

This document is used in the Language Arts and Social Sciences classrooms. Modifications are made to reflect our high school—Please note within the booklet the original source.

AIS

Vertical Teaming

Handbook

Grades 9-12

Signature Page

The purpose of this handbook is to outline the strategies for understanding and writing about a variety of texts in the courses at AFNorth International School and to compile information used throughout the program so as to minimize the need for duplication. This handbook is also designed to enable the Language Arts and Social Sciences teachers to vertically align the curriculum and effectively team.

I, _____, a Language Arts student at AIS, acknowledge receipt of this handbook and have read and understand the course descriptions included herein. I understand that this handbook is intended for use in the Language Arts and Social Sciences program and will be used grades 9-12. In the event that this book is misplaced, damaged, or defaced, I understand that it will cost \$5 to replace the book.

Student Signature _____ Date _____

I, _____, parent of a student at AHS, acknowledge receipt of this handbook and have read and understand the material included herein. I understand that this handbook is intended for use only in the Language Arts and Social Sciences program and will be used grades 9-12. In the event that this book is misplaced, damaged, or defaced, I understand that it will cost \$5 to replace the book.

Parent Signature _____ Date _____

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Why Literature Matters

By Donald G. Smith, Apollo High School, Glendale, AZ

Taken from Excerpts from an article in English Journal, November 1999

Reading literature matters because it makes life livelier, deeper, and occasionally comprehensible...

1. The escape angle: ...literature can remind us that ours is not the only awareness out there; our isolation is an illusion.
2. The empathy angle: ...we often read to find out what happens to people whom we care...this act of caring exercises the soul and may immunize it against an increasingly uncaring world.
3. The mirror angle: ...reading is a cooperative effort of creation between the writer and the reader...and what we create can open up heretofore hidden or forgotten recesses, moving us in new and powerful ways. It can reintroduce us to ourselves.
4. The time machine angle: ...reading allows us to converse with the greatest minds in history...we can take part in the Great Conversation of humanity.
5. The cultural heritage angle: ...we are our past and books are the lasting record of the past. They are a form of immortality wherein past consciousness is resurrected within our minds; we become the vehicles for its afterlife.
6. The language angle: ...we think in words, and our understanding of images is accomplished through the tools of language. Reading helps us hone our own linguistic edge, improves the power of our thinking, and delights us with becoming better craftpersons of thought. Reading makes us potent thinkers.
7. The art angle: ...great art endures because it is true and as such contains all the depth, details, texture, and wholeness that truth entails...Art connects humanity through archetypes that we all recognize on some level.
8. The lifesaver angle: ... literature can warm, motivate, inspire, and instruct.
9. The reading of life angle: ... reading teacher us to construct contexts, temporarily suspend understanding, make and check hypotheses, and closely read the details for significance.
10. The fear of change angle: ...perhaps by consulting with our elders, heeding their advice, and following their examples we can reestablish some sense of well-being and equilibrium in something permanent. Our times are in need of their wisdom.

LITERATURE MATTERS BECAUSE IT IS WHO WE ARE. EVERY HUMAN DREAM, FEAR, HOPE, AND BELIEF IS THERE!

LA/INTEGRATED HONORS/AP English Literature Selections

The following is a list of literature by grade level at which it may be taught. Not all selections will be covered every year, but the teacher will use this list when designing the course syllabus and determining course content. In addition, the teacher may select other literature from AP College Board recommended reading lists and the literary canon.

9 th Grade	10 th Grade
<p>LA 9</p> <ul style="list-style-type: none"> 📖 <i>The outsiders</i> 📖 <i>The giver</i> 📖 <i>Gathering blue</i> 📖 <i>Fallen angels</i> 📖 <i>Warriors don't cry</i> 📖 <i>To kill a mockingbird</i> 📖 <i>Romeo & Juliet</i> <p>Integrated 9</p> <ul style="list-style-type: none"> 📖 <i>Romeo & Juliet</i> 📖 <i>Animal Farm</i> 	<p>LA 10/ Integrated 10</p> <ul style="list-style-type: none"> 📖 <i>Antigone</i> 📖 <i>The House on Mango Street</i> 📖 <i>Julius Caesar</i> 📖 <i>Lord of the Flies</i> 📖 <i>Animal Farm</i> 📖 <i>Candide</i> 📖 <i>Night</i> 📖 <i>A Tale of Two Cities</i> 📖 <i>Tartuffe</i> 📖 <i>The Prince</i> 📖 <i>All Quiet on the Western Front</i> 📖 <i>Things Fall Apart</i> <p><i>Literature Circles</i></p>
11 th Grade	12 th Grade
<p>LA 11</p> <ul style="list-style-type: none"> 📖 <i>The Scarlet Letter</i> 📖 <i>The Crucible</i> 📖 <i>Huckleberry Finn</i> 📖 <i>A Raisin in the Sun</i> <p><i>Literature Circles</i></p> <ul style="list-style-type: none"> 📖 <i>The Joy Luck Club</i> 📖 <i>The Great Gatsby</i> 📖 <i>Red Badge of Courage</i> 📖 <i>My Antonia</i> 📖 <i>The Color Purple</i> <p>AP Language and Composition</p> <ul style="list-style-type: none"> 📖 <i>Song of Solomon</i> 📖 <i>The Awakening</i> 📖 <i>Autobiography of an Ex-Colored Man</i> 📖 <i>Daisy Miller</i> 📖 <i>1984</i> <p><i>Literature Circles</i></p> <p><i>African American Autobiographies</i></p>	<p>LA 12/ AP Literature and Composition</p> <ul style="list-style-type: none"> 📖 <i>Macbeth</i> 📖 <i>Hamlet</i> 📖 <i>Things Fall Apart</i> 📖 <i>Heart of Darkness</i> 📖 <i>Pride and Prejudice</i> 📖 <i>Tale of Two Cities</i> 📖 <i>The Canterbury Tales</i> 📖 <i>Beowulf</i> 📖 <i>Grendel</i> 📖 <i>Tess of the D'Urbervilles</i> 📖 <i>Invisible Man</i> 📖 <i>The Handmaid's Tale</i> 📖 <i>Their Eyes Were Watching God</i> 📖 <i>Rosencrantz and Guildenstern are Dead</i> 📖 <i>The Stranger</i> 📖 <i>A Portrait of the Artist as a Young Man</i> <p><i>Literature Circles</i></p>

Reading Card Assignment

Students will maintain a reading card for all of the major works that they read while in INTEGRATED HONORS/AP English grades 9-12. Students should be thorough and include as much information as possible, but should also be original—each student’s card should be different. You will keep this card collection to review the works of literature that you have read prior to taking the AP exams during the junior and senior year.

Front of Card:

	Name, Class Period
Title:	
Author:	
Setting(s):	
Main Characters: (Names and a few words to identify them)	
Plot Summary: (No more than 3 sentences)	

Back of Card:

Symbols: (What they are and what you think they mean)
Themes: (Expect at least 2. This is a topic plus an opinion. Not just “war” but “War produces close friendship.”)
Point of View:
Structure: (Does it have flashbacks; is it a story within a story; is it in a series of episodes; etc.)
Quotes: (See if a few stand out. It’s wise to put the chapter and page number so we can review them.)

RULES FOR LITERARY ANALYSIS



THE NEVER RULES

- 🚫 Never use plot summary.
- 🚫 Never use “no-no” words.
- 🚫 Never address the author by first name or as Mrs., Ms., Miss, or Mr.
- 🚫 Never rate the author’s work or style (by saying “He does an excellent job of portraying the theme.” Or “The book is wonderful.”)
- 🚫 Never explain the technique that you are writing about (like “Irony is expecting one thing to happen and the opposite occurring.”)



THE ALWAYS RULES

- 🚫 Always have a strong thesis.
- 🚫 Always put quotations around the title of a poem or short story.
- 🚫 Always underline the title of a novel or book.
- 🚫 Always refer to the author by his/her full name or last name only.
- 🚫 Always use quotations as CDs whenever possible.
- 🚫 Always avoid use of “be” verbs.
- 🚫 Always make the conclusion worth reading by including new insightful analysis, connection to another similar work of literature, and an interesting, yet relevant, ending (a quote if possible).

Theme Statements

Complete the following sentence using the instructions below:

[Title] is a novel/short story/poem/essay about _____.
It shows that _____.

1. Place a single word or a short phrase (an abstract idea or concept) in the first blank. Then explain the truth about human condition as it relates to the work.
2. Your completion of the sentence should show insight into the issues in the novel. You should ask yourself: "What is the book really about?"
3. Do not complete the sentence with plot summary. Do not just tell what happens in the story.

Ex 1: Huck Finn is a book about the horrors of slavery and the denigration of human beings.

Ex 2: Huck Finn is a book about one person's ethical stand against the immoral practices of society.

Ex 3: Huck Finn is a book about the hypocrisy of religion.

The length of the sentence is up to you, but it must be only one sentence. You may choose to write a lengthy statement or a short one, but *insightfulness* is key!

Abstract Ideas and Concepts to Consider:

Alienation	Falsity/pretense	Music/dance
Ambition	Family/parenthood	Mysterious/stranger
Appearance v. reality	Free will/will power	Persistence/perseverance
Custom/tradition	Games/contests/sports	Patriotism
Betrayal	Greed	Poverty
Bureaucracy	Guilt	Prejudice
Chance/Fate/Luck	Heaven/paradise/utopia	Prophecy
Children	Home	Reason
Courage/cowardice	Initiation	Repentance
Cruelty/violence	Illusion	Resistance/rebellion
Defeat/failure	Innocence	Revenge/retribution
Despair/discontent/disillusionment	Instinct	Ritual/ceremony
Domination/suppression	Journey	Scapegoat/victim
Dreams/fantasies	Law/justice	Social status
Duty	Loneliness	Supernatural/time/eternity
Education/school	Loyalty	War
Escape	Materialism	Women/feminism
Exile	Memory	
Faith/loss of faith	Mobs	

POINT OF VIEW

QUESTIONS TO CONSIDER

What is the dominant point of view from which the story is told? Does the point of view create irony? How?

If told in first-person, does the narrator seem reliable? Why or why not? If told in third person, is the narrator omniscient? If so, is the omniscience overall or limited to one character?

How does the point of view accomplish the author's purpose? How does the point of view contribute to meaning? Is there anything unusual about this point of view?

Does the point of view shift at any point? What is the purpose of the shift?

How would the story change if told in a different point of view?

Using Quotes in Essays

When used properly, quotations strengthen the concrete detail of your essay. The following guidelines can help you set up your quotations within your own commentary.

TRANSITION, LEAD-IN, QUOTE (TLQ)

TRANSITION

Always begin your concrete detail sentences with transitions

For example

In addition,

Furthermore,

LEAD-IN

These orient your reader and help your sentence to flow smoothly; After the transition mention the speaker and situation

✎ *For example, after Scout pummels Walter Cunningham in the schoolyard, she says, "...*

✎ *In addition, while spending Christmas at Finch Landing, Francis tells Scout "...*

✎ *Furthermore, when Scout and Jem are walking home from the pageant, "...*

QUOTES

May be direct dialogue, indirect dialogue, or narration (author's description)

✎ *For example, after Scout pummels Walter Cunningham in the schoolyard, she says, "He made me start off on the wrong foot" (27).*

✎ *In addition, while spending Christmas at Finch Landing, Francis tells Scout that Atticus is "ruinin' the family" (87).*

✎ *Furthermore, when Scout and Jem are walking home from the pageant, they hear a man, "running toward [them] with no child's steps" (264).*

MODERN LANGUAGE ASSOCIATION (MLA) IN-TEXT CITATIONS

Standard format: double quotation mark/quoted material/double quotation mark/left parenthesis/page number/right parenthesis/period

For example, when Jem and Scout are building their snowman, they “[cannot] wait for Atticus to come home for dinner” (71).

If the quote ends with a question mark or an exclamation point, put it inside the last quotation mark and put a period after the page citation.

For example, while discussing the group of men who want to hang Tom Robinson before the trial begins, Atticus says, “Every mob in every little Southern town is always made up of people you know—doesn’t say much for them, does it?” (160).

Use brackets when you alter words from the original quotation.

Actual text: Atticus “went to the court reporter and said something, nodded to Mr. Gilmer, and then went to Tom Robinson and whispered something to him” (214).

Your quote: For example, before leaving the courtroom Atticus “[goes] to the court reporter and [says] something, [nods] to Mr. Gilmer, and then [goes] to Tom Robinson and [whispers] something to him” (214).

Reminders:

1. Never put periods or commas immediately before the closing quotation mark.
2. Never write pg./p./pp., etc. inside the parentheses. The only thing that can appear inside the parentheses are Arabic numbers.
3. Never put only the first quotation mark at the end of a line or the last quotation mark at the beginning of a line by itself.
4. Use a variety of transition words and sentence structures.

Integrating Quotations

In your reading response essays, it is best to integrate quoted material smoothly into your sentence structure.

Correct: In “The Chrysanthemums,” we are presented with a character who is stifled by her environment. “On every side it sat like a lid on the mountains and made of the great valley a closed pot” (489). In such claustrophobic surroundings it is not surprising that Elisa has few creative and emotional outlets. “Her face was eager and mature and handsome, even her work with the scissors was over-eager, overpowerful” (489).

Incorrect: In “The Chrysanthemums,” we are presented with a character who is stifled by her “closed-off” environment. Even the sky above “sat like a lid on the mountains and made of the great valley a close pot” (489). In such claustrophobic surroundings it is not surprising that Elisa has few creative and emotional outlets. Her only source of fulfillment and passion is her ability to “stick anything in the ground and make it grow” (490).

Other Quoting Tips:

- ☞ If you leave out words or phrases in the middle of a quote, use an ellipses mark. Use brackets to insert changes in a quote that will make it fit your sentence structure smoothly. Example: Elisa becomes more interested when the peddler tells her of a “lady down the road [who] has got...nearly every kind of flower but no chrysanthemums” (492).
- ☞ Quotes can be used as epigraphs (block indented quotes placed before your introductory paragraph which set the tone, theme, or topic of your essay).
- ☞ If your quote is longer than three lines, block indent it (10 spaces from left margin, no quotation marks). Long quotes should be used sparingly, especially in short papers. They are most often introduced with a complete sentence followed by a colon.
- ☞ After quoting (especially long quotes), comment on the quote by connecting it to your ideas. A good trick is to pick up some of the language from the quote in the sentence that follows it.
- ☞ It is generally not a good idea to put quotes in the first sentence of a body paragraph (where the topic sentence should be). Quotes should be used as supporting evidence and thus should be placed towards the middle of the paragraph.

Sample Sentences Using Assertions, Data Sentences, and Quotations:

- ☞ Gatsby is not to be regarded as a personal failure. “Gatsby turned out all right at the end,” according to Nick (176).
- ☞ For Nick, who remarks Gatsby “turned out all right,” the hero deserves respect but perhaps does not inspire great admiration (176).
- ☞ “I know you blame me,” Mrs. Compson tells Jason (47). Is she expressing her own sense of guilt?
- ☞ Vivian hates the knights for scorning her, and she dreams of achieving glory by destroying Merlin’s: “I have made his glory mine” (390).
- ☞ Cassio represents not only a political but also a personal threat to Iago: “He hath a daily beauty in his life/That makes me ugly...” (5. 1. 19-20).

- ☞ Satan's motion is many things' he "rides" through the air, "rattles", and later explodes, "wanders and hovers" like a fire (63, 65, 293).
- ☞ Even according to Cleopatra, Mark Antony's "duty" is to the Roman state.

Integrating Primary and Secondary Sources

When you are using more than one source, the following rules apply:

always introduce the source and the full name of the author the first time you use them and refer to authors by their last names whenever used.

always cite primary and secondary sources so that the quote is properly attributed with author name and page number. Note—online resources require only author name.

if using more than one source from the same author, make sure you distinguish the sources by using the last name of the author as well as the name of the article, poem, play, novel.

if using an unknown author source, make sure the title of the web page is used, not the URL

- ☞ In her article, "Poisoned Power," Kathy Shields argues that "Cleopatra selects death rather than face the demise of her power." Shields further proposes that Cleopatra escapes her "duty" to her country at the fangs of the asp (2).
- ☞ Fitzgerald sets Nick on a course of discovery that things are not "alright" (157).
- ☞ However much we despise Iago, his examination of what "makes [him] ugly" becomes the thread that unravels (Shakespeare, Othello, 5. 1: 20). This self-examination takes on a different quality when we catch Hamlet caught in his desire "perhaps to dream" (Shakespeare, Hamlet, 2.2. 56).
- ☞ The connotations with Hamlet, can be developed "when the mad Ophelia gave away rosemary, pansies, fennel, columbines, rue (herb of grace), daisies, and violets," the symbolism of these flowers and herbs can be examined (Hamlet: The Symbolism in Flowers). This symbolism is discussed further through a table outlining their symbolic meaning. The first that Ophelia gives away is "rosemary: remembrance, normally associated with remembrance of the dead at funerals, but also remembrance between lovers" (Hamlet: The Symbolism in Flowers). Through rosemary, Shakespeare expands upon the funeral motif as well as utilizing the herb to symbolize Ophelia's remembrance of her love for Hamlet.

