, long quotations are to be avoided. When a long quotation (4 lines or longer) is absolutely essential (generally, only in a formal paper), it should be set off from the text. Still, it is important to introduce the quotation. A block quote is preceded by a colon and indented 10 spaces. Please note that the quote DOES NOT END THE PARAGRAPH. You must cite the significance!

- ❖ George Orwell had a difficult time acting as a police officer in Lower Burma. As demonstrated in the following excerpt from *Shooting an Elephant*, he was frustrated by his conflicting need to maintain law and order while remaining faithful to the idea that the Burmese had the right to be free:

All this was perplexing and upsetting. For at that time I had already made up my mind that imperialism was an evil thing and the sooner I chucked up my job and got out of it the better. Theoretically—and secretly, of course—I was all for the Burmese and all against their oppressors, the British (para. 2)

MLA In-Text Citations

Rule 1: A normal citation includes the author's last name and the page number where the quote was found inside parentheses.

- "Quote" (Author's last name page number).
 - Period at end of sentence
 - Period does not go inside quotation even if the original quote includes a period.
- Example: "People are crazy" (Cyrus 3).

Rule 2: Citations are always followed by a period.

- The period always goes after the citation.
- Even if the original quote contains a period, you hold onto the period and wait to use it until after the citation.
- Example: "Live the life you have imagined" (Thoreau 1).
- If the quote contains multiple sentences, include periods where they originally are except with the last sentence.
- Example: "Spain is such a wonderful place. I love Madrid in particular. The city is full of so much energy" (Wilson 5).

Rule 3: Citations always come at the end of the sentence.

- Even if you keep writing your sentence after the quotation ends, the citation does not go until the end of the sentence.
- Example: "I wasn't taught how to read," claims Scout when arguing with Miss Caroline (Lee 22).

Rule 4: Other punctuation marks will stay inside the quotation marks and you will still have a period after the citation.

- Other punctuation such as question marks or exclamation marks are included inside the quotation mark, but you still need to remember to include a period after the citation.
- Example: "Where are you going?" asked Jimmy (Herber 15).
- Example: "What makes humans different than animals?" (Brown 4).

Rule 5: If you mention the author's name in your sentence, you do not need to include the author's name in your citation:

- Examples: Human beings have been described by Kenneth Burke as "symbol-using animals" (3).
- Wordsworth stated that Romantic poetry was marked by a "spontaneous overflow of powerful feelings" (263).

Rule 6: When paraphrasing, you still need to include a citation.

- Even if there are not any quotes in your sentence, if you reference information obtained from a source, you need to cite it.
- Examples: Wordsworth extensively explored the role of emotion in the creative process (263).

Rule 7: The citation includes the author's last name even if the author is not the speaker of the quote.

- When referencing a quote said by a character or another person, you should include the character or speaker's name in your sentence, but the MLA Citation will still include the author of the text's last name.
- Example: Prior refers to Currie's idea that "Deep reading is more important than decoding" (Prior 1).
- Example: Paul quotes Joyce Carol Oates, who says, "Reading allows us to get in another's skin" (Paul 2).
- Example: Scout says, "Atticus ain't got time to teach me anything" (Lee 22).

How to Format Different Text Types:

*** A note for your FATt sentences:

Short stories, poems, and articles are always in quotation marks

- Example: "Monkey's Paw" (short story)
- Example: "The Road Not Taken" (Poem)
- Example: "Reading Literature Makes Us Smarter and Nicer" (article)

Novels and plays are in italics or underlined when handwritten.

- Example: *The Tragedy of Romeo and Juliet* (play)
- Example: *The Outsiders* (novel)

Rules for a Works Cited Page:

1. Your Works Cited Page will always begin with the words "Works Cited" in the top, center of the page.
2. Your list of sources will always be in alphabetical order.
3. The content of your citations should have a hanging indentation. You can accomplish this indentation by going to Format → Paragraph → Special/ Hanging Indent
4. You will not include multiple spaces between sources; the simple double-space setting will take of that for you.

Citation Rules for a Standard Book:

Last Name, First Name. *Title of Book*. Publisher, Publication Date.

Examples:

Gleick, James. *Chaos: Making a New Science*. Penguin, 1987.