Submitting Your Essays-MLA Style

<http://owl.english.purdue.edu/owl/resource/557/01/>

Paper Format

The preparation of papers and manuscripts in Modern Language Association (MLA) style is covered in chapter four of the *MLA Handbook*, and chapter four of the *MLA Style Manual*. These are available in local libraries. Your textbook and the Internet also have guidelines for using the format. Below are some basic guidelines for formatting a paper in MLA style. Pay particular attention to the bold bullets.

General Guidelines

- **Type your paper on a computer and print it out on standard, white 8.5 x 11-inch paper,**
- **Double-space the text of your paper, and use a legible font like Times New Roman or Courier.**
- Leave only one space after periods or other punctuation marks (unless otherwise instructed by your instructor).
- **Set the margins of your document to 1 inch on all sides. Indent the first line of a paragraph one half-inch (five spaces or press tab once) from the left margin.**
- **Create a header that numbers all pages consecutively in the upper right-hand corner, one-half inch from the top and flush with the right margin. (Note: Your instructor may ask that you omit the number on your first page. Always follow your instructor's guidelines.)**
- Use either italics or underlining throughout your essay for the titles of longer works and, only when absolutely necessary, providing emphasis.
- If you have any endnotes, include them on a separate page before your Works Cited page.

Formatting the First Page of Your Paper

- **Do not make a title page for your paper unless specifically requested.**
- **In the upper left-hand corner of the first page, list your name, your instructor's name (correctly spelled), the course, and the date. Again, be sure to use double-spaced text.**
- **Double space again and center the title. Don't underline your title or put it in quotation marks; write the title in Title Case, not in all capital letters.**
- **Use quotation marks and underlining or italics when referring to other works in your title, just as you would in your text, e.g.,**
 - *Fear and Loathing in Las Vegas* as Morality Play
 - Human Weariness in "After Apple Picking"
- **Double space between the title and the first line of the text.**
- **Create a header in the upper right-hand corner that includes your last name, followed by a space with a page number; number all pages consecutively with Arabic numerals (1, 2, 3, 4, etc.), one-half inch from the top and flush with the right margin.**

(Note: Your instructor or other readers may ask that you omit last name/page number header on your first page. Always follow their guidelines.)

Here is a sample first page of an essay in MLA style:

Smith 1

Pete Smith
Dr. B. Boilermaker
English 101
12 October 2005

Building a Dream: Reasons to Expand
Ross-Aide Stadium

During the 2000 football season, the
Purdue Boilermakers won the Big Ten
Conference Title, earned their first trip
to the Rose Bowl in thirty-four years,
and played every game in front of a
sold-out crowd. Looking ahead...

Image Caption: A sample first page of an MLA-formatted paper.

MLA Citation—Works Cited Page

When creating your Works Cited Page, remember to:

- Begin the Works Cited on a new page, but number consecutively (i.e., if the last page of your essay is page 3, the Works Cited is page 4)
- Alphabetize each entry by first letter of the author's last name.
- Underline all titles of books, magazines, films, main web site, etc.
- All works listed should include a date. Websites should have the specific webpage address.
- Put quotation marks around the titles of poems, short stories, and articles
- Indent the 2nd line, the 3rd line, and all subsequent lines of each citation
- Double-space all entries...the examples which follow are single-spaced only to save space on this handout

Correct citation	Type of citation
Gorman, Elizabeth. <u>Prairie Women</u> . New Haven: Yale University Press, 1986.	Book (One author)
Caper, Charles and Lawrence T. Teamos. <u>How to Camp</u> . Philadelphia: Doubleday, 1986.	Book (Two authors)
Ellis, Doris et.al. <u>History of Japan</u> . New York: Harcourt, Brace and World, Inc., 1989.	Book (Three or more authors)
Vanderkirk, Pamela, ed. <u>Ten Short Plays</u> . Los Angeles: Nowell Book Co., 1982.	Book (One editor)
Lockhard, David J. and Charles Heimler, eds. <u>The Oregon Trail</u> . New York: Bonanza Books, 1992.	Book (Two editors)
Carlson, David et.al., eds. <u>Encyclopedia of Animal Life</u> . Boston: Houghton Mifflin Co., 1985.	Book (Three or more editors)
Allende, Isabel. "Toad's Mouth." Trans. Margaret Sayers Peden. <u>A Hammock beneath the Mangoes: Stories from Latin America</u> . Ed. Thomas Colchie. New York: Plume, 1992. 83-88.	Book (Single work from an anthology)
American Medical Association. <u>The American Medical Association Encyclopedia of Medicine</u> . Ed. Charles B. Clayman. New York: Random, 1989.	Book by Corporate Author
Hawthorne, Nathaniel. <u>Twice-Told Tales</u> . Ed. George Parsons Lathrop. Boston: Houghton, 1883. 1 Mar. 2002. < http://eldred.ne.mediaone.net/nh/ttt.html >.	Book Online
Keats, John. <u>Poetical Works</u> . 1884. <u>Bartleby.com: Great Books Online</u> . Ed. Steven van Leeuwen. May 1998. 5 May 2003 < http://www.columbia.edu/126/ >.	Book Online (Part of Scholarly Project)
Roberts, Sheila. "A Confined World: A Rereading of Pauline Smith." <u>World Literature Written in English</u> . 24(1984): 232-38. Rpt. in <u>Twentieth Century Literature Criticism</u> . Ed. Dennis Poupard. Vol. 25. Detroit: Gale, 1988. 399-402.	Gale Literary Criticism (previously published scholarly article in a collection)
Doctorow, E.L. Introduction. <u>Sister Carrie</u> . By Theodore Dreiser. New York: Bantam, 1985. v-xi.	Introduction, Preface, Foreword, or

	Afterword
Stowe, Harriet Beecher. "Sojourner Truth, the Libyan Sibyl." 1863. <u>The Heath Anthology of American Literature</u> . Ed. Paul Lauter et al. Vol. 1. Lexington, Heath, 1994. 2425-33.	One volume of multivolume work
<u>Maps 'n' Facts</u> . Computer Software. Broderbund Software, 1995.	Computer Software
Frost, James. "Strawberries in a Field." <u>Perrine's Literature: Structure, Sound, and Sense</u> . Ed. Thomas R. Arp and Greg Johnson. New York: Heinle and Heinle, 2002.	Poem
Frost, James. "Strawberries in a Field." Literature Resource Center. Alabama Virtual Library. 15 March 2004. < http://www.avl.lib.al.us >.	Poem Online
Crane, Stephen. "The Open Boat." Literature Resource Center. Alabama Virtual Library. 12 March 2004. < http://www.avl.lib.al.us >.	Short Story Online
Cather, Willa. "Paul's Case." <u>Perrine's Literature: Structure, Sound, and Sense</u> . Ed. Thomas R. Arp and Greg Johnson. New York: Heinle and Heinle, 2002.	Short Story in an Anthology
Dunn, Samuel. "Re: Any Ideas for My Country Project." E-mail to Tom Jones. 26 Feb. 2003.	E-mail **
Barnridge, Thomas H. "Baseball." <u>World Book Encyclopedia</u> . 2001.	Encyclopedia (Signed article)*
"Egypt." <u>The New Encyclopedia Britannica</u> . 2002.	Encyclopedia (Unsigned article) *
Ito, Philip J. "Papaya," World Book Encyclopedia, 1998 ed. <u>The World Book Multimedia Encyclopedia</u> , CD-ROM version of <u>The World Book Encyclopedia</u> .	Encyclopedia (CD-ROM) *
"Egypt." <u>Encyclopedia Britannica Online</u> . Vers. 97.1.1. Mar. 1997. Encyclopedia Britannica. 29 Feb. 2000 < http://www.search.eb.com/ >.	Encyclopedia (Internet) *
<u>The Empire Strikes Back</u> . Dir. George Lucas. Perf. Mark Hamill, Harrison Ford, Carrie Fisher. Twentieth Century Fox, 1980.	Film
United States Office of Management and Budget. <u>Budget of the United States Government, Fiscal Year 1999</u> . Washington: GPO, 1999.	Government Publication
Whitehurst, Daniel, former mayor of Fresno. Personal interview. 5 Mar. 2003.	Interview (Personal)
Smith, John. "Beowulf: Archetypal Hero." English 102 Class. Vestavia Hills High School, Vestavia Hills, AL. 28 March 2003.	Lecture
Lin, Michael. "Compressing Online Graphics." Online posting. 27 April 1999. MacWeb. 28 Feb. 2003 < http://www.graphica.com/digitizing/intor.html >.	Listserv Posting
Cannon, Angie. "Just Saying No to Tests." <u>U.S. News & World Report</u> . Oct. 1999: 34.	Magazine
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<p><u>The Cinderella Project</u>. Ed. Michael N. Salda. Vers. 1.1. Dec. 1997. De Grummond Children's Lit. Research Collection, University of Southern Mississippi. 9 March 2003. <http://www.dept.usm.edu/~engdept/cinderella/cinderella.html>.</p>	Web page from a university (scholarly online project)
<p>"Langston Hughes Poetry Circles." February 2003. National Council of Teachers of English. 10 March 2003. <http://www.ncte.org/special/LangstonHughes/>.</p>	Web page (Professional Organization)

*While you may wish to consult a general reference source like a comprehensive encyclopedia for background information, avoid using and citing such resources in documented literary papers. More specialized sources are preferred.

**The following resources are NOT credible and should never be used or cited in a documented literary paper: SparkNotes[®], Cliff's[®]Notes, PinkMonkey Notes[®], and similar sources. Be very cautious in your use of resources from the Internet. Essays by middle school and high school students should certainly not be deemed reliable. Similarly, comments on books which are randomly submitted by readers lack credibility.

LIST OF TRANSITIONAL WORDS FOR WRITING ESSAYS

John A. Braithwaite

The following is a list of transition words to help students write more fluently and meaningful essays.

I. Indicating similarity or addition:

again	equally	in fact
also	equally important	in general
and	for	in the same fashion
another	for example	likewise
as	for instance	moreover
as if	further(more)	of course
as much as	in addition	similarly
as though	in addition to	too
besides	in a like manner	

II. Indicating dissimilarity, or contradiction

although	even though	on the contrary
and yet	however	on the other hand
another	in comparison	otherwise
as if	in comparison to	still
away from	in place of	than
besides	in spite of	unfortunately
but	instead	unless
by comparison	less important	whereas
conversely	neither	while
differing from	nevertheless	yet
even if	notwithstanding	

III. Indicating cause, purpose, consequence, or result

as	for this reason	provided that
accordingly	fortunately	since
as a result	hence	so
because	in any case	then
consequently	in fact	therefore
for	it began with	thus
finally	of course	unfortunately

IV. Indicating spatial order or reference

above	behind	here
across	below	in a corner
across from	beneath	in back of
adjacent	beside	in front of
against	between	inside
alongside	beyond	in the middle
among	down	near
around	eventually	next to
at	facing	on
before	farther	opposite
outside	to the side of	up
over	toward	upon
throughout	under	within
through	underneath	without

V.	<u>Indicating Chronology or Sequence:</u>		
	after	first, second, etc.	presently
	afterward	formerly	provided that
	as soon as	hereafter	secondly
	at first	in the beginning	since
	at last	in the meantime	then
	at length	in the second place	thereafter
	at present	in the first place	soon
	at the same time	later	to begin with
	before	meanwhile	until
	during	moments later	when
	earlier	next	while
	finally	now	yet
	first of all	once	
VI.	<u>Indicating priority or importance</u>		
	above all	further	next
	also	furthermore	of greater
	besides	in addition to	of less importance
	equally important	in the first place	provided that
	first, second, etc.	more(most) important	to begin with
	for one reason	moreover	
VII.	<u>Indicating example or summary</u>		
	as a result	in brief	on the whole
	as I have said	in conclusion	once
	first, second, etc	in fact	second
	for example	in other words	specifically
	for instance	in short	to sum up
	in any case	in the first place	in any event
	in the second place		

PARAGRAPH HOOKS/CONNECTIONS

Repeated words: repeating key words can help tie a paragraph or longer writing together

Pronouns: using pronouns to take the place of words or ideas can help you avoid needless repetition

Synonyms: using synonyms for some words can increase variety and interest and help the reader move from one step in the thought of the paper to another

NOTE: Transitions, when used sparingly and accurately, add to the overall polished effect of your writing. However, the overuse or incorrect use of transitions can create an artificial or “canned” effect and can also create confusion in your readers. Be familiar with the expressions, but in addition, become more aware of the ways in which published writers employ transition to accomplish their ends.

AVOIDING COMMON WRITING ERRORS

Organization

1. Avoid announcing your intentions (*This report will examine; In this paper I will argue*).
2. NEVER start a paper with "According to Webster's New Collegiate Dictionary..." or any other dictionary reference. Avoid opening your paper with a "dictionary definition"
3. DO NOT EQUIVOCATE. DO NOT BE TENTATIVE. Make assertions. Then prove them with evidence.
4. Develop your paragraphs. One or two sentences cannot form a developed paragraph.
5. Refer to an author's full name only when it is initially used; thereafter, use last name only and. With few exceptions, never with a title such as *Dr.* or *Ms.* (*Doctor Johnson* replaces *Samuel Johnson*, a notable exception.) Never use the author's first name by itself-which is disrespectful.
6. Novels are ALWAYS FICTION! Do not write that a work is a "novel" if it is NOT!
7. Adhere to the "10 percent rule" when writing introductions and conclusions. That is, your introduction as well as your conclusion should each measure around 10 percent of the length of the entire paper.
8. Avoid using a quotation as a thesis statement or topic sentence.

Word Choice and Academic Voice

9. USE ACTIVE VOICE! Avoid the passive voice. (Do not write: "The paper was written by Bubba." Do write: "Bubba wrote the paper." Do write: *The information confused the student* instead of *The Student was confused by the information*).
10. Stay in literary or historical present tense when "in the text" when writing about literature: *As Shakespeare characterizes him, Hamlet is (not was) a tragic figure.*
11. Almost always, past is best for history. Do write "The Nazi's occupied France during WWII" instead of "The Nazi's occupy France during WWII."
12. Replace the words he/she or him/her with a plural subject if appropriate: *Students realize they must develop solid study habits* replaces *A student realizes he/she must develop solid study habits.*
13. Watch your the over use of "also."
14. Avoid redundant rhetoric (*separate out; focus in on; exact same*).
15. Avoid the use of *this, that, which*, and similar pronouns to cover more than one specific antecedent (the noun or pronoun that the pronoun refers to)

Sentence Fluency and Support

16. Punctuate compound sentences correctly to avoid comma splices and run-ons.
17. Use parallel construction. Remember to use "to" in a parallel construction with infinitives (to observe and to discern the facts)
18. Vary your sentence pattern by combining sentences to create a balance of complex, simple, and compound patterns.
19. Many writers think commas are cool; semicolons are special and sophisticated. Use a semicolon between independent clauses.
20. Indent four lines or more of quoted material without the use of quotation marks because indentation in itself is the "signpost" to your reader that you have borrowed the information. Use a single quotation mark, however, to indicate a speaker within the indented citation.
21. Introduce long quotations with a context sentence and always offer some analysis or commentary (not summary) before or after the introduction of a quotation. Distinguish the narrator's or speaker's voice from the author's when you analyze literary works (for poetry, the speaker's voice replaces the narrator's).
22. Avoid using an ellipsis (. . .) to indicate an omission from the beginning of a quotation.
23. LESS IS MORE. Every word should add to your argument. If a word or phrase is not necessary for clarity or beauty, LEAVE IT OUT!

Conventions

24. Check your spelling before turning in work.
25. Double space your typed work.
26. Avoid shifting voice: *In the speech, students learned that you had to prepare carefully to hold an audience's attention.*

27. Distinguish subjective from objective forms of pronoun case; *he/him; she/her; they/them; we/us*.
28. With prepositional phrases i.e. between you and me . . . Use the objective case, i.e., me, after prepositions.
29. "Person" and "one" are singular. So are "everybody", "everyone", "no one", "nobody." It means these words must be followed by singular pronouns such as "he" or "she." And, of course, the verbs must be singular as well. DO NOT WRITE: "Everybody thinks they are a good writer." DO WRITE: "Everybody thinks he or she is a good writer."
30. Refer to a usage glossary to avoid using *who's for whose; affect for effect; loose for lose; to for too; presently for currently*; beside for besides, Accept for except, affect for effect.
31. Avoid contractions. Then you will never confuse the contraction it's (*meaning it is or it has*) with the possessive pronoun its (*e.g., The dog wagged its tail*). You will NEVER USE "it's" in formal prose if you follow these rules because it is a contraction. Remember, "it's" is a contraction for "it is." Do not confuse it with the possessive "its". Distinguish correctly between "their," "there," and "they're". "They're very angry when there are misuses of these homophones in their student's papers." Distinguish correctly between "your" and "you're." You're going to wear your leather jacket to the PETA rally."
32. People are who and things are that.
33. Place quotation marks outside commas and periods; generally place them inside semicolons.
34. Underline or italicize only that portion of a title you borrow from another author.
35. Do not abbreviate.
36. Tense agreement! Use all past tense or all present tense.
37. Avoid the use of the verb feel when you think or believe (*e.g., The character feels like he needs to get revenge*). *The character believes that he needs to get revenge* is acceptable usage.
38. Underline or italicize those works that are long enough to be published separately. They include television sitcoms, movies, epic poems, and music albums.
39. Space ellipses correctly, space/period/space/period/space/period (. . .)
40. Use brackets to reflect a change in capitalization if different from the text you are quoting: *John Kenney's philosophy was to '[a]sk what you can do for your country.'*
41. Spell out all numbers ten (O-IO) and below. Always spell any number if it is the first word of the sentence.