Henley, Patricia. *The Hummingbird House*. MacMurray, 1999.

Name:
Period:
Date:

3 Step Introduction:

Step 1: General statement about overall theme

Step 2: FATt sentence

Step 3: SPECIFIC thesis statement

3 Step Conclusion

Step 1: Restate the main idea of your essay or your thesis statement

Step 2: Summarize the three sub-points of your essay

Step 3: Leave the reader with an interesting final impression or new idea to consider

Claim 1

Claim 2

Claim 3

Evidence 1 (TIES & MLA)

Evidence 2 (TIES & MLA)

Evidence 3 (TIES & MLA)

Interpretation 1

Interpretation 2

Interpretation 3

Sheridan Baker Thesis Statement Graphic Organizer

Question:

Position:

Because Clause: (3 Reasons)

Although Clause: (acknowledge other side)

Although _____, _____
(counter argument/ opposition's side) (your argument)

_____ because _____, _____
(reason 1) (reason 2)

and _____.
(reason 3)

Writing in the Margins: *Six Strategies at a Glance*

This table provides six strategies that help readers understand texts. While making connections, clarifying information, or doing other work defined on this page, write down your thoughts in the margins of the text, on sticky notes, or in your Cornell notes.

<p>Visualize</p> <p>Visualize what the author is saying and draw an illustration in the margin. Visualizing what authors say will help you clarify complex concepts and ideas.</p> <p>When visualizing, ask:</p> <ul style="list-style-type: none"> • What does this look like? • How can I draw this concept/idea? • What visual and/or symbol best represents this idea? 	<p>Summarize</p> <p>Briefly summarize paragraphs or sections of a text. Summarizing is a good way to keep track of essential information while gaining control of lengthier passages.</p> <p>Summaries will:</p> <ul style="list-style-type: none"> • state what the paragraph is about • describe what the author is doing • account for key terms and/or ideas
<p>Clarify</p> <p>Clarify complex ideas presented in the text. Readers clarify ideas through a process of analysis, synthesis, and evaluation. Pausing to clarify ideas will increase your understanding of the ideas in the text.</p> <p>In order to clarify information, you might:</p> <ul style="list-style-type: none"> • define key terms • reread sections of the text • analyze or connect ideas in the text • paraphrase or summarize ideas 	<p>Connect</p> <p>Make connections within the reading to your own life and to the world. Making connections will improve your comprehension of the text.</p> <p>While reading, you might ask:</p> <ul style="list-style-type: none"> • How does this relate to me? • How does this idea relate to other ideas in the text? • How does this relate to the world?
<p>Respond</p> <p>Respond to ideas in the text as you read. Your responses can be personal or analytical in nature. Thoughtful responses will increase engagement and comprehension.</p> <p>Readers will often respond to:</p> <ul style="list-style-type: none"> • interesting ideas • emotional arguments • provocative statements • author's claims • facts, data, and other support 	<p>Question</p> <p>Question both the ideas in the text and your own understanding of the text. Asking good questions while reading will help you become a more critical reader.</p> <p>While reading, you might ask:</p> <ul style="list-style-type: none"> • What is the author saying here? • What is the author doing? • What do I understand so far? • What is the purpose of this section? • What do I agree/disagree with?

Pausing to Connect: Questions and Methods

"Pausing to Connect" is a reading strategy that helps readers gain deeper understandings of the texts they read. Skilled readers will often pause to make connections within a text. They will ask questions such as:

- What do I understand so far? What don't I understand?
- What information does the author need to clarify?
- Why has the author repeated this word?
- How does this term or phrase connect to what the author is arguing?
- How does what I just read connect to the above paragraph or section?
- What is the author trying to get me to think about here, and here?
- What is the author doing in this paragraph?
- What is the author's purpose?
- How has this section or paragraph helped my understanding of the text as a whole?

Readers pause to connect ideas within different types of texts for different reasons. The following section describes some of the reasons why readers pause to connect ideas within textbooks, nonfiction, and fiction.

Textbooks

Readers pause to connect ideas within textbooks to:

- clarify information.
- connect the visual aids to the words on the page.
- summarize ideas that have been presented.
- investigate how titles and subtitles relate to the surrounding text.
- make various other connections while reading.