Words/Phrases to avoid in your paper:

42. Do not start or end a paper with useless or obvious phrases such as "The question I choose to answer is....," "This paper is about....," "I am going to prove thus-and-such and use evidence." Follow Nike: Just Do It.
43. DO NOT begin compare/contrast papers with generic openings like "This and that are very different but they also have similarities."
44. Tired phrases to avoid:
 - a) An author "goes on to say..."
 - b) Something is a "key factor" or worse yet, something is "key."
 - c) ANYTHING (but especially an economy) was "in shambles."
45. Avoid first and second person in critical essays or reports. That means NO "I", "you", "we", "me", "your," "our," or "us."
46. Adverbs such as "definitely," "really," "very," "greatly," "strongly," "basically" weaken your writing.
47. "Lastly" is not a good word. Use "finally." And while you are at it, avoid numerical adverbs like "firstly" or "secondly". Use instead "first" or "second."
48. Do not use "this" as a noun. When it is an adjective, it needs a noun to modify. In general, after "this" you need a noun. *This study shows the negative impact on high school students who do not follow the guidelines for the paper.*
49. Avoid the excessive use of the expletives there is; there are; there would have been; .
50. Avoid faulty predication or faulty pronoun reference: *This is when; The reason is because; In the book it says; it was then . . . that . . .* o "It was this person who"
51. Eliminate empty phrases: *in today's society (in today's anything); hopefully; in my opinion; due to the fact*
52. Do not use "in order to." Just use a nice active verb
53. NEVER WRITE "would of," "could of," or "should of" for "would have," "could have," or "should have." **Never! Never! Never!**
54. Do not use words like "scenario" or "utilize" when you can use words like "scene" or "use."
55. DO NOT EVER write "he made a difference". It is vague and banal. Remember that the Bubonic Plague, Adolph Hitler and Hurricane Katrina all "made a difference."

56. Do not write "in conclusion." If the reader cannot tell you are concluding, you have not done your best work.
57. Avoid Colloquialisms (contemporary slang or overwrought clichés).

Don't make these common errors:

58. "Hate" is a verb. "Hatred" is a noun.
59. "Quote" is a verb. "Quotation" is a noun.
60. "Cite" is a verb. "Citation" is a noun.
61. Learn or remember that "a lot" is TWO words. That is a lot!
62. Spell "separate" correctly.
63. Do not write, "hopefully" when you mean, "it is to be hoped," or "one hopes." "Hopefully" is an adverb.
64. DO NOT use "economical" which means "tending to save money" for "economic" which means "having to do with the economy"
65. Do not confuse "want" with either "lack" or "desire."
66. Do not write that a country or a leader was "upset" by something. Similarly do not write that countries or people were "happy" about something.
67. "Impact" is NOT a verb in formal English. Neither is "disrespect."
68. Things are BASED ON other things, NOT "based off of" other things.
69. Nations should be referred to as "it" or "her" (the old-fashioned style) but not as "they."
70. Do not use "amongst." There is nothing wrong with "among." Same thing for "betwixt" and "amidst."
71. . If you can count something use "number." If you must measure something use "amount."
72. Fewer/less and number/amount: "Fewer" and "number" refer to distinct, countable items ("fewer Democrats", "the number of Republicans"), while "less" and "amount" refer to uncountable quantities ("less grains of sand", "amount of stars").
73. Than/then: "Than" compares. ("I'm better looking than you.") "Then" tells when. ("She ate the pop-tart and then went to school.")
74. Capitalize the most important subject . . . or proper nouns.
75. Do NOT use invented words that are not in the English language like "conversate" or "brung" or "irregardless".
76. Use "versus" in reference to contests or competitions, not "VERSE".
77. "Dialogue" and "conference" are nouns and NEVER verbs.
78. The act of speaking never requires any form of the verb "to go". Thus, never begin a description of what someone said with either "He or she goes on to say..." or "He or she went on to say..."
79. Principal/principle: "Principal" means "first, foremost." "Principle" means "rule, precept." ("A principal principle of teaching is to be patient.")
80. "Alright" is not all right with me.

Revision Involves Changes...

Adding

- completely new thoughts
- the other side of an issue
- explanation of thoughts and ideas
- examples, illustrations
- a specific audience
- a clarifying metaphor or analogy
- specific details
- vivid, fresh adjectives and adverbs



Deleting

- irrelevant passages, no matter how fond you are of them
- broad descriptions and vague generalizations which prevent in-depth discussion of a sharply focused topic
- weak beginnings
- pointless details
- lifeless, taking-up-space words and phrases

Substituting

- one purpose for another (e.g. a primarily informative piece changes to a primarily entertaining one)
- one tone for another
- one point of view for another
- one form of discourse for another (e.g., expressive prose changes to poetry)
- words with greater precision
- strong verbs, colorful expressions

Rearranging

- major points in least-to-most-significant order
- a striking sentence or idea to be used in the introduction or conclusion
- paragraphs into a chronological sequence
- items in a series

Middle/High School English Problem Solving—Writing Process

	EMERGING	APPROACHING	COMPETENT	EXEMPLARY
EXPLORE	Partially identify the type of essay required by the prompt and needs specific strategies for how the response should be constructed. Make few connections to prior knowledge.	Identify the type of essay required by the prompt and how the response should be constructed. Begin to make connections to prior knowledge.	Identify the type of essay required by the prompt and identifies rhetorical and stylistic devices that would make the response more effective. Make connections to prior knowledge.	Identify multiple strategies to construct a response to the prompt and determines which path will be more effective for persuading the reader. Demonstrate connections to prior knowledge.
PLAN	Identifies two key main ideas to develop in response Make a strategy for the process / series of steps. Does not consider the mode of writing required by the writing prompt	Creates a basic outline with thesis statement and a sketch of ideas. Make a reasonable strategy for the process / series of steps. Identifies a mode of writing that may produce an effective argument	Creates an outline of at least 3 main ideas and specifically identifies some evidence to use. Make a reasonable strategy for the process / series of steps. Identify more than one mode of writing for their argument.	Creates an outline of at least 3 main ideas and specifically identifies quality evidence to use. Choose the best strategy for the process / series of steps. Identify and explain what modes of writing would be most effective.
DO	Tries to follow through with the plan. Complete the essay with errors in terms of argument or errors in terms of language Does not include sustained use of the evidence to support ideas	Follow through with the plan. Complete the essay, developing a sustained argument with minor errors. Use of evidence to answer the prompt may be limited.	Follow through with the plan. Complete the essay, with a sustained argument but may lack complexity Use evidence required for the prompt, but depth may be limited	Follow through with the plan. Complete the essay with a complex argument Skillfully uses evidence and analysis in response
EVALUATE	Does not use the rubric or computer editing before submission of paper. Show no substantial changes in rewrite State a solution.	Check paper against the rubric and may make minor changes. Show more structural changes but does not address all errors. State the solution appropriately.	Uses the rubric to make improvements before final submission. Reflect upon peer/teacher response and verify the feedback, whether the solution makes sense and answers the problem. State the solution appropriately including units in a way that would be clear to others.	Final paper reflects that the 6 Trait Rubric has been used during the editing process. Reflect upon and verify the feedback; consider solutions from different strategies, which may result in a substantial revision of the essay. State the solution appropriately including units in a way that would be clear to others.

AFNORTH PROBLEM SOLVING AND THE AP TIMED PROMPT

EXPLORE

PLAN

DO

EVALUATE

EXPLORE: What type of essay are you reading? How are rhetorical strategies and devices being used by the writer? What is the main message of the essay?

Identify the type of essay required by the prompt and identifies rhetorical and stylistic devices that would make the response more effective.

Argument Analysis, Write your own Argument, or Synthesis (using multiple sources)

Evaluation and Use of Rhetorical and Stylistic Devices

PLAN: What are 3 ideas of the author(s) that you could discuss? What are three rhetorical strategies you could discuss? How should you organize your essay? Does the writer persuade you? Is the argument effective?

Creates an outline of at least 3 main ideas and specifically identifies some evidence to use.

Choose the best strategy for the process / series of steps.

Example for the Author: Use of Techniques the author employs for a Specific Idea or Argument

- 1) World Connection
- 2) Close Reading
- 3) Applied Reading
- 4) Universal Themes
- 5) Literary Devices
- 6) Mode of Writing
- 7) Stylistic Devices

Identify evidence—An Easy Out

Global—Evidence from throughout the Essay

Specific—Close Reading of Paragraphs

Collect your Quotes—write start of sentence and pg. # or bracket on the side of the paragraph (you should have a **minimum of 3 quotes for each body paragraph**)

DO: What have I done before when I write that I can use now? (SOAPS, Modes of Writing, Argument and Counterargument)
Does the writer prove his IDEA?

Complete the essay with a complex argument

Skillfully uses evidence and analysis in response

1. Write the thesis paragraph—Connecting SOAPS to your EVIDENCE
2. Write 1 Body Paragraphs—Connect rhetorical vocabulary of Comparison/Contrast into your topic sentences that argue about what strategies Lamb uses to present an major idea.
3. Conclusion—Your final BIG idea about the author’s argument and what lessons the reader can take from it.

EVALUATE: Did you use the rubric to evaluate your essay? What major changes should you make or what should you do differently next time?

Final paper reflects that the AP 6 Trait Rubric has been used during the editing process.

Self-Evaluation with Rubric

Evaluate the Strategy you used to make YOUR ARGUMENT

Self-Editing Essay Checklist

Organization:

Title and Introduction:

- Does the title express the theme of the essay and name the work(s) discussed?
- Does the introductory paragraph name the topic and work(s) discussed?
- Does it present a thesis (a main argument; a strong, controlling idea)?
- Does it indicate the order in which the ideas/arguments will be presented?

Body Paragraphs:

- In the body of the essay, does each paragraph contain a **topic sentence** which is clearly related to a point in the introduction?
- Is each paragraph unified (does every sentence deal with the same topic)?
- Is each paragraph coherent (is the logical relation between sentences clear)?
- Does each paragraph contain **details and examples** to support the topic sentence and **analysis** to clarify it?
- Is there any **plot summary**? (If so, get rid of it.)
- Are there any paragraphs that need further development?
- Do all the paragraphs follow one another logically, in the order indicated in the intro.?
- Are there **effective transitions** between paragraphs?

Use of Evidence:

- When primary or secondary sources are quoted directly, are they introduced smoothly?
- Have quotations of more than four lines (or three lines of verse) been indented?
- When any words have been omitted from a quotation, have ellipses (“...”) been used?
- If any words have been added to a quotation, are they contained by square brackets [--]?
- Are all quotations referenced properly?

Conclusion:

- Does the conclusion sum up the evidence presented in the body, and show its relationship to the thesis statement?
- Does it indicate the significance of this relationship?
- Does it avoid introducing new ideas or evidence?
- Does the length of the essay conform to the requirements of the assignment?

Academic Voice:

- Is the point of view in the third person? Avoid the first (“I”) and second (“you”) persons.
- Is it written in the present tense (eg. “Jane leaves Rochester”) except where there is good reason to use the past or future (eg. actions which occurred before the story began).
- Is the tone appropriate for a formal essay (ie. no slang)?
- Are things said in the most natural and direct way (ie. no false “essay-speak”)?
- Is the tone consistent throughout?
- Does the essay avoid cliches like the plague?
- Does the essay avoid generalities (eg. “Charlotte Brontë was the greatest novelist of the nineteenth century”)? (Pet peeve: “society” used as a catchall, as in, “Today’s society...”)
- Is the meaning always clear?
- Can any words be eliminated to make the writing more forceful and more precise?

Format:

- Margins: 1”
- Font: Any 12 pt standard font (Times, Courier, etc.)
- Spacing: double, except for indented quotations, which may be single-spaced
- Pagination: pages are numbered; headers with your surname are a good idea

Conventions:

- Has the grammar been carefully checked? Has anything iffy been checked in a handbook?
 - any run-on sentences?
 - comma splices?
 - sentence fragments?
 - are pronoun references clear?
 - is the punctuation correct?
 - are possessives formed correctly?
 - have unnecessary commas been removed?
 - have any contractions [eg. “won’t”] been removed?
- Has the essay been spellchecked? Have any questionable words been checked in a dictionary?
- Has the essay been carefully proofed? (Proofread three times, each time holding a ruler under each line, looking at every word. The first time concentrate on usage; the second time focus on spelling; the third time look for errors in capitalization and punctuation.)

Bibliography:

- Has the bibliography been carefully prepared, according to MLA format?
- Have all the sources mentioned been included, including the course text?

ESSAY ANALYSIS TOOL

As you read your essay fill in the following required elements. After you have completed the paper and filled in this tool you will see if you have any missing required elements. If so, **GO BACK AND REVISE** your paper. If this document is complete **AND** you read your paper out loud to yourself and it makes sense, turn it in for credit.

INTRODUCTION

Background (including time frame reference): _____

Terms defined (if necessary): _____

THESIS: _____

FIRST SUPPORT PARAGRAPH

Analytical Sub-thesis related to the thesis and question: _____

Specific Relevant Fact #1 w/analysis: _____

Specific Relevant Fact #2 w/analysis: _____

Specific Relevant Fact #3 w/analysis: _____

More: _____

Clincher Sentence (analytical summary) _____

SECOND SUPPORT PARAGRAPH

Analytical Sub-thesis related to the thesis and question: _____

Specific Relevant Fact #1 w/analysis: _____

Specific Relevant Fact #2 w/analysis: _____

Specific Relevant Fact #3 w/analysis: _____

More: _____

Clincher Sentence (analytical summary) _____

THIRD SUPPORT PARAGRAPH

Analytical Sub-thesis related to the thesis and question: _____

Specific Relevant Fact #1 w/analysis: _____

Specific Relevant Fact #2 w/analysis: _____

Specific Relevant Fact #3 w/analysis: _____

More: _____

Clincher Sentence (analytical summary) _____

FOURTH SUPPORT PARAGRAPH (Optional – fill-in on a separate sheet of paper.)

CONCLUSION

Synthesis of topic sentences: _____

Tie everything back to thesis: _____

Essay Grading Cover Sheet

Name _____

AP U.S. History
Standards/Scores

Score _____ Grade _____

Core Structure	Content
<p><u>Introductory Paragraph:</u></p> <p>_____ Thesis fully addresses the question</p> <p>_____ Thesis takes a position</p> <p>_____ Provided organizational categories (Plan of Attack)</p>	<p>_____ Focuses on the issue</p> <p>_____ Demonstrates an understanding of the problem</p> <p>_____ Awareness of interrelationships and complexities</p> <p>_____ Coherent in presentation</p> <p>_____ Accurate and relevant detail</p>
<p><u>Supporting Paragraphs:</u></p> <p>1st 2nd 3rd 4th</p> <p>_____ _____ _____ _____ Topic Sentence</p> <p>_____ _____ _____ _____ Factual Evidence</p> <p>_____ _____ _____ _____ Commentary/Analysis</p> <p>_____ _____ _____ _____ Clincher</p> <p>_____ _____ _____ _____ Transition Sentence</p>	<p>_____ Chronological sequence of events</p> <p>_____ Balanced Interpretation</p> <p>_____ Complete coverage of topic</p> <p>_____ Proofreading</p>

Essay Grading Cover Sheet, cont.

<p><u>“Basic” Paragraph:</u></p> <p>_____ Acknowledges other points of view/other side of question</p> <p>_____ Factual Evidence</p> <p>_____ Commentary Analysis</p>	<p>_____ Use of Outside Information</p> <p>_____ Use of Documents</p>
<p><u>Conclusion:</u></p> <p>_____ Reinforces thesis</p> <p>_____ Synthesizes clincher sentences</p> <p>_____ Addresses “So What?” (historical significance)</p>	<p style="text-align: center;">Additional Comments:</p>

! = Superior

--- = Improvement Needed

√= Satisfactory

+ = Very Good

Jane Schaffer Writing Terminology

ESSAY	
INTRODUCTION (also called introductory paragraph)	
BODY PARAGRAPH	
CONCLUDING PARAGRAPH (also called the conclusion)	
THESIS	
PRE-WRITING	
CONCRETE DETAILS (CD)	
COMMENTARY (CM)	
TOPIC SENTENCE (TS)	
CONCLUDING SENTENCE (CS)	

SHAPING THE ESSAY	
SHAPING SHEETS	
FIRST DRAFT	
FINAL DRAFT	
PEER RESPONSE	
CHUNK	



JUST INGREDIENTS NOT A FORMULA [For AP Essays]

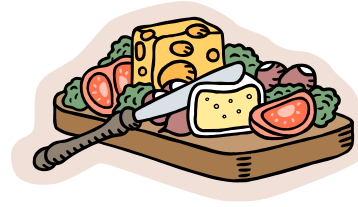
INTRODUCTION

[TTAA*PPS*]

T-Title and Author
T-Topic of Prompt
A-Attitude (tone; in verb or adjective form)
T+A+because=Thesis
A-Audience (non-fiction only)

- ***P**-point of view
- ***P**-purpose
- ***S**-structure of the piece
 (*only when applicable)

2+ sentences



BODY PARAGRAPHS

[TADEQIT]

T- Topic of section/part
A- Attitude
T+A+because=topic sentence
D- Device/Characteristic
E- Explain how device works in section,
 purpose
Q- Quotes/Examples
I- Interpretation and Analysis
T- Tie it back to the attitude

CONCLUSION

[ARCCBE]

A- Author's lesson
R- Reader's learning, specific and global
C- Character's learning
C- Connections
B- Biases revealed
E- Ending of the work

2+sentences



Some Types of Essay Questions

Change over time – Questions that ask you to look at a period of history and explain the evolution of a particular aspect within the time frame given. For example, “Between 1790 and 1870 the economic growth of the US was significantly stimulated by government aid.” Discuss this growth.

Cause and effect – Questions that ask you to weigh factors and explain the resulting relationship between those factors and the end result. For example, “Why did the US enter the First World War?”

Compare and contrast – Questions that ask you to show similarities and differences on the topic given. For example, “Compare and contrast the Northern Renaissance with the Italian Renaissance.”

Define and Identify – Questions that ask you to identify key factors by both definition and historical significance. “Identify the social, political and economic factors that led to the Age of Exploration.”

Statement/Reaction – Questions that ask you to form an opinion, on a given statement, based on historical evidence. For example, “‘Slavery was the sole cause of the Civil War.’ Evaluate this statement.”

Evaluation – Questions that ask you to form an opinion based on good or bad, right or wrong, based on historical evidence. For example, “Select any three of the following and evaluate their effectiveness as political leaders.”

Analyzing Viewpoints – Questions that ask you defend or refute a given historical viewpoint based on historical evidence. For example, “Defend the economic policies of Hoover in the years 1929 – 1933 in the United States.”

Some Key Terms

Analyze – to break into parts and explain the parts

Assess - to determine the value, significance or extent of

Cause/Effect – the beginning/ the result

Chronological – events put in the order they happened

Clarify – to make clear

Compare – show how two things are alike

Contrast – show how two things are different

Describe – to tell how something looks or how it happened

Discuss – to tell about the main points and important details from differing standpoints

Define – to give the meaning

Diagram – to make a drawing of something and label its parts

Enumerate – to make a list

Evaluate – to give your opinion of what is important; discuss its good and bad points; discuss its strengths and weaknesses

Explain - to give facts that elucidate (look it up!)

Fact – something that can be proven to be true

Illustrate – to give examples

Infer – to make a conclusion based on fact

Interpret – to offer an explanation

Justify – to give good reasons

Opinion – belief based on what a person thinks or feels

Predict – to make a guess about the future

Prove – to show something is true by giving facts

Question – to ask

Reflect – to think about

Relate – to show how things are alike or connected

Sequence – to put in the correct order

State – to give the main points or reasons

Summarize – to briefly cover the main points

Trace – to tell about the progress or growth

Validity – degree of accuracy or correctness

Core Structure of Essay Writing

(by Warren Hierl, AP history teacher Career Center, Winston-Salem, NC,
modified by John Struck, AP history teacher TJHSST, and Thomas F. Sleete, AP history teacher at Southfield-Lathrup High School.)

1. There is **ONLY ONE** best choice and arrangement of words to express a given idea.
2. You are writing to impress an AP reader who will have approximately two minutes with your essay. You must convince the reader that you are an intelligent life form at the outset.
3. Read the question carefully and focus your discussion on directly answering the question. Be certain you answer the question you are asked. AP free response in recent years have tended to emphasize the following:
 - Analyzing the **impact** of an event or concept on some aspect of American society.
 - Analyzing the **relative importance** of various factors on an event or concept.
 - Analyzing the **extent** to which a historical stereotype is true for a given period or concept.
 - Analyzing the **reasons** which cause a particular movement to develop.
 - **Comparing and contrasting** differing attitudes toward a general concept.

Analyze means examine HOW and WHY.

4. Always use the following in organizing your essay. A predictable format will make it easier for the reader to extract information from your essay. Use the question as a logical cue as to how the essay should be organized.

I. Well developed **thesis statement** that **directly answers** the question. Additional statements which establish time the frame reference and organization of your paper.

II. The body of your paper should be set up with support paragraphs:

- The first support paragraph is the **most important/strongest argument**. The topic sentence is **stated in a manner which directly answers the question**. This sentence is followed by:
1. Most important specific relevant factual information (SFRI) that demonstrates both knowledge of the material **and an understanding of how this information supports your thesis (COMPLEX SENTENCE)**.
 2. Next most important, same as above.
 3. Next most important, same as above.
 4. Next most important, same as above.
 5. **Clincher sentence** which ties the paragraph directly back to the thesis.

The second, third, ... support paragraphs are in **order of importance**.

(ALL paragraphs begin with a topic sentence that directly answers the question. Factual support is written in the same manner as above.)

- III. Conclusion which synthesizes the topic sentences and directly relates back to the question.
5. “Hit ‘em with a brick.” Begin with a well-developed thesis statement which does more than repeat the question. Establish the organization of the essay in one or two additional statements (time frame & organization). This will get you thinking about logical flow and also lend predictability to the essay for the reader.
6. Begin each paragraph with a topic sentence which defends your thesis statement and directly answers the question and support it with as much specific relevant factual information as you can. Use the names, dates, places, events, and terminology of history (i.e., use terms like ‘salutary neglect’). DO NOT merely list or describe information but use it to prove your thesis. **Explain HOW and WHY** the specific information supports your point of view. Avoid “vomit” or “laundry list” essays in which you merely throw-up information in a random manner without relating it back to your thesis.
7. “Kill the damn cat.” **Keep the essay focused on answering the question.** Combine thoughts into clear, concise, sophisticated sentences. Make the important factual information the subject of your sentence. A complete historical thought is a cause/effect relationship so show cause/effect relationships in single sentences. Avoid wordiness!
- “See Fluffy run, Fluffy runs past Dick. The grass is wet. See Fluffy run past Jane. Dick has a stick. The sun is shining. Hear baby cry. Fluffy runs into the road, and was hit by a car.”
- “While running across the yard to avoid being hit by a stick that Dick was swinging, Fluffy was blinded by the morning sun reflecting off the dewy grass, ran into the road, and was hit by a car.”
8. End each paragraph with a clincher sentence that ties the entire paragraph back to the thesis statement.
9. Always focus on the **complexity** of history. Demonstrate that you understand the concept of multi-causation/multi-effect. Bring as much depth and breadth into the essay as possible.
10. Essays must always be written in dark blue or black ink. Penmanship, spelling, and grammar make a difference because they subconsciously affect the ability of the reader to extract information from your essay and they interfere with the logical flow of the essay. Use only **PAST TENSE** and **DO NOT** attempt to make your essay relevant to today’s world. Use only third person. Avoid starting sentences with pronouns or general terms like “this.” Use active voice as much as possible. Avoid contractions like “aren’t”

and “isn’t” write words out. It is acceptable to use abbreviations throughout the essay provided the term is spelled out the first time you use it. Also, use FULL NAMES of individuals the first time you mention them, it is then acceptable to identify them by last name.

11. Long essays are not always good essays, but short essays are almost never good essays. Don’t be locked into preconceived notions of length or five paragraph essays. Budget your time. It is imperative that you give each essay your best shot. In all likelihood you will score higher by attempting both free response questions than by concentrating your efforts on one to the exclusion of the other.

12. The question every reader asks themselves at the end of an essay is, “how sophisticated a knowledge of history has this student demonstrated in this essay?” The demonstrated level of sophistication will ultimately determine the final grade.

6-Traits/AP Aligned Scoring Guide

	10/9	8	7/6	5
Ideas and Content	<ul style="list-style-type: none"> The writing conveys ideas in a controlled and interesting manner The focus is stated clearly and meeting requirements. Clear, relevant details, directions, examples, and/or anecdotes develop and enrich the central focus Primary and secondary ideas are developed in proportion to their significance; the sources are balanced with body paragraphs 	<ul style="list-style-type: none"> The writing presents important information about a specific topic by providing facts or directions, explaining ideas or defining terms. The focus is stated clearly and meets requirements. Primary and secondary ideas are developed in proportion to their significance; the writing has a sense of balance. 	<ul style="list-style-type: none"> The writing presents information about a specific topic by providing facts or directions, explaining ideas or terms. The focus is unclear An attempt is made to develop primary and secondary ideas The writing has a limited sense of balance 	<ul style="list-style-type: none"> The writing presents information about a topic by providing facts or directions, explaining ideas or defining terms. The focus is unclear Specific requirements have been ignored or misunderstood. Primary and secondary ideas lack a sense of development and/or balance.
Organization	<ul style="list-style-type: none"> The writing is organized in a way that enhances meaning or helps to develop the central idea. Each developmental paragraph addresses a specific aspect of the topic. The sequence is effective and moves the reader through the paper—the order may or may not be conventional. Transitions work well. 	<ul style="list-style-type: none"> The writing is clearly organizing in a way that enhances meaning or helps to develop the central idea. Each developmental paragraph addresses a specific aspect of the topic. Transitions work well. 	<ul style="list-style-type: none"> The writing is fairly organized. Each developmental paragraph attempts to address a specific aspect of the topic. Transitions are limited (paragraphs lack concluding sentences which reflect the overall idea of the paragraph) 	<ul style="list-style-type: none"> The writing needs more structure. Developmental paragraphs are limited in focus and may be confusing. Transitions need improvement.
Word Choice	<ul style="list-style-type: none"> Well-chosen words convey the intended message in an interesting, precise, and natural way. Lively, powerful verbs provide energy. (Be verbs and passive voice are limited) Specific nouns add color and clarity. Modifiers work to provide strong imagery. Expression is fresh and appealing: original or unusual phrasing adds to meaning. Figurative language, if used, is effective. Vocabulary is striking by not overdone. Technical terms and notations are effective. Assigned SAT vocabulary words are underlined in paper. 	<ul style="list-style-type: none"> Well-chosen words convey the intended meaning in an interesting, precise, and natural way. Powerful verbs, specific nouns, and descriptive modifiers enhance meaning. Expression attempts to be fresh and appealing. Original and unusual phrasing adds to the meaning. Figurative language, if used, is generally effective. Vocabulary is striking but, at times, overdone. Technical terms and notations are effective. Assigned SAT vocabulary words are underlined in paper. 	<ul style="list-style-type: none"> Words are reasonably accurate and convey the intended message in a general manner. Some verbs provide energy, and some simply link one point to another. Some nouns are specific, while other nouns are fairly general. Modifiers attempt to be descriptive Expression is limited. Figurative language, if used, may or may not be effective. Vocabulary is either common or slangy or uncommon and leads to confusion. Technical terms and notations are limited in their effectiveness. No attempt to use SAT vocabulary assigned. 	<ul style="list-style-type: none"> Word choice limits the clarity of the intended message. Verbs, nouns, and/or modifiers lack the ability to convey an image. Expression is lacking. Vocabulary is limited and restricting or too technical. No attempt to use SAT vocabulary assigned.
Sentence Fluency	<ul style="list-style-type: none"> Strong and varied sentence structure clearly conveys meaning and invites expressive reading. Sentences are appropriately concise. The writing has a natural flow and rhythm when read aloud. 	<ul style="list-style-type: none"> Strong and varied sentence beginnings, length, and structure help to convey meaning and invite expressive reading. Sentences are appropriately concise. The writing sounds smooth and rhythmic when read aloud. 	<ul style="list-style-type: none"> Varied sentence beginnings, length, and structure help to convey meaning. Sentences are sometimes concise and sometimes wordy. The writing sounds businesslike or mechanical when read aloud. 	<ul style="list-style-type: none"> Sentence beginnings, length, and structure lack variation. The writing lacks fluency when read aloud.

Voice	<ul style="list-style-type: none"> ○ The personality of the writer is evident in the writing. ○ The writer's enthusiasm and/or interest brings the topic to life. ○ The writing is natural and compelling. ○ The tone is appropriate and consistently controlled. ○ The overall effect is individualistic, expressive, and engaging. 	<ul style="list-style-type: none"> ○ Personality, confidence and feeling are expressed throughout the writing. ○ A commitment to the topic is obvious. ○ The writer connects to the audience and clearly indicates a purpose for the writing. ○ The tone is sincere, pleasant, and generally appropriate. ○ The writing evokes emotion in the reader. 	<ul style="list-style-type: none"> ○ Personality, confidence and feeling weave in and out of the writing. ○ Commitment to the topic is limited. ○ Connection to the audience and purpose for the writing are unclear. ○ The tone is generally appropriate. ○ The writing evokes some emotion in the reader. 	<ul style="list-style-type: none"> ○ The writing lacks commitment to the topic. ○ Connection to the audience and purpose for the writing are unclear. ○ The tone is flat or inappropriate. ○ The writing evokes little emotion in the reader.
Conventions	<ul style="list-style-type: none"> ○ A strong grasp of standard writing conventions is apparent; ○ Punctuation is smooth and enhances meaning; grammar is essentially correct; ○ Spelling is correct even on more difficult words; usage is correct; capitalization is accurate. ○ Paragraphing (indenting) enhances the organization of the paper. ○ Specialized conventions (title, subtitles, in-text notes, table of contents, works cited) are used accurately and enhance the text. 	<ul style="list-style-type: none"> ○ A good grasp of standard writing conventions is apparent. ○ Punctuation is smooth and enhances meaning; grammar is essentially correct. ○ Spelling of common words is accurate, and more difficult words are generally correct; usage is generally correct; capitalization is correct. ○ Specialized contentions generally enhance the text. 	<ul style="list-style-type: none"> ○ A basic grasp of standard writing conventions is apparent. ○ Errors in punctuation, grammar, spelling, usage and/or capitalization impair readability. 	<ul style="list-style-type: none"> ○ A minimal grasp of standard writing conventions is apparent. ○ Numerous errors in punctuation, grammar, spelling, usage and/or capitalization impair readability.
Presentation	<ul style="list-style-type: none"> ○ 12 Pt. type ○ No script or bold fonts ○ Double-Spaced ○ Standard 1 inch margins ○ Creative Title is centered ○ Student Name, Date, Course Title, Teacher Name ○ MLA format for citations within paper and on works cited page are 100% correct ○ Indent or block style for paragraphs 	<ul style="list-style-type: none"> ○ Deviates slightly from expectations 	<ul style="list-style-type: none"> ○ Deviates significantly from expectations. ○ Name, date, class in upper right corner is correct ○ Title is descriptive and centered ○ Number multiple pages 	<ul style="list-style-type: none"> ○ No attempt to follow style for presentation is apparent. ○ Failure to meet MLA formatting.
Insight	<ul style="list-style-type: none"> ○ Discussion acknowledges complexities, ambiguity, and contradictions. ○ Essay reveals a sophisticated understanding of the passage/reading. 	<ul style="list-style-type: none"> ○ Has all of the elements, but is less thorough, sophisticated or powerful. 	<ul style="list-style-type: none"> ○ Discussion is simplistic, obvious, or dualistic. 	<ul style="list-style-type: none"> ○ The passage was misread.
Support CSE: Claims/Support/ Explanation (Warrant)	<ul style="list-style-type: none"> ○ Support is detailed, specific, correct and embedded. Level of support is consistent throughout. ○ CSE is clear. ○ Sources are skillfully integrated into the writing. 	<ul style="list-style-type: none"> ○ Support is less detailed, less specific, awkwardly embedded or less consistent. ○ Support needs more detailed analysis. 	<ul style="list-style-type: none"> ○ Support from primary source is mostly paraphrase rather than direct. Some quoted passages are too long and then not developed. ○ CSE weak 	<ul style="list-style-type: none"> ○ There is little or no support. ○ The write rambles and doesn't follow CSE.
Introduction & Conclusion	<ul style="list-style-type: none"> ○ Introduction is powerful and insightful and presents the thesis in a compelling way. ○ Appropriately introduces author and work in a way relevant to the main argument ○ The conclusion is graceful and leads to a powerful abstraction (insight) 	<ul style="list-style-type: none"> ○ Introduction is interesting, meaningful and presents the thesis/main purpose clearly. ○ Appropriately introduces author and work. ○ The conclusion brings the essay to a close but does so less powerfully or memorably. 	<ul style="list-style-type: none"> ○ Introduction is adequate and presents thesis in a general way. ○ Conclusion goes nowhere, simply repeats the introduction. 	<ul style="list-style-type: none"> ○ Introduction is empty of meaning or lacks a direction for the paper. ○ Thesis may not be evident or clearly understood. ○ The conclusion is empty of meaning.