Non-fiction

Readers pause to connect ideas within non-fiction to:

- clarify information.
- explore how words or terms are being used.
- investigate relationships between language and meaning.
- analyze how one paragraph is related to another.
- read images, charts, graphs, and other visual aids being offered.
- synthesize an author's claims.
- investigate the types of evidence being used to advance the argument.
- make various other connections while reading.

Fiction

Readers pause to connect ideas within fiction to:

- clarify plot points, character motivation, relationships, and/or setting.
- explore literary devices and features.
- trace the actions of one character or review the actions of many characters.
- analyze author's use of diction and its effect on tone and mood.
- identify repetitions, metrical feet, or rhyme schemes in poetry.
- make various other connections while reading.

Mr. Blaber
Essay/Exposition

Printed below is the complete text of a short story written in 1946 by Katharine Brush. Read the story carefully. Then write a 1-page response in which you identify the writer's purpose and show how the author uses literary devices to achieve this purpose. Specifically, consider the following: tone, point of view, diction, sensory details.

Birthday Party

They were a couple in their late thirties, and they looked unmistakably married. They sat on the banquettes opposite us in a little narrow restaurant, having dinner. The man had a round, self-satisfied face, with glasses on it; the woman was fadingly pretty, in a big hat.

There was nothing conspicuous about them, nothing particularly noticeable, until the end of their meal, when it suddenly became obvious that this was an Occasion—in fact, the husband's birthday, and the wife had planned a little surprise for him.

It arrived, in the form of a small but glossy birthday cake, with one pink candle burning in the center. The headwaiter brought it in and placed it before the husband, and meanwhile the violin-and-piano orchestra played "Happy Birthday to You," and the wife beamed with shy pride over her little surprise, and such few people as there were in the restaurant tried to help out with a pattering of applause. It became clear at once that help was needed, because the husband was not pleased. Instead, he was hotly embarrassed, and indignant at his wife for embarrassing him.

You looked at him and you saw this and you thought, "Oh, now, don't *be* like that!" But he was like that, and as soon as the little cake had been deposited on the table, and the orchestra had finished the birthday piece, and the general attention had shifted from the man and the woman, I saw him say something to her under his breath—some punishing thing, quick and curt and unkind. I couldn't bear to look at the woman then, so I stared at my plate and waited for quite a long time. Not long enough, though. She was still crying when I finally glanced over there again. Crying quietly and heartbrokenly and hopelessly, all to herself, under the gay big brim of her best hat.

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Vocabulary: Costa's Levels of Thinking and Questioning

LEVEL 1

Remember	Define	List	Recall	Match
	Repeat	State	Memorize	Identify
	Name	Describe	Label	Record
Show Understanding	Give examples	Rewrite	Review	Tell
	Restate	Reorganize	Locate	Extend
	Discuss	Explain	Find	Summarize
	Express	Report	Paraphrase	Generalize

LEVEL 2

Use Understanding	Dramatize	Use	Translate	Interpret
	Practice	Compute	Change	Repair
	Operate	Schedule	Pretend	Demonstrate
	Imply	Relate	Discover	Infer
	Apply	Illustrate	Solve	
Examine	Diagram	Question	Analyze	Criticize
	Distinguish	Inventory	Differentiate	Experiment
	Compare	Categorize	Select	Break down
	Contrast	Outline	Separate	Discriminate
	Divide	Debate	Point out	
Create	Compose	Draw	Plan	Modify
	Design	Arrange	Compile	Assemble
	Propose	Suppose	Revise	Prepare
	Combine	Formulate	Write	Generate
	Construct	Organize	Devise	

LEVEL 3

Decide	Judge	Rate	Choose	Conclude
	Value	Justify	Assess	Summarize
	Predict	Decide	Select	
	Evaluate	Measure	Estimate	
Supportive Evidence	Prove your answer	Give reasons for your answer	Explain your answer	Why do you feel that way?
	Support your answer		Why or why not?	