**Essay Scoring Guide—Advanced Placement English
AP Prompts Holistic Scale**

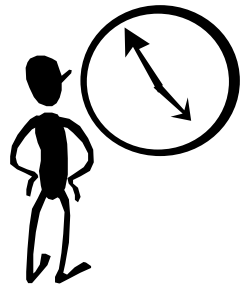
Grading Scale	Holistic Number Explanation	Profile of Holistic Areas
7-9 (90-100)	8-9 Brilliant/exceptional 7 Excellent (a wonderful essay)	<p style="text-align: center;">7-9</p> <ul style="list-style-type: none"> • Thorough development of ideas with noteworthy insight • Have at least two major points in the body • Clear and logical organization • Powerful vocabulary • Mature and varied sentence structure • Relevant and powerful supporting details • Few significant mechanical errors • Synthesis/DBQ essays develop more than 3 documents thoroughly. <p style="text-align: center;">6-7, 5-6</p> <ul style="list-style-type: none"> • Ideas are developed but not as well as the 7-9’s • Above average sentence variety • Good commentary and supporting detail • Clear and logical organization • Some mechanical errors but they do not impair meaning • Strong vocabulary • Synthesis/DBQ essays develop 3 sources adequately. <p style="text-align: center;">4-5</p> <ul style="list-style-type: none"> • Have development, but feel thin • Supporting detail is weak • Commentary less insightful • Limited sentence variety • Average to simple vocabulary • Repetition is a problem • Organization is less controlled • Mechanical errors a problem <ul style="list-style-type: none"> • Synthesis/DBQ essays develop only 2 sources or 3 sources poorly. <p style="text-align: center;">3, 3-4</p> <ul style="list-style-type: none"> • Severely limited development • Weak organization • Weak commentary • Little or no supporting detail • Inadequate sentence structure and/or vocabulary • Mechanical errors a problem • Fail to address the prompt adequately • Synthesis/DBQ essays fail to develop sources. <p style="text-align: center;">2</p> <ul style="list-style-type: none"> • Length is inadequate • Little or no commentary • Repetition of unimportant details • Little or no control over elements of composition • Fails to address the prompt
6 (80-89)	6 Commendable (A strong paper)	
5 (70-79)	5 Adequate (shows promise)	
4 (60-69)	4 Limited Achievement (thin, not enough length)	
3 (40-59)	3 Inadequate/severely limited	
2 (30-39)	2 Unacceptable	
1 (10-29)	1 Off prompt/no logical response (name on paper and 1 or 2 sentences)	
0	0 Totally off prompt	
<p>In-class timed essays are graded on a holistic scale of 1-9, which is used by the College Board. Timed writings are given one of these numbers (or a combination of two) which correlates to the percentage scale above. The grading scale reflects an assessment of the paper according to the AP standards. Generally speaking, three 6’s and a score of 50% on the objective section will earn a “3” on the AP exam. If your essays are 5’s, you will need to score in the 60% range on the objective section of the AP test in order to pass with a “3.”</p>		

Suggestions for Development of AP Essay

- 📌 Address the prompt thoroughly
- 📌 Give a brief introduction with thesis idea
- 📌 Demonstrate knowledge of the text
- 📌 Show mature expression with vocabulary and structure with college level skill and clarity
- 📌 Stay on-topic throughout
- 📌 Demonstrate a sense of movement toward a conclusion (transitions)
- 📌 Provide a clincher
- 📌 Use creative thinking

Tips for Timed Writing

- 1. Read the prompt carefully.**
 - 📌 Identify the abstract concept that is the focus of the prompt.
 - 📌 Identify any concrete device(s) the prompt specifies or suggests you use.
- 2. Read the passage for understanding.**
 - 📌 Ask yourself who, what, when, where, why questions if necessary.
 - 📌 Keep the prompt in mid when you read.
- 3. Reread and mark the passage.**
 - 📌 Focus on concrete devices that create the abstract.
 - 📌 Jot notes in the margins as you read. These notes may be all of the prewriting you have time to do.
- 4. Your thesis should directly reflect the prompt.**
 - 📌 Do not be afraid to state the obvious.
 - 📌 Be clear as to the approach that you are taking and the concepts that you intend to prove.
- 5. Focus on your commentary.**
 - 📌 Your insight and understanding of the literature, as well as how you make the connections called for in the prompt are what the grader will look for.
 - 📌 Be sure to organize your ideas logically.
- 6. Your conclusion must be worth reading.**
 - 📌 Do not just repeat with your have already said.
 - 📌 Your conclusion should reflect an understanding of the passage and the question.
 - 📌 Use a thematic statement, but avoid moralizing and absolute words.



Note: When responding to an open-ended prompt, be sure to choose a novel that is of literary merit and that you thoroughly understand. Be sure to address all parts of the prompt and to plan out your response before beginning to writing. Remember that the works offered as suggestions are surely good choices for your response. Also, remember that you should not merely retell the story, but rather explain the relevance to the open-ended prompt.

Scoring Guide for Document Based Questions

Score 8-9

1. Contains a well developed thesis that clearly addresses the question.
2. Presents an effective analysis of all parts of the question, although treatment may be uneven.
3. Uses a substantial number of documents effectively.
4. Makes substantial use of relevant outside information to support thesis.
5. Clearly organized and well written.
6. May have insignificant errors.

Score 5-7

1. Thesis addresses question, but not as focused or comprehensive as above.
2. Analysis deals with part of the question in some depth, other parts in a more general way.
3. Uses some of the documents effectively.
4. Supports thesis with some outside information.
5. Shows evidence of acceptable organization and writing.
6. May contain errors that do not seriously detract from the quality of the essay.

Score 2-4

1. Presents a limited, confused, and/or poorly developed thesis.
2. Deals with one aspect of the question in a general way or all parts in a superficial way with simplistic explanation.
3. Quotes or briefly cites documents, or merely lists document information.
4. Contains little outside information, or information that is inaccurate or irrelevant.
5. Demonstrates weak organization and/or writing skills that interfere with comprehension.
6. May contain major errors.

Score 0-1

1. Contains no thesis or a thesis that does not address the question.
2. Inadequate or inaccurate understanding of the question.
3. Contains little or no understanding of the documents or ignores them completely.
4. Inappropriate or no use of outside information.
5. Disorganized and poorly written.
6. Numerous errors, both major and minor.

Conversion Scale

9=100	5=84	1=68
8=96	4=80	
7=92	3=76	
6=88	2=72	

Guidelines for Writing the DBQ

Adapted from guidelines for the AP History Teacher

1. Begin by **reading the question** only. Make sure you **understand what is being asked** of you as a writer. You should do this by **clearly identifying the time period** and by **breaking down the question** into recognizable parts. For example, if the question requires that you address the political, economic and political dimensions of a particular event in history you must address all three in your essay to some degree. Prepare your outline accordingly.
2. **Brainstorm** before you create your outline. Jot down all the names, events, acts, and writings that come to mind for the period covered in the essay. Some of these terms will later be drawn upon as outside information in the essay.
3. Next, still **without looking at the documents**, you should **write a brief outline to address the question** asked. Most likely, you will know the time period in question and already have a sense of how to address the issues presented. Go to the documents before you write your essay only if you do not know anything about the topic. This is really an unlikely scenario.
4. **Go to the documents, read and highlight.** You should also **note next to each document any additional outside information triggered by the document itself.** You do not need to use all eight to ten documents to score at the highest levels on the DBQs but they should **use most of them.** You should remember not to quote extensively from the documents but should be intent on weaving the key ideas found in them into the text of their essay. Remember that you must always integrate useful and meaningful outside information into your essay. DBQs without a reasonable balance of documentary references and outside information will not be scored highly.
5. When writing commences, you should use standard historical writing format to address the issue. The thesis in the introduction should be clearly stated and reasonably sophisticated. In addition the sooner the thesis is stated the better.
6. Some teachers **suggest a concession statement** either early in the essay or in the next to last paragraph to confront the point of view the student does not intend to take. This is a good idea because **it demonstrates that the student understands the complexity of the issue** and offers the student an additional opportunity to weave into the essay the documents and outside information.
7. In **citing sources** two methods are appreciated. You should employ either the author/date method which cites the source of the document by simple reference to the author and the date or an internal citation method that puts the letter of the document after a discussion as a footnote. Some readers believe it is not necessary to include internal citations while others appreciate them because they serve as useful guides when reading becomes tiresome at the end of the day.

8. Although the conclusion is not the most important part of the DBQ, you will not help yourself by an ending that is banal or, worse still, a conclusion that differs significantly from your argument. **Conclusions should demonstrate how the issue discussed fits into the bigger picture of the American experience.**
9. Remember that a **clear, well-developed thesis that evaluates the relative importance of historical factors asked for in the question** and a well-written essay with effective analysis and a nice balance of outside information with references to the documents will always win the day.
10. Some other tips:

Avoid laundry listing ...remember that it is not your objective to explain the documents but rather to **use the key ideas from them to prove your thesis.**

Avoid simply restating the question in the introduction. Your **thesis should be fresh and sophisticated** although you may want to include key words from the question in your introduction.

Make every attempt to **demonstrate your awareness of change** over time and that you are aware of cause and effect relationships.

Trust your instincts if you are well prepared. Include your flashes of intuition.

There is not necessarily a correct answer but there is always a good one.

There is such a thing as a wrong answer.

Let the reader know that **you are aware of the controversial nature of the question.**

Relax and **write with confidence** once you have determined your thesis and your approach.

Scoring Guide for Free Response Questions

Score 8-9

1. Contains a well developed thesis that clearly addresses the question.
2. Presents an effective analysis of all parts of the question, although treatment may be uneven.
3. Makes substantial use of relevant factual information to support thesis.
4. Clearly organized and well written.
5. May have insignificant errors.

Score 5-7

1. Thesis addresses question, but not as focused or comprehensive as the category above.
2. Analysis deals with part of the question in some depth, other parts in a more general way.
3. Supports thesis with some relevant factual information.
4. Shows evidence of acceptable organization and writing.
4. May contain errors that do not seriously detract from the quality of the essay.

Score 2-4

1. Presents a limited, confused, and/or poorly developed thesis.
2. Deals with one aspect of the question in a general way or all parts in a superficial way with simplistic explanation.
3. Contains little factual information, or information that is inaccurate or irrelevant.
4. Demonstrates weak organization and/or writing skills that interfere with comprehension.
5. May contain major errors.

Score 0-1

1. Contains no thesis or a thesis that does not address the question.
2. Inadequate or inaccurate understanding of the question.
3. Inappropriate or no use of factual information.
4. Disorganized and poorly written.
5. Numerous errors, both major and minor.

Scale:

- 9 = 50
- 8 = 48
- 7 = 46
- 6 = 44
- 5 = 42
- 4 = 40
- 3 = 38
- 2 = 36
- 1 = 34

Major Works Data Sheet*Advanced Placement Literature and Composition/Language and Composition*

Title: Author: Date of Publication: Genre:	Biographical Information about the Author:
Historical Information:	

Plot Summary:

Describe the Author's Style:

Provide an example that demonstrates the style:

<i>Memorable Quotes</i>	
Quotes	Significance of each Quote:

Characters			
Name	Role in Story	Significance	Adjectives

Setting	Significance of Opening Scene
	Significance of Ending or closing scene
Symbols	AP Multiple Choice Questions

Possible Themes

PSAT/SAT Sentence Analysis (Identify as many features of a longer sentence or a series of sentences from the novel.

The Reading Log

(Aka. Reading Response Journal/Dialectical Journal/Double-Entry Journal)

A reading log is an effective way to keep a record of your reading responses-positive or negative, sure or unsure. It offers a change to respond personally, to ask questions, wonder, predict, or reflect on the characters, events, literary elements, or language of a text. Do not summarize! Instead, record your textual observations.

Instructions for keeping a reading log are as follows:

- 📓 Use notebook paper (one-side only) or you may type it
- 📓 Must have two columns (divide the page in 1/2)
- 📓 Title the column on the left “Quotations from the Text”
- 📓 Title the column on the right “Commentary/Responses to the Text”

Responses may start:

- 📓 *“The imagery reveals...”*
- 📓 *“The setting gives the effect of...”*
- 📓 *“The author seems to feel...”*
- 📓 *“The tone of this part is...”*
- 📓 *“The character(s) feel(s)...”*
- 📓 *“This is ironic because...”*
- 📓 *“The detail seems effective/out of place/important because...”*
- 📓 *“An interesting word/phrase/sentence/thought is...”*
- 📓 *“This reminds me of...”*
- 📓 *“Something I notice/appreciate/don’t appreciate/wonder about is...”*
- 📓 Or you may start with something else you feel is appropriate
- 📓 Generally each response should be 3-5 sentences and should include your analysis of the literary techniques present in the quotations, the author’s attitude, purpose or tone, and relation to personal experience.
- 📓 Show me that you have read the entire book by responding to the novel from the first to the last page. You must a total of 20 entries (or at least one per chapter-which ever is more).
- 📓 Make sure that you note the page number for the quotes.

Your journal will be used to determine your comprehension of the text. Be sure that your responses are thorough and that you complete the journal for all chapters of the book.

Please remember that these log are not meant to be personal diaries. They are meant to be read by others and should related only to the assigned material. You will be sharing your journals in class, so keep this in mind as you write. When sharing you will have the opportunity to confirm, clarify, and modify your responses through discussion. You will also find that your journals can be helpful in writing literary analysis of the text.






Bless Me, Ultima Reading Log

Quotations from the Text	Commentary/Responses to the Text
1. “She took my hand and I felt the power of whirlwind sweep around me. Her eyes swept the surrounding hills and through them I saw for the first time the wild beauty of our hills and the magic of the green river. My nostrils quivered as I felt the song of the mockingbirds and the drone of the grasshoppers mingle with the pulse of the earth.” (12)	1. The imagery reveals Tony’s sense of the earth around him. As Ultima touches his hand, he is drawn into what seems to be a new and wondrous universe. This powerful experience makes Tony think that Ultima knows his fate and that they will be close. It can be inferred that their relationship will be a significant part of the novel.
2.	2.

To Kill a Mockingbird Reading Log

















Quotations from the Text	Commentary/Responses to the Text
1. “ ‘He might have hurt me a little,’ Atticus conceded, ‘but son, you’ll understand folks a little better when you’re older. A mob’s always made up of people, no matter what. Mr. Cunningham was part of a mob last night, but he was still a man...So, it took an eight-year-old child to bring ‘em to their senses didn’t it?’” (159-160)	1. The tone here is matter-of-fact. Atticus admits that Mr. Cunningham could have harmed him, but he explains that Mr. Cunningham’s actions were not entirely his own; he was influenced by the crowd as is common for many people. It takes Scout recognizing him and talking to him to make Mr. Cunningham realize that what he is doing is wrong.
2.	2.

Remember, Reading Logs Should:













-  Be thoughtful, insightful, and original
-  Show understanding of the characters, setting, themes, and the WORK AS A WHOLE
-  Be thorough and complete
 -  Each commentary entry must be 3-5 sentences and written in the present tense
 -  Quotations should feature proper punctuation and the page reference in parentheses as above

Generic Reading Log Scoring Guide













Successful-Synthesis and evaluation of the text

-  Features detailed, meaningful passages and quote selections
-  Coverage of text is complete and thorough
-  Journal is neat, organized, and professional looking; student has followed directions for organization of the journal
-  Uses thoughtful interpretation and commentary; avoids clichés
-  Makes insightful personal connections
-  Asks thought-provoking and insightful questions
-  A strong interest in the material as evidenced through an awareness of levels of meaning
-  Judgments are textually and experientially based
-  Predications are thoughtful and keenly observed
-  Character analysis is consistent with the material presented
-  Show an understanding of character motivation
-  Comparisons and connections are found between text and other literary and artistic works
-  Recognizes the author's writing choices and reasons for those choices
-  Recognizes the energy and deliberateness of the writing process
-  Awareness that their own personal beliefs may differ from those expressed in the text
-  Demonstrates an awareness of point of view

Requires Revision-Some evidence, understanding and appreciation of the text

-  Uses less-detailed, but good quote selections
-  Adequately addresses all parts of the reading assignment
-  Journal is neat and readable
-  Follows directions for organizing the journal
-  Uses some intelligent commentary
-  Addresses some thematic connections
-  Includes some personal connections
-  Does not summarize, but rather reflects upon the narrative
-  Predictions are plausible
-  Demonstrates some understanding of character motivation
-  Show student's engagement in the text
-  Necessary revisions include: _____

Unsuccessful-Literal surface encounter with the text

-  Only a few good details from text; quotes may be incomplete or not used at all
-  Most commentary is vague, unsupported, or plot summary
-  Journal is relatively neat, but may be difficult to read
-  Student has not followed all directions for organizing the journal (no columns, no page numbers, etc.)
-  Shows limited personal connection to text
-  Asks few or obvious questions
-  Address only part of the reading assignment
-  Predictions are unrealistic or improbable
-  Uses stereotypical responses
-  Entries are too short
-  Features off-topic responses
-  Exhibits confusion about the text and lack of critical interest in literature

Annotating Texts

ANNOTATING simply means marking the page as you read with comments and/or notes.

The principle reason you should annotate your books is to aid in understanding. When important passages occur, mark them so that they can be easily located when it comes time to write an essay or respond to the book. Marking key ideas will enable you to discuss the reading with more support, evidence, and/or proof than if you rely on memory.

ANNOTATING MAY INCLUDE:

- 🔍 Highlighting key words, phrases, or sentences
- 🔍 Writing questions or comments in the margins
- 🔍 Bracketing important ideas or passages
- 🔍 Connecting ideas with lines or arrows
- 🔍 Highlighting passages that are important to understanding the work
- 🔍 Circling or highlighting words that are unfamiliar

SPECIFIC ITEMS FOR ANNOTATION MIGHT INCLUDE:

- 🔍 Character description
- 🔍 Literary elements (symbolism, theme, foreshadowing, etc.)
- 🔍 Figurative language (similes, metaphors, personification, etc.)
- 🔍 Plot elements (setting, mood, conflict, etc.)
- 🔍 Diction (effective or unusual word choice)
- 🔍 Vocabulary words

HOW TO ANNOTATE A TEXT:

HIGHLIGHTING/UNDERLINING-This stands out from the page and allows you to scan a page quickly for information. Be careful not to mark too much—if everything is marked, then nothing becomes important!

BRACKETS []-If several lines seem important, place a bracket around the passage, then highlight or underline only key phrases within the bracketed area. This will draw attention to the passage without cluttering it with too many highlighted or underlined sentences.

ASTERISKS *-This indicates something unusual, special, or important. Multiple asterisks indicate a stronger degree of importance.

MARGINAL NOTES- Making notes in the margin allows you to: ask questions, label literary elements, summarize critical elements, explain ideas, make a comment, and/or identify characters.

Rhetorical Analysis: Critical Reading

When you are asked to do a "rhetorical analysis" of a text, you are being asked to apply your critical reading skills to break down the "whole" of the text into the sum of its "parts." You try to determine what the writer is trying to achieve, and what writing strategies he/she is using to try to achieve it. Reading critically means more than just being moved, affected, informed, influenced, and persuaded by a piece of writing. Reading critically also means analyzing and understanding how the work has achieved its effect. Below is a list of questions to ask yourself when you begin to analyze a piece of prose.

- What is the general subject? Does the subject mean anything to you? Does it bring up any personal associations? Is the subject a controversial one?
- What is the thesis (the overall main point)? How does the thesis interpret/comment on the subject?
- What is the tone of the text? Do you react at an emotional level to the text? Does this reaction change at all throughout the text?
- What is the writers' purpose? To explain? To inform? To anger? Persuade? Amuse? Motivate? Sadden? Ridicule? Anger? Is there more than one purpose? Does the purpose shift at all throughout the text?
- How does the writer develop his/her ideas? Narration? Description? Definition? Comparison? Analogy? Cause and Effect? Example? Why does the writer use these methods of development?
- How does the writer arrange his/her ideas? What are the patterns of arrangement? Particular to general? Broad to specific? Spatial? Chronological? Alternating? Block?
- Is the text unified and coherent? Are there adequate transitions? How do the transitions work?
- What is the sentence structure like in the text? Does the writer use fragments or run-ons? Declarative? Imperative? Interrogative? Exclamatory? Are they simple? Compound? Complex? Compound-complex? Short? Long? Loose? Periodic? Balanced? Parallel? Are there any patterns in the sentence structure? Can you make any connections between the patterns and the writers' purpose?
- Does the writer use dialogue? Quotations? To what effect?
- How does the writer use diction? Is it formal? Informal? Technical? Jargon? Slang? Is the language connotative? Denotative? Is the language emotionally evocative? Does the language change throughout the piece? How does the language contribute to the writers' aim?
- Is there anything unusual in the writers' use of punctuation? What punctuation or other techniques of emphasis (italics, capitals, underlining, ellipses, parentheses) does the writer use? Is punctuation over- or under used? Which marks does the writer use when, and for what effects? Dashes to create a hasty breathlessness? Semi-colons for balance or contrast?
- Are important terms repeated throughout the text? Why?
- Are there any particularly vivid images that stand out? What effect do these images have on the writers' purpose?
- Are devices of comparison used to convey or enhance meaning? Which tropes--similes, metaphors, personification, hyperbole, etc. does the writer use? When does he/she use them? Why?
- Does the writer use devices of humour? Puns? Irony? Sarcasm? Understatement? Parody? Is the effect comic relief? Pleasure? Hysteria? Ridicule?

SOAPS

A Method for Reading and Understanding Text

Rhetoric is the art of adapting the ideas, structure, and style of a piece of writing to the audience, occasion, and purpose for which the discourse is written. Since the writer uses this method in developing a piece of writing, the reader can, in turn, use it for analyzing the text. Reading for SOAPS facilitates the kind of critical thinking that leads to the writing of essays whose purpose is to argue or to evaluate.

S	SUBJECT	General topic, content, and ideas contained in the text; be able to state the subject in a short phrase.
O	OCCASION	Time and place of a piece; it is important to understand the context that encouraged the writing to happen
A	AUDIENCE	Group of readers to whom the piece is directed; it may be one person, a small group, or a large group; it may be a certain person or a certain people; an understanding of the characteristics of the audience leads to a higher level of understanding
P	PURPOSE	Reason behind the text; without a grasp of purpose, it is impossible to examine the argument or logic of the piece
S	SPEAKER	Voice that tells the story; the author may be the speaker, or non-fiction article is carefully planned and structured, and it is within that plan and structure that meaning is discovered

The key to unlocking tone in a piece of literature is through the following elements: diction, imagery, details, language, and syntax. These elements are also known as **DIDLS**.

D	(Diction)	<p>Choose unusual and/or effective words from the passage. Evaluate the connotations of the words and write synonyms for each.</p> <p>Then, decide what the word choice suggests about the character's or narrator's demeanor.</p>
I	(Images)	<p>Cite examples of imagery from the passage. Identify the sense appealed to, and interpret the meaning.</p>
D	(Details)	<p>List facts or the sequence of events from the passage.</p>
L	(Language)	<p>Determine the type of language used (formal, informal, clinical, jargon, literal, vulgar, artificial, sensuous, concrete, precise, pedantic, etc.). Site examples.</p>
S	(Syntax)	<p>How does sentence structure reveal the character's attitude?</p>

Accelerating Your Academic Language

SOAPS and DIDLS

Review of Rhetorical Strategies

Directions: The goal is to increase your use of the vocabulary that can be used when discussing rhetorical strategies and stylistic devices in poetry, fiction and nonfiction.

Part 1: Review rhetorical terminology to the specific areas.

Part 2: On going application with in class readings

SOAPS—These are key to setting up your thesis statement and should always be addressed in your introduction.

Subject—What is the main argument?

Rhetorical Strategies:

Thesis of the author, key premise, hypothesis, organization of the piece

Types of texts: religious, philosophical, political, informational, historical, biographical or autobiographical, persuasive

Occasion-When and Where and in what situation?

Rhetorical Strategies: place, context, or current situation that created the reason for the author to write

Audience—Who is the intended audience?

Rhetorical Strategies: message, expectation on the reader/listener

Purpose—Why are they writing it?

Rhetorical Strategies: reason behind the text, to persuade, to inform; logos, pathos, ethos

Speaker—Why is who they are important to the piece? What is their attitude and what is their tone?

Difference between the author and the speaker?

Rhetorical Strategies:

Manner of tone./attitude (voice): objective, subjective, confrontational, placating

Words for tone/attitude: sharp, dramatic, proud, restrained, condescending, sympathetic, nostalgic, didactic, candid, poignant,

DIDLS—These are key to setting up your paragraphs for an argument analysis paper or close reading of a passage or a poem

Diction: What type of language is being used?

Words to describe language: jargon, vulgar, connotative, denotative, emotional, detached, pedantic, pretentious, picturesque, moralistic, poetic, precise, etc.

Rhetorical Strategies:

Length of words monosyllabic, polysyllabic

Choice of words: colloquial (slang) , informal (conversational) , formal (literary), or old-fashioned

Meaning of words: Denotative (exact meaning) or connotative (suggested meaning)

Type of words: Concrete (specific) or abstract (general)

Sound of the words: euphonious (pleasant) or cacophonous (harsh sounding)

Imagery: What kind of pictures are created?

Rhetorical Strategies:

Simile, metaphor, descriptive language, analogies (explicit comparison), allegory (set of abstract ideas personified through characters and events)

Details (What are the facts?)

Rhetorical Strategies: Example, Definition, Division and Classification, Description

Language: What literary devices are being used?

Rhetorical Strategies:

Figurative Language: simile, metaphor, personification, synecdoche (part used to represent the whole or whole to represent a part—All hands on deck, Canada played the U.S. in the hockey final), metonymy (name of one thing is applied to another thing which is closely associated—I love Shakespeare!)

Literary Devices:

Sound: alliteration, assonance, consonance, onomatopoeia

Plays with sentences: Hyperbole (exaggeration), understatement (meiosis), paradox (contradiction), oxymoron, pun, irony, sarcasm, double entendres, euphemism (understatement to avoid offense)

References to others: Apostrophe (speaking to the dead or the absent), allusion (reference to mythological, literary, historical or biblical), epithets (single word adjective linked to describe a specific quality)

Syntax (Sentence Structure)—What are the types of sentences?

Rhetorical Strategies:

Purpose of sentences: declarative, imperative, interrogative, exclamatory

Types of sentences: simple, compound, complex, compound-complex, subordination

Organization of the sentence: loose (makes sense before the ending), periodic (makes sense only at the end), balanced (phrases/clauses in terms of similar words, similar structure, meaning, and/or length), parallel structure/parallelism (structure similarities between sentences or parts of sentences—repeated structure), ellipsis (omission of word or phrase)

Organization of ideas in the sentence:

juxtaposition (unassociated ideas, words and phrases are placed next to one another to surprise or disrupt your association)

antithesis (direct contrast of structurally parallel word grouping for the purpose of contrast)

repetition (repetition of words, sounds and ideas for rhythm and emphasis)

apposition (adding emphasis by placing a word or phrase immediately afterword)

rhetorical questions (expects no answer but draws attention to a point)

parenthesis (interruption to launch a new idea—not necessarily in brackets or parenthesis)

Using TPCASTT for Analysis of Poetry

T	Title	What do the words of the title suggest to you? What denotations are presented in the title? What connotations or associations do the words possess?		
P	Paraphrase	Translate the poem in your own words. What is the poem about?		
C	Connotation	What meaning does the poem have beyond the literal meaning? Fill in the chart below.		
		Form	Diction	Imagery
		Point of View	Details	Allusions
		Symbolism	Figurative Language	Other Devices (antithesis, apostrophe, sound devices, irony, oxymoron, paradox, pun, sarcasm, understatement)
A	Attitude	What is the speaker's attitude? How does the speaker feel about himself, about others, and about the subject? What is the author's attitude? How does the author feel about the speaker, about other characters, about the subject, and the reader?		
S	Shifts	Where do the shifts in tone, setting, voice, etc. occur? Look for time and place, keywords, punctuation, stanza divisions, changes in length or rhyme, and sentence structure. What is the purpose of each shift? How do they contribute to effect and meaning?		
T	Title	Reanalyze the title on an interpretive level. What part does the title play in the overall interpretation of the poem?		
T	Theme	List the subjects and the abstract ideas in the poem. Then determine the overall theme. The theme must be written in a complete sentence.		

Tone Vocabulary

Like the tone of a speaker's voice, the tone of a work of literature expresses the writer's feelings. To determine the tone of a passage, ask yourself the following questions:

1. What is the subject of the passage? Who is its intended audience?
2. What are the most important words in the passage? What connotations do these words have?
3. What feelings are generated by the images of the passage?
4. Are there any hints that the speaker or narrator does not really mean everything he or she says? If any jokes are made, are they lighthearted or bitter?
5. If the narrator were speaking aloud, what would the tone of his or her voice be?

Positive Tone/Attitude Words

Amiable	Consoling	Friendly	Playful
Amused	Content	Happy	Pleasant
Appreciative	Dreamy	Hopeful	Proud
Authoritative	Ecstatic	Impassioned	Relaxed
Benevolent	Elated	Jovial	Reverent
Brave	Elevated	Joyful	Romantic
Calm	Encouraging	Jubilant	Soothing
Cheerful	Energetic	Lighthearted	Surprised
Cheery	Enthusiastic	Loving	Sweet
Compassionate	Excited	Optimistic	Sympathetic
Complimentary	Exuberant	Passionate	Vibrant
Confident	Fanciful	Peaceful	Whimsical

Negative Tone/Attitude Words

Accusing	Choleric	Furious	Quarrelsome
Aggravated	Coarse	Harsh	Shameful
Agitated	Cold	Haughty	Smooth
Angry	Condemnatory	Hateful	Snooty
Apathetic	Condescending	Hurtful	Superficial
Arrogant	Contradictory	Indignant	Surly
Artificial	Critical	Inflammatory	Testy
Audacious	Desperate	Insulting	Threatening
Belligerent	Disappointed	Irritated	Tired
Bitter	Disgruntled	Manipulative	Uninterested
Boring	Disgusted	Obnoxious	Wrathful
Brash	Disinterested	Outraged	
Childish	Facetious	Passive	

Humor-Irony-Sarcasm Tone/Attitude Words

Amused	Droll	Mock-heroic	Sardonic
Bantering	Facetious	Mocking	Satiric
Bitter	Flippant	Mock-serious	Scornful
Caustic	Giddy	Patronizing	Sharp
Comical	Humorous	Pompous	Silly
Condescending	Insolent	Quizzical	Taunting
Contemptuous	Ironic	Ribald	Teasing
Critical	Irreverent	Ridiculing	Whimsical
Cynical	Joking	Sad	Wry
Disdainful	Malicious	Sarcastic	

Sorrow-Fear-Worry Tone/Attitude Words

Aggravated	Embarrassed	Morose	Resigned
Agitated	Fearful	Mournful	Sad
Anxious	Foreboding	Nervous	Serious
Apologetic	Gloomy	Numb	Sober
Apprehensive	Grave	Ominous	Solemn
Concerned	Hollow	Paranoid	Somber
Confused	Hopeless	Pessimistic	Staid
Dejected	Horrific	Pitiful	Upset
Depressed	Horror	Poignant	
Despairing	Melancholy	Regretful	
Disturbed	Miserable	Remorseful	

Neutral Tone/Attitude Words

Admonitory	Dramatic	Intimate	Questioning
Allusive	Earnest	Judgmental	Reflective
Apathetic	Expectant	Learned	Reminiscent
Authoritative	Factual	Loud	Resigned
Baffled	Fervent	Lyrical	Restrained
Callous	Formal	Matter-of-fact	Seductive
Candid	Forthright	Meditative	Sentimental
Ceremonial	Frivolous	Nostalgic	Serious
Clinical	Haughty	Objective	Shocking
Consoling	Histrionic	Obsequious	Sincere
Contemplative	Humble	Patriotic	Unemotional
Conventional	Incredulous	Persuasive	Urgent
Detached	Informative	Pleading	Vexed
Didactic	Inquisitive	Pretentious	Wistful
Disbelieving	Instructive	Provocative	Zealous

Language Words-Used to describe the force or quality of the entire piece

Like word choice, the language of a passage has control over tone. Consider language to be the entire body of words used in a text, not simply isolated bits of diction, imagery, or detail. For example, an invitation to a graduation might use formal language, whereas a biology text would use scientific and clinical language.

Different from tone, these words describe the force or quality of the diction, images, and details AS A WHOLE. These words qualify how the work is written.