Costa's Levels of Thinking and Questioning: English

LEVEL 1	LEVEL 2	LEVEL 3
<ul style="list-style-type: none"> • What information is given? • Locate in the story where... • When did the event take place? • Point to the... • List the... • Name the... • Where did...? • What is...? • Who was/were? • Illustrate the part of the story that... • Make a map of... • What is the origin of the word_____? • What events led to...? 	<ul style="list-style-type: none"> • What would happen to you if...? • Would you have done the same thing as...? • What occurs when...? • Compare and contrast _____ to _____ • What other ways could _____ be interpreted? • What is the main idea of the story (event)? • What information supports your explanation? • What was the message in this piece (event)? • Give me an example of... • Describe in your own words what _____ means. • What does _____ suggest about _____'s character? • What lines of the poem express the poet's feelings about_____? • What is the author trying to prove? • What evidence does he/she present? 	<ul style="list-style-type: none"> • Design a _____ to show... • Predict what will happen to _____ as _____ is changed. • Write a new ending to the story (event)... • Describe the events that might occur if... • Add something new on your own that was not in the story... • Pretend you are... • What would the world be like if...? • Pretend you are a character in the story. Rewrite the episode from your point of view. • What do you think will happen to _____? Why? • What is most compelling to you in this _____? Why? • Could this story have really happened? Why or why not? • If you were there, would you...? • How would you solve this problem in your life?

SOCRATIC SEMINAR RUBRIC

Score	Constructing Knowledge	Referencing Text	Speaking & Listening	Conduct
4	The student clearly and effectively constructs new knowledge by using his/her comments to build off of others' thoughts and ideas. Student helps to create genuinely new insights and discoveries using the group inquiry process and consistently moves the conversation forward. <i>Student has exceeded the learning goal.</i>	The student clearly and accurately references the text multiple times to support his/her ideas. The text references are insightful and help the class to better understand both the text and the point the student was making with his/her comment. <i>Student has exceeded the learning goal for the seminar.</i>	The student speaks loudly, clearly, and articulately, using academic language throughout the discussion and concludes with metacommentary. The student shows evidence of careful listening by taking notes, and accurately paraphrasing of other participants when he/she speaks. <i>Student has exceeded the learning goal for the seminar.</i>	The student demonstrates respect for the process; has patience with and genuinely considers different opinions and complexity; asks others for clarification, brings others into the conversation, speaks to all of the participants; avoids talking too much. <i>Student has exceeded the learning goal.</i>
3	The Student effectively addresses the opening question and uses his/her comments to build off of others' ideas. The student helps to create new ideas with the group and moves the conversation forward. <i>The student has met the learning goal for the seminar.</i>	The student effectively references the text to support his/her ideas. The text references are accurate, and support the idea(s) the student shared during the discussion. <i>The student has met the learning goal for the seminar.</i>	The student speaks loudly and clearly enough to be heard, uses academic language for most of the discussion, and concludes with metacommentary. The student evinces listening by taking notes, and paraphrasing other students' comments. <i>Student has met the learning goal for the seminar.</i>	Student shows composure, and makes some insightful comments, and attempts to consider different opinions and confusing ideas, despite some impatience, tries to encourage others to participate, tries to speak to ideas, not individuals. <i>Student has met the learning goal.</i>
2	The student makes some effort to connect or build off of others' comments and address the opening question, and move the conversation forward, but not consistently or effectively. <i>Student is approaching the learning goal for the seminar but has not yet met the goal.</i>	The student attempts to reference the text to support his/her ideas, but the references are not always accurate or do not effectively back up the student's opinions. <i>Student is approaching the learning goal for the seminar but has not yet met the goal.</i>	The student attempts to be loud and clear, but cannot always be heard. The student attempts to use academic language at times in the discussion. The student takes occasional notes and attempts to paraphrase others' comments, but is not always accurate. <i>Student is approaching the learning goal for the seminar but has not yet met the goal.</i>	The student is not consistently composed, is occasionally impatient with the process, might be too forceful or too hesitant, might speak to individuals, instead of ideas, and might slip into debate, not dialogue. <i>Student is approaching the learning goal for the seminar but has not yet met the goal.</i>
1	The student's comments do not connect to or build off of others' comments, and/or seem disconnected to the opening question for the seminar.	The student does not reference the text to support his/her ideas.	The student does not speak loudly, clearly, or articulately enough to be heard and/or understood. The student does not use adequate academic language in the discussion, and does not paraphrase others' comments.	Doesn't respect the process, argumentative, takes advantage of (and maybe even causes) distractions, uses inappropriate language.
0	<i>No response, evidence of understanding, or attempt to participate.</i>			