Artificial	Exact	Literal	Pretentious
Bombastic	Figurative	Moralistic	Provincial
Colloquial	Formal	Obscure	Scholarly
Concrete	Grotesque	Obtuse	Sensuous
Connotative	Homespun	Ordinary	Simple
Cultured	Idiomatic	Pedantic	Slang
Detached	Informal	Picturesque	Symbolic
Emotional	Inspid	Plain	Trite
Esoteric	Jargon	Poetic	Vulgar
Euphemistic	Learned	Precise	

Attitude Words

1. accusatory: charging of wrongdoing
2. apathetic: indifferent due to lack of energy or concern
3. awe: solemn wonder
4. bitter: exhibiting strong animosity as a result of pain or grief
5. cynical: questions the basic sincerity and goodness of people
6. condescension: a feeling of superiority
7. callous: unfeeling, insensitive to feelings
8. contemplative: studying, thinking, reflecting on the issue
9. critical: finding fault
10. choleric: hot-tempered, easily angered
11. contemptuous: showing or feeling that something is worthless; lacking respect
12. caustic: intense use of sarcasm; stinging, biting
13. conventional: lacking spontaneity, originality and individuality
14. disdainful: scornful
15. didactic: author attempts to educate or instruct the reader
16. derisive: ridiculing, mocking
17. earnest: intense, a sincere state of mind
18. erudite: learned, polished, scholarly
19. fanciful: using the imagination
20. forthright: directly frank without hesitation
21. gloomy: darkness, sadness, rejection
22. haughty: proud and vain to the point of arrogance
23. indignant: marked by anger aroused by injustice
24. intimate: very familiar
25. judgmental: authoritative and often critical
26. jovial: happy
27. lyrical: expressing inner feelings, emotional, full of images, songlike
28. matter-of-fact: accepting of conditions, not fanciful or emotional
29. mocking: treating with contempt or ridicule
30. morose: gloomy, sullen, surly, despondent
31. malicious: purposely hurtful
32. objective: unbiased view
33. optimistic: hopeful, cheerful
34. obsequious: polite and obedient only for hope of gain or favor
35. patronizing: air of condescension
36. pessimistic: seeing the worst side of things
37. quizzical: odd, eccentric, amusing
38. ribald: offensive in speech, gesture
39. reverent: treating a subject with honor, respect
40. ridiculing: slightly contemptuous banter
41. reflective: illustrating innermost thoughts
42. sarcastic: sneering, caustic
43. sardonic: scornfully and bitterly sarcastic
44. sincere: without deceit or pretense, genuine
45. solemn: deeply earnest, grave
46. sanguine: optimistic, cheerful
47. whimsical: odd, queer, fantastic

Contemporary Issues Terminology

Students need to develop or refine their ability to make informed decisions about the world around them and articulate their views through focused oral and written expression.

The following list represents a PORTION of the vocabulary students will be expected to understand and use as they express their opinions.

adversary (ial)	ideology	stratify
advocate	inappropriate	subliminal
agenda	independent	substantiate
appropriate	influence	tolerant
antithesis	insular	verify
bent	irony	xenophobia
bias	isolate	euthanasia
bipartisan	justify (cation)	covert
comparison	juxtaposition	overt
con	liberal	plank
concept	metaphor	platform
conservative	moderate (ion)	stereotype
contrast	motivation	waffle
contribution	objective (ity)	environment
critic	oppression	connotation
define	partisan	denotation
Democrat	perspective	sociological
deny (ial)	persuade (sion)	psychological
dichotomy	politics	amalgamation
dilemma	prejudice	oxymoron (ic)
ethics (al)	pro	opinion
ethnic	racism	fact
exploit (ation)	relevant	Internet
finance	religious	
gender	Republican	
genocide	satire	
geography (ic)	sensational (ize)	
global	simile	
hypocrisy	slant	
hypothetical	stonewall	
hyperbole		

Buzz Words

ethnic diversity	gender equity	hidden agenda
pork barrel	glass ceiling	surfing the web
editorial cartoon	political football	cause/effect
Pacific Rim	sound bite	damage control
bioengineering		

GUIDED GRADED DISCUSSION

STUDENT GUIDELINES:

- The purpose of the graded discussion is to promote the intelligent exchange of ideas and to develop the skills that make that exchange happen.
- The discussion is effective because it is based on common courtesy and thoughtful, mature interaction among peers.
- The discussion begins with the student facilitator offering his/her personal observation on the subject at hand. He/she might read a quote or refer to a page and its content.
- Another student then responds to the idea opened by the facilitator. There will be no hand-raising or verbal calling out for the 'floor'.
- The next student simply responds, and this continues, with other students responding in turn. No two people may speak at the same time. It is the job of the facilitator to remind discussion members of this as necessary.
- After three or four points have been made on one question,, the facilitator should direct the discussion to another question, and he/she should encourage the flow of discussion and prevent back-and-forth exchanges between two students. The focus should be kept on the material under consideration. New ideas should be generated by a quote or a direct reference to the text.
- It is the student's responsibility to join the discussion and to participate. However, if the discussion stops, the facilitator may call upon someone who has not yet spoken.
- Students should avoid belittling comments or argumentative remarks.
- Total points will be awarded based upon the quantity and quality of responses during the class period. Side conversations and inappropriate interruptions will result in a deduction of points.

Accessing the Text Via Socratic Seminar

Pre-Seminar Question-Writing:

Before you come to a Socratic Seminar class, please read the assigned text (novel section, poem, essay, article, etc.) and write at least one question in each of the following categories:

WORLD CONNECTION QUESTION:

Write a question connecting the text to the real world.

Example: If you were given only 24 hours to pack your most precious belongings in a back pack and to get ready to leave your home town, what might you pack? (After reading the first 30 pages of NIGHT).

CLOSE-ENDED QUESTION:

Write a question about the text that will help everyone in the class come to an agreement about events or characters in the text. This question usually has a "correct" answer.

Example: What happened to Hester Prynne's husband that she was left alone in Boston without family? (after the first 4 chapters of THE SCARLET LETTER).

OPEN-ENDED QUESTION:

Write an insightful question about the text that will require proof and group discussion and "construction of logic" to discover or explore the answer to the question.

Example: Why did Gene hesitate to reveal the truth about the accident to Finny that first day in the infirmary? (after mid-point of A SEPARATE PEACE).

UNIVERSAL THEME/ CORE QUESTION:

Write a question dealing with a theme(s) of the text that will encourage group discussion about the universality of the text.

Example: After reading John Gardner's GRENDL, can you pick out its existential elements?

LITERARY ANALYSIS QUESTION: Write a question dealing with HOW an author chose to compose a literary piece. How did the author manipulate point of view, characterization, poetic form, archetypal hero patterns, for example?

Example: In MAMA FLORA'S FAMILY, why is it important that the story is told through flashback?

Bloom's Taxonomy

The cognitive domain involves knowledge and the development of intellectual skills. This includes the recall or recognition of specific facts, procedural patterns, and concepts that serve in the development of intellectual abilities and skills. There are six major categories, which are listed in order below, starting from the simplest behavior to the most complex. The categories can be thought of as degrees of difficulties. That is, the first one must be mastered before the next one can take place.

Level 1: Knowledge – exhibits previously learned material by recalling facts, terms, basic concepts and answers.

Key words: who, what, why, when, omit, where, which, choose, find, how, define, label, show, spell, list, match, name, relate, tell, recall, select

Questions:

What is . . . ? How is . . . ?
 Where is . . . ? When did _____ happen?
 How did _____ happen? How would you explain . . . ?
 Why did . . . ? How would you describe . . . ?
 When did . . . ? Can you recall . . . ?
 How would you show . . . ? Can you select . . . ?
 Who were the main . . . ? Can you list three . . . ?
 Which one . . . ? Who was . . . ?

Level 2: Comprehension – demonstrating understanding of facts and ideas by organizing, comparing, translating, interpreting, giving descriptions and stating main ideas.

Key words: compare, contrast, demonstrate, interpret, explain, extend, illustrate, infer, outline, relate, rephrase, translate, summarize, show, classify

Questions:

How would you classify the type of . . . ?
 How would you compare . . . ? contrast . . . ?
 Will you state or interpret in your own words . . . ?
 How would you rephrase the meaning . . . ?
 What facts or ideas show . . . ?
 What is the main idea of . . . ?
 Which statements support . . . ?
 Can you explain what is happening . . . what is meant . . . ?
 What can you say about . . . ?
 Which is the best answer . . . ?
 How would you summarize . . . ?

Level 3: Application – solving problems by applying acquired knowledge, facts, techniques and rules in a different way.

Key words: apply, build, choose, construct, develop, interview, make use of, organize, experiment with, plan, select, solve, utilize, model, identify

Questions:

How would you use . . . ?
 What examples can you find to . . . ?
 How would you solve _____ using what you have learned . . . ?
 How would you organize _____ to show . . . ?
 How would you show your understanding of . . . ?
 What approach would you use to . . . ?
 How would you apply what you learned to develop . . . ?
 What other way would you plan to . . . ?
 What would result if . . . ?

Can you make use of the facts to . . . ?
 What elements would you choose to change . . . ?
 What facts would you select to show . . . ?
 What questions would you ask in an interview with . . . ?

Level 4: Analysis – examining and breaking information into parts by identifying motives or causes; making inferences and finding evidence to support generalizations.

Key words: analyze, categorize, classify, compare, contrast, discover, dissect, divide, examine, inspect, simplify, survey, take part in, test for, distinguish, list, distinction, theme, relationships, function, motive, inference, assumption, conclusion

Questions:

What are the parts or features of . . . ?
 How is _____ related to . . . ?
 Why do you think . . . ?
 What is the theme . . . ?
 What motive is there . . . ?
 Can you list the parts . . . ?
 What inference can you make . . . ?
 What conclusions can you draw . . . ?
 How would you classify . . . ?
 How would you categorize . . . ?
 Can you identify the difference parts . . . ?
 What evidence can you find . . . ?
 What is the relationship between . . . ?
 Can you make a distinction between . . . ?
 What is the function of . . . ?
 What ideas justify . . . ?

Level 5: Synthesis – compiling information together in a different way by combining elements in a new pattern or proposing alternative solutions.

Key Words: build, choose, combine, compile, compose, construct, create, design, develop, estimate, formulate, imagine, invent, make up, originate, plan, predict, propose, solve, solution, suppose, discuss, modify, change, original, improve, adapt, minimize, maximize, delete, theorize, elaborate, test, improve, happen, change

Questions:

What changes would you make to solve . . . ?
 How would you improve . . . ?
 What would happen if . . . ?
 Can you elaborate on the reason . . . ?
 Can you propose an alternative . . . ?
 Can you invent . . . ?
 How would you adapt _____ to create a different . . . ?
 How could you change (modify) the plot (plan) . . . ?
 What could be done to minimize (maximize) . . . ?
 What way would you design . . . ?
 What could be combined to improve (change) . . . ?
 Suppose you could _____ what would you do . . . ?
 How would you test . . . ?
 Can you formulate a theory for . . . ?
 Can you predict the outcome if . . . ?
 How would you estimate the results for . . . ?
 What facts can you compile . . . ?
 Can you construct a model that would change . . . ?
 Can you think of an original way for the . . . ?

Level 6: Evaluation – presenting and defending opinions by making judgments about information, validity of ideas or quality of work based on a set of criteria.

Key Words: award, choose, conclude, criticize, decide, defend, determine, dispute, evaluate, judge, justify, measure, compare, mark, rate, recommend, rule on, select, agree, interpret, explain, appraise, prioritize, opinion, support, importance, criteria, prove, disprove, assess, influence, perceive, value, estimate, influence, deduct

Questions:

Do you agree with the actions . . . ? with the outcomes . . . ?

What is your opinion of . . . ?

How would you prove . . . ? disprove . . . ?

Can you assess the value or importance of . . . ?

Would it be better if . . . ?

Why did they (the character) choose . . . ?

What would you recommend . . . ?

How would you rate the . . . ?

What would you cite to defend the actions . . . ?

How would you evaluate . . . ?

How could you determine . . . ?

What choice would you have made . . . ?

What would you select . . . ?

How would you prioritize . . . ?

What judgment would you make about . . . ?

Based on what you know, how would you explain . . . ?

What information would you use to support the view . . . ?

How would you justify . . . ?

What data was used to make the conclusion . . . ?

Why was it better that . . . ?

How would you prioritize the facts . . . ?

How would you compare the ideas . . . ? people . . . ?

NEW: Level 7-- Creating!

The Four Historical Thinking Skills for the Revised AP® History Courses

History is a sophisticated quest for meaning about the past, beyond the effort to collect information. Historical analysis requires familiarity with a great deal of information — names, chronology, facts, events and the like. Without reliable and detailed information, historical thinking is not possible. Yet historical analysis involves much more than the compilation and recall of data; it also requires several distinctive historical thinking skills.

The four historical thinking skills presented below, along with the description of the components of each skill, provide an essential framework for learning to think historically.

These descriptions are intended to facilitate coordination of the history curriculum at the secondary level to ensure that all AP history courses share a common understanding about historical thinking and that preceding courses lay the foundation in these historical thinking skills.

1. Crafting Historical Arguments from Historical Evidence Historical Argumentation

Historical thinking involves the ability to define and frame a question about the past and to address that question through the construction of an argument. A plausible and persuasive argument requires a clear, comprehensive and analytical thesis, supported by relevant historical evidence — not simply evidence that supports a preferred or preconceived position. Additionally, argumentation involves the capacity to describe, analyze and evaluate the arguments of others in light of available evidence.

Appropriate Use of Relevant Historical Evidence

Historical thinking involves the ability to identify, describe and evaluate evidence about the past from diverse sources (including written documents, works of art, archaeological artifacts, oral traditions and other primary sources), with respect to content, authorship, purpose, format and audience. It involves the capacity to extract useful information, make supportable inferences and draw appropriate conclusions from historical evidence while also understanding such evidence in its context, recognizing its limitations and assessing the points of view that it reflects.

2. Chronological Reasoning Historical Causation

Historical thinking involves the ability to identify, analyze and evaluate the relationships between multiple historical causes and effects, distinguishing between those that are long-term and proximate, and among coincidence, causation and correlation.

Patterns of Continuity and Change Over Time

Historical thinking involves the ability to recognize, analyze and evaluate the dynamics of historical continuity and change over periods of time of varying length, as well as relating these patterns to larger historical processes or themes.

Periodization

Historical thinking involves the ability to describe, analyze, evaluate and construct models of historical periodization that historians use to categorize events into discrete blocks and to identify turning points, recognizing that the choice of specific dates favors one narrative, region or group over another narrative, region or group; therefore, changing the periodization can change a historical narrative. Moreover, the particular circumstances and contexts in which individual historians work and write shape their interpretations and modeling of past events.

3. Comparison and Contextualization Comparison

Historical thinking involves the ability to describe, compare and evaluate multiple historical developments within one society, one or more developments across or between different societies, and in various chronological and geographical contexts. It also involves the ability to identify, compare and evaluate multiple perspectives on a given historical experience.

Contextualization

Historical thinking involves the ability to connect historical developments to specific circumstances of time and place, and to broader regional, national or global processes.

4. Historical Interpretation and Synthesis Interpretation

Historical thinking involves the ability to describe, analyze, evaluate and create diverse interpretations of the past — as revealed through primary and secondary historical sources — through analysis of evidence, reasoning, contexts, points of view and frames of reference.

Synthesis

Historical thinking involves the ability to arrive at meaningful and persuasive understandings of the past by applying all of the other historical thinking skills, by drawing appropriately on ideas from different fields of inquiry or disciplines, and by creatively fusing disparate, relevant (and perhaps contradictory) evidence from primary sources and secondary works. Additionally, synthesis may involve applying insights about the past to other historical contexts or circumstances, including the present.

TIPS FOR ORAL PRESENTATIONS

When you are invited to present material to a group, whether it be within the classroom setting, a work-related environment, or any situation in which you will be evaluated on your performance, here are a few commonsense tips:

1. Do not ever chew gum, candy, or anything else during a presentation.
2. Avoid jewelry or clothing which could distract your audience's attention from your material and your delivery. A conservative appearance is best, unless the subject of the presentation itself calls for a special uniform or costume.
3. Never wear a cap or hat unless it is part of a costume needed for your presentation.
4. Keep your hands away from your face and hair. Hold your hands at your side, in a relaxed posture, or lightly place your hands at the edge of the podium.
5. Stand up straight. Do not lean against the podium or appear to be supporting your weight against it.
6. Maintain as much eye contact with your audience as possible, although it is all right to glance at notes frequently and as needed.
7. As you plan your presentation, keep the requirements and time limitations in mind. Practice several times and commit as much of your presentation to memory as possible.

As a member of the audience, keep in mind that your classmate or co-worker deserves your full attention. You would like to have everyone's full attention and respect when it is your turn to present.

Giving full attention to a speaker includes:

- 👁️ LOOKING AT HIM/HER AND MAINTAINING A COMFORTABLE LEVEL OF EYE CONTACT
- 👉 SITTING AS STILL AS POSSIBLE
- 👂 APPEARING TO LISTEN AND OFFERING SOME KIND OF NON-VERBAL ENCOURAGEMENT

Giving full attention to a speaker does not include:

- 📄 TURNING THE PAGES OF A MAGAZINE OR BOOK
- 📄 SHUFFLING THROUGH A STACK OF PAPERS OR A NOTEBOOK WHISPERING TO THE PERSON NEXT TO YOU
- 👜 DIGGING AROUND IN YOUR PURSE OR BOOKSAG
- 👉 SLEEPING OR GIVING THE IMPRESSION OF TOTAL BOREDOM
- 👁️ GAZING OUT OF THE WINDOW OR ANYWHERE BESIDES AT THE SPEAKER

If you must leave the room during oral presentations, try to wait until one speaker has finished and leave before the next speaker begins. It is extremely distracting to a speaker to have a member of the audience stand and walk around in the room when he or she is trying to concentrate on the delivery of the material. Obviously, emergency situations do arise, so if you must leave, be as discreet and quiet as possible.