Class Discussion/Socratic Seminar Speaking Prompts

1. *Begin by making either a new comment, build off others' comments, or go in a different direction. Try to summarize the previous speaker's points, first.*
2. *Use Evidence from the text. Tell others where to find it [cite page #, line # plus where on the page to find your evidence].*
3. *Explain your evidence using discourse verbs and academic language [literary, dramatic, or rhetorical devices, etc.].*
4. *Finish with metacommentary to highlight your key points so you are understood.*

To start off a new comment:

- "I think that ... because ..."
 - "I feel that ... because ..."
 - "I noticed that ... because ..."
 - "My opinion is ... because ..."
 - "I would argue that ... because ..."
 - "I contend that ... because ..."
- or something like that*

To build off of others' comments, and agree or disagree:

- "I agree with [student's name] because ..."
- "I think [student's name] makes a great point when [he/she] said ... because ..."
- "I think [student's name] said something really interesting. He/she said ... I think that's important because ..."
- "I disagree with [student's name] because..."

- "I agree with [student's name] about ..., but I disagree with him/her about ... because ..."
 - "I take your point, [student name], that ... Still, I think..."
 - "Though [Student A] and [Student B] seem to be at odds about ... they may actually not be that far apart, because ..."
- or something like that*

To change the subject:

- "So far we've been talking about ..., but isn't the real issue ...?"
 - "I think we've gotten off track. I think the important point is ..."
 - "I'd like to change the subject to ... because ..."
- or something like that*

To use metacommentary:

- "In other words, what I'm trying to get at here is ..."
 - "My point is this: ..."
 - "My point is not that ..., but that ..."
 - "This distinction is important because ..."
- or something like that*

ALWAYS use evidence from the text to back

Lit Circles

Discussion Diva

Prepare at least 3 authentic, open-ended questions (Why, how, what if), and initiate discussion with an authentic, open-ended question. Encourage participation from the whole group, keep group focused, and move discussion forward as needed with additional questions. You will turn in your 3 questions along with notes of your group's responses for each question.

Passage Master

Identify 3 significant (confusing, meaningful, or controversial) passages in reading and mark them with sticky notes. Share passages with group and invite responses. Explain your choice and encourage other interpretations. A passage can be anywhere from a single quote, to multiple paragraphs, to a whole page. You should copy down the passage (or part of the passage) and cite it on the graphic organizer before coming to the lit circle. During your lit circle, you will discuss the passages with your group and write down at least three sentences explaining your group's interpretation of each passage's significance.

Illustrator

Identify feelings the reading generated and create a visual that suggests something about the reading. This illustration can be a drawing or collage. Share the visual with the group and ask them for their initial reactions before explaining the scene or image you chose. You will turn in your illustration after presenting along with notes on your group's responses & interpretations. Your group will write 5-7 sentences explaining how the group interpreted the illustration and connected it to the text.

Connector

Make connections between the reading and your life—things you have read, experienced, or heard about. Share your connections with the group, invite responses, and record notes. You should come in with 3 ideas to connect to the text. The connection can be a reference to a current event, a historical event, another story, movie, or T.V. show, something you are studying in another class, or something from your personal life. You will turn in your three connections and write a 5-10 sentence paragraph explaining what connections your group made.

22

NAME: _____ DATE: _____
 CLASS: _____
 ASSIGNMENT: _____

LITERATURE CIRCLE ASSESSMENT RUBRIC FOR ROLES
 Lit. Circle Objective: Increase our Understanding of Literature Through
Meaningful, Interpretive, and Evaluative ANALYSIS, DISCUSSION, AND PRESENTATION

LITERATURE CIRCLE ROLE (circle one): _____

TASK: In your own words, *summarize* what your *task* is with this role.

COMPONENT/ RUBRIC SCORE	1	2	3	4
ROLE FULFILLMENT	<ul style="list-style-type: none"> <input type="checkbox"/> Rarely completes role tasks properly and not always on time <input type="checkbox"/> Tasks are done with little or no genuine effort <input type="checkbox"/> No developed response to show understanding or interpretation of a passage <input type="checkbox"/> Does not address the parts of the role <input type="checkbox"/> No textual evidence provide and/or does not support the response 	<ul style="list-style-type: none"> <input type="checkbox"/> Sometimes completes role tasks properly but not always on time <input type="checkbox"/> Tasks are done with minimal effort <input type="checkbox"/> Little development of response to show understanding or interpretation of a passage <input type="checkbox"/> Incompletely addresses parts of the role <input type="checkbox"/> Little textual evidence provided to support the response 	<ul style="list-style-type: none"> <input type="checkbox"/> Completes role tasks independently and on time <input type="checkbox"/> Tasks are <i>thoughtfully</i> done with genuine effort <input type="checkbox"/> Attempts to demonstrate understanding and/or interpretation of a passage <input type="checkbox"/> Clearly <i>addresses most</i> parts of the role <input type="checkbox"/> Provides textual evidence relevant to the response 	<ul style="list-style-type: none"> <input type="checkbox"/> Completes role tasks <i>independently</i> and on time <input type="checkbox"/> Tasks are <i>thoroughly & thoughtfully</i> done demonstrating an <i>extension</i> of the role <input type="checkbox"/> Demonstrates new, <i>scholarly</i> insight, developed understanding and/or interpretation of a passage <input type="checkbox"/> Clearly <i>addresses all</i> parts of the role <input type="checkbox"/> Provides relevant and insightful textual evidence to all responses
READING	Assigned reading rarely completed on schedule	Sometimes has assigned reading completed on schedule	Has assigned reading completed on schedule	Has assigned reading completed on schedule with completed "notes"
DISCUSSION	<ul style="list-style-type: none"> <input type="checkbox"/> Does not participate in group discussions <input type="checkbox"/> Offers few opinions and makes no personal connections to the text 	<ul style="list-style-type: none"> <input type="checkbox"/> Participates reluctantly in group discussions <input type="checkbox"/> Offers few opinions and makes limited connections to the text 	<ul style="list-style-type: none"> <input type="checkbox"/> Participates competently in group discussions <input type="checkbox"/> Offers some insightful opinions and makes connections to the text 	<ul style="list-style-type: none"> <input type="checkbox"/> Participates enthusiastically in group discussions <input type="checkbox"/> Offers <i>insightful, scholarly</i> and thoughtful opinions and makes <i>pertinent</i> connections to the text

COMMENTS:

22

SOAPStone Graphic Organizer for Rhetorical Analysis

Citing Evidence in Persuasive Text

CLOSE READING			How do you know? Cite specific evidence in the text.
S	Who is the Speaker?	<ul style="list-style-type: none"> • Who is the speaker? • Identify the speaker's age, gender, class, and education. • The voice tells the story. Whose voice is being heard within the text? • What can you tell or what do you know about the speaker that helps you understand the point of view expressed? 	
O	What is the Occasion?	<ul style="list-style-type: none"> • What is the time and place of the piece? What is the current situation (that prompted the writing)? • Is this a political event, a celebration, an observation, a critique, or ...? • Identify the context of the text. 	
A	Who is the Audience?	<ul style="list-style-type: none"> • Who are the readers to whom this piece is directed? It may be one person or a specific group. • Does the speaker specify an audience? • What assumptions exist in the text about the intended audience? 	
P	What is the Purpose?	<ul style="list-style-type: none"> • What is the purpose behind the text? Why did the author write it? What is his goal? (To find the purpose, ask, "What did the author want his audience to think or do as a result of reading this text?") • What is the message? • How does the speaker convey this message? 	
S	What is the Subject?	<ul style="list-style-type: none"> • What topic, content, and ideas are included in the text? • State the subject in a few words or a short phrase. • Is there more than one subject? • How does the author present the subject? Does he introduce it immediately or do you, the reader, have to make an inference? 	
TONE	TONE What is the Tone?	<ul style="list-style-type: none"> • What is the attitude of the author? • Is the author emotional, objective, neutral, or biased about this topic? • What types of details "tell" the author's feelings about the topic? • What types of diction (choice of words), syntax (sentence structure), and imagery (metaphors, similes, and other types of figurative language) help reflect the tone? • How would you read the passage aloud if you were the author? 	