LANGUAGE ARTS TERMINOLOGY

Students will be expected to learn the following terminology. This study of terminology is a three-step process:

1. Learning the definition,
2. Identifying the device when it appears in literature, and
3. Being able to discuss the effect or purpose of the device.

BOLD=Integrated 9

Underline= Integrated 10

Italics=AP 11

Bold and Underline=AP 12

No Style=All

Literary Terms

<i>Allegory</i>	
Allusion	
Ambiguity	
<i>Anachronism</i>	
Analogy	
<u>Anecdote</u>	
<i>Aphorism</i>	
<i>Apostrophe</i>	
<u>Archtype</u>	
Attitude	

Autobiography	
<i>Begging the question</i>	
Characterization (Direct v. Indirect)	
<i>Colloquialism</i>	
Connotation	
Conundrum	
<i>Cynicism</i>	
Denotation	
Detail	
Diction	
<u>Dynamic character</u>	
<i>Ethos/pathos/logos</i>	
<i>Euphemism</i>	

<u>Explication</u>	
Fiction/Non-fiction	
Figurative language	
<u>Flat character</u>	
<u>Foil</u>	
Foreshadowing	
<i>Frame story</i>	
Genre	
<i>Hyperbole</i>	
Imagery	
Irony (dramatic, situational, and verbal)	
<i>Jargon</i>	
<i>Litotes</i>	

<u>Lyric</u>	
Memoir	
Metaphor	
<i>Metonymy</i>	
Mood	
<u>Nadir</u>	
Narrator	
Oxymoron	
Parable	
<i>Paradox</i>	
<i>Parallelism</i>	
<i>Parody</i>	
Persona	

Personification	
Point of view (1st person, 3rd person, omniscient, objective)	
Prose	
<i>Refutation</i>	
<u>Repetition</u>	
Rhetoric	
<u>Rhetorical question</u>	
Round character	
Sarcasm	
<i>Satire</i>	
Setting	
Simile	
Soliloquy	
Static character	

Stereotype	
<i>Stream of consciousness</i>	
<i>Style</i>	
<i>Syllogism</i>	
Symbolism	
<i>Synecdoche</i>	
Theme	
Thesis	
Tone	
<i>Understatement</i>	
<i>Unity</i>	
<i>Wit</i>	

Metrical Terms

Alliteration	
<u>Anapest</u>	
<u>Assonance</u>	
<u>Ballad</u>	
<u>Blank verse</u>	
<u>Cesura</u>	
Cinquain	
<u>Consonance</u>	
Couplet	
<u>Dactyl</u>	
<u>Elegy</u>	
<u>End-stopped</u>	
<u>Enjambment</u>	

Epic	
Free verse	
Heptastich	
Heroic couplet	
<u>Hexameter</u>	
<u>Iamb</u>	
<u>Internal rhyme</u>	
<u>Meter</u>	
Octave	
<u>Ode</u>	
Onomatopoeia	
<u>Pentameter</u>	
Quatrain	

<u>Rhyme scheme</u>	
Sestet	
Sonnet	
<u>Spondee</u>	
Stanza	
Tercet	
<u>Terza rima</u>	
<u>Tetrameter</u>	
<u>Trochee</u>	

Grammatical Terms

<i>Antecedent</i>	
Clause	
<u>Ellipsis</u>	
<i>Modifier</i>	

<u>Subject complement</u>	
Subordinate clause	
<i>Syntax</i>	

Terms for Essay Section

Attitude	
Commentary	
Concrete detail	
<u>Devices</u>	
Excerpt	
Literary Elements	
<u>Persuasive essay</u>	
<u>Support/Qualify/Refute</u>	

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The Various “-Isms” of Fiction

In discussing literature, critics often use terms such as realistic, romantic, naturalistic, impressionistic, and expressionistic. The terms are so elastic that definitions are elusive. Each suggests a characteristic cluster of traits.

Romanticism	<ul style="list-style-type: none"> ☞ Emphasizes emotion, imagination, and individualism ☞ Values the ideal and transcends the real ☞ Stresses subjectivity, love of nature, and the solitary life ☞ Idealizes spontaneity, freedom, and rural life ☞ Values awe, mystery, and sometime mysticism ☞ Associates human moods with moods of nature ☞ Displays fascination with the past ☞ Espouses individual freedom and human rights ☞ Often associated with youthful idealism and emotionalism ☞ At it’s worst become self-indulgent and sentimental <p>(National Hawthorne, Edgar Allen Poe, and the American Transcendentalists)</p>
Realism	<ul style="list-style-type: none"> ☞ Values the actual ☞ Opposes idealism ☞ Stresses the here and now striving for an accurate portrayal of life as it is ☞ Focuses on ordinary people in ordinary situations ☞ Explores characters’ problems and conflicts, often stressing ethical issues ☞ Also emphasizes the individual, but is pragmatic ☞ Implications shift with philosophical changes in what is considered “real” <p>(Mark Twain and Henry James)</p>
Naturalism	<ul style="list-style-type: none"> ☞ An outgrowth of realism ☞ Stresses biological and socioeconomic determinism ☞ Values underlying scientific principles ☞ Presents life as a brutal struggle to survive ☞ Somber and pessimistic ☞ Atmosphere is often sordid and violent ☞ Characters tend to be ordinary people motivated by animalistic drives, responding to internal and external forces they neither can control nor understand <p>(Stephen Crane)</p>
Impressionism	<ul style="list-style-type: none"> ☞ Derives from 19th century French impressionist painters who were especially interested in uses of light to suggest subjective impressions of reality ☞ Stresses the perceptual responses of the audience ☞ Focuses on the inner life and perceptions of a single character, usually in a single passing moment ☞ Highly selective details combine to suggest fleeting impressions <p>(Virginia Woolf and some James Joyce works)</p>
Expressionism	<ul style="list-style-type: none"> ☞ Term borrowed from art criticism ☞ Uses distortion and fantasy to eternalize emotions and moods, especially experiences of disorientation and imbalance ☞ Transcends life as it appears to be, using symbols and abstractions to present life as it feels ☞ De-emphasizes the individual ☞ Freely disregards formal rules to suit the author’s purpose ☞ Emphasizes the unreal, often nightmarish actions and atmosphere <p>(Franz Kafka)</p>

Note: More often, critics describe a work as being more or less realistic or romantic. They may not tendencies toward naturalism or impressionistic or expressionistic elements.

Teaching Archetypes

CHARACTERS

The Hero	
The Scapegoat	
The Devil Figure	
The Initiates	
The Mentors	
The Friendly Beast	
The Creature of Nightmare	
Loyal Retainers	
Star-Crossed Lovers	
Young Man from the Provinces	
Hunting Group of Companions	

The Outcast	
The Woman	Earthmother:
Figure	Tempress:
	Platonic Ideal:
	Unfaithful Wife:
	Damsel in Distress:

SITUATIONS

Creation	
Death and Rebirth	
The Quest	
The Task	
The Initiation	
The Journey	

The Fall	
Escape from Time	
Nature vs. The Mechanistic World	
Battle of Good and Evil	
The Unhealable Wound	
The Ritual	
The Magic Weapon	

SYMBOLS AND ASSOCIATIONS

Light-Darkness	
Water-Desert	
The Sea	
Rivers	
Heaven-Hell	

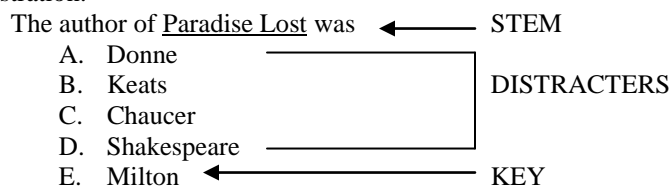
Sun	
Colors	Red Green Black White
Circle	
Wind and Breath	
Ship	
Garden	
Innate Wisdom v. Educated Stupidity	
Supernatural Intervention	
Fire vs. Ice	

Instructions for Writing AP M/C Questions

IMPORTANT TERMS:

1. **Multiple-choice item**-a test question in which a number of response choices are given from which the correct answer is to be selected; should have 4-5 options (A-D or A-E)
2. **Stem**-the initial part of the item in which the task is delineated—it may be a question, directions, or an incomplete statement
3. **Options**-all the choices in an item
4. **Key**-the correct answer
5. **Distracters**-the incorrect options

Illustration:



ITEM WRITING:

- ☞ The material to be tested should be significant. It is easy to write questions about trivia. Resist the temptation.
- ☞ Use an vocabulary level appropriate for the population being tested (AP students).
- ☞ Word items clearly and concisely
- ☞ Choose a cognitive level as a target for your work on a question. (Bloom's taxonomy)
- ☞ Trickiness (usually subtle but unimportant distinctions) is never productive in questions.
- ☞ Options should be uniform and logically ordered
- ☞ Use "None of the above" rarely, and never use "All of the above"
- ☞ Use the Roman numeral format only when necessary
- ☞ Avoid options that logically overlap
- ☞ Distracters should be plausible
- ☞ Have a single clear key (answer)



STEM:

- ☞ Must be long enough to make the question clear, but should not try to teach a lesson. Provide no more information in the stem than necessary.
- ☞ May be either a question or an incomplete statement to be completed by the options
- ☞ Avoid using “of the following” when the answer is obviously one of the options
- ☞ If an uncertainty may exist about a universal answer to the question, then use the phrase “of the following”
- ☞ Use the positive approach for asking the questions (avoid using “not”)
- ☞ If you must use a negative approach, type the negative word in all caps (NOT, EXCEPT, LEAST, etc.)

OPTIONS:

- ☞ Seek to provide one best response, one that any individual well-informed of the topic will select and accept
- ☞ Prepare distracters with desired difficulty (advanced wording)
- ☞ Use common errors or misconceptions associated with the material as distracters
- ☞ Use a Roman numeral format instead of the option “All of the above”

Ex. Which of the following did the United States fight against during the Second World War?

- I. Germany
- II. Italy
- III. Japan

- A. I only
- B. II only
- C. I and III only
- D. I, II, and III

- ☞ Numerical options should be placed in ascending or descending order
- ☞ Other options should be put in alphabetical order
- ☞ Answer options should be written in a similar syntactic format
- ☞ Only rarely use the option “None of the above” and never to avoid developing another distracter
- ☞ All of the options should be about the same length and level of complexity
- ☞ Distribute the position of the key randomly (avoid the tendency to always make it C)

AP Language and Composition Multiple Choice Stems

1. The speaker's primary purpose in the passage is to
2. The phrase, " " functions primarily as
3. The attitude of the entire passage (or parts of the passage) is one of
4. The author uses this (a certain image) for the purpose of
5. The main rhetorical strategy of the ___ paragraph is for the purpose of
6. The word " " in context of line ___ is best interpreted to mean
7. By lines ___, it can be interpreted to mean
8. The reason for the shift in tone is due to
9. The phrase " " in line ___ refers to which of the following
10. The word/phrase " " in line ___ refers to which of the following
11. In relation to the passage as a whole, the statement in the first sentence presents
12. In lines ___, " " the speaker employs which of the following rhetorical strategies
13. Which of the following best summarizes the main topic of the passage
14. In the sentence beginning " " the speaker employs all of the following EXCEPT
15. The style of the passage as a whole is most accurately characterized as
16. The principle contrast employed by the author in the passage (paragraph) is between
17. The primary rhetorical function of lines --- " " is to
18. The speaker's reference to " " serves primarily to
19. The tone of the passage shifts from one of ___ to one of ___
20. The second sentence lines ___ is unified by metaphorical references pertaining to (frame of reference)
21. It can be inferred by the description of ___ that which of the following qualities are valued by the speaker
22. The antecedent for "it" in the clause " " is
23. The type of argument employed by the speaker is most similar to which of the following
24. The speaker describes ___ in an order best described as from the (loudest to softest)
25. The pattern of exposition exemplified in the passage is best described as
26. The point of view indicated in the phrase " " in line ___ is that of
27. The atmosphere established in the ___ sentence in line ___ is that of
28. The ___ sentence in line ___ remains coherent chiefly because of its use of
 - a. Parallel syntactic structure
 - b. Colloquial and idiomatic diction
 - c. A series of prepositional phrases
 - d. Periodic sentence structure
 - e. Retrospective point of view
29. The function of the three clauses introduced by "that" in lines ___ is to
30. The sentence " " in lines ___ contains which of the following
31. Which of the following best describes the function of the third paragraph in relation to the two paragraphs that precede it
32. The passage is an appeal for a
33. The primary rhetorical function of lines ___ is to
34. In the passage, the speaker makes all of the following assumptions about his/her readers EXCEPT
35. The diction in the passage is best described as
36. One prominent stylistic characteristic of the ___ paragraph is the use of

AP Literature and Composition Multiple Choice Stems

1. The mood of the poem is best described as
2. Line --- “ ” is best interpreted to mean
3. Line ___ “ ” describes the
4. Between lines --- and between lines --- there is a shift from
5. The speaker’s/character’s attitude is one of
6. Throughout the poem, the imagery suggests that
7. Which of the following literary devices most significantly contributes to the unity of the poem?
8. In the first stanza, the speaker makes use of paradox by doing which of the following?
9. Which of the following best conveys the meaning of the word “ ” line ---?
10. Which of the following best paraphrases the meaning of line ---?
11. In line --- the word “ ” suggests that
12. The verb phrase “ ” line --- serves primarily to
13. The words “ ” and “ ” line --- convey which of the following
14. The subject of the word “ ” is
15. The speaker metaphorically likens himself to a
16. The imagery in the first stanza most clearly suggests which of the following?
17. Which of the following accounts for the ironic tone of “ ” line ---?
18. The pronoun “ ” line --- refers to
19. The phrase “ ” line --- contrasts most directly with
20. As the poem progresses, the speaker’s mode of expression shifts from one of
21. Which of the following pairs of words function as opposites in the poem?
22. Which of the following illustrates the rhetorical device of apostrophe?
23. The word “ ” line --- is most strongly reinforced by which of the following pairs of lines?
24. Which of the following is the best interpretation of “ ” line ---
25. The primary implication of lines --- is that
26. The critical transition point in the poem occurs at
27. The figure of speech in line --- is
28. The effect of lines --- is
29. In the stanza, the --- is presented chiefly as
30. The diction used to describe “ ” lines --- suggests that
31. The object of “ ” line --- is
32. in line --- the speaker implies
33. In the poem as a whole, the speaker views nature as being essentially
34. The speaker makes a categorical assertion at all of the following places in the poem EXCEPT
35. Which of the following lines contains an example of personification?
36. The speaker’s words lines --- convey a sense of
37. The poem dramatizes the moment when the speaker
38. In context, the phrase “ ” line --- is best paraphrased as
39. A principal purpose of the use of “ ” line --- is to
40. In the final stanza, the speaker anticipates
41. Which of the following is LEAST important to the theme of the poem?
42. The tone throughout the poem is best described as one of
43. A shift in tone occurs at which of the following lines?

THINGS THAT WE HAVE LEARNED

9 th Grade	10 th Grade
<ol style="list-style-type: none">1.2.3.4.5.6.7.8.9.10.	<ol style="list-style-type: none">1.2.3.4.5.6.7.8.9.10.
11 th Grade	12 th Grade
<ol style="list-style-type: none">1.2.3.4.5.6.7.8.9.10.	<ol style="list-style-type: none">1.2.3.4.5.6.7.8.9.10.

For Summer Reading, Author Study Project or Major Works Data Sheet, and Independent Reading, students should aim to build their knowledge of literature by selecting works from this list. Students should not select books taught in AFNORTH English classes. See page five for literature taught.

WORKS LISTED ON AP ENGLISH LITERATURE EXAM—AMERICAN

Author	Title	Exam Years
Albee	THE ZOO STORY	82, 01
Albee	WHO'S AFRAID OF VIRGINIA WOOLF	88, 94, 00
Anaya	BLESS ME, ULTIMA	96, 97
Baldwin	GO TELL IT ON THE MOUNTAIN	88, 90
Bauermister	THE DOLLMAKER	91
Cao	MONKEY BRIDGE	00
Cather	MY ANTONIA	94
Chopin	THE AWAKENING	87, 88, 91, 92, 95, 97, 99
Dreiser	AN AMERICAN TRAGEDY	82, 95
Dreiser	SISTER CARRIE	87, 94
Ellison	INVISIBLE MAN	76, 78, 82, 83, 85, 86, 87, 88, 89, 91, 94, 95, 96, 97, 01
Erdrich	LOVE MEDICINE	95
Faulkner	ABSALOM, ABSALOM	76, 00
Faulkner	LIGHT IN AUGUST	79, 81, 82, 83, 85, 91, 94, 95, 99
Faulkner	SOUND AND THE FURY	86, 97, 01
Faulkner	THE BEAR	94
Faulkner	AS I LAY DYING	78, 89, 90, 94, 01
Fitzgerald	GREAT GATSBY	82, 83, 88, 91, 92, 97, 00
Gaines	A GATHERING OF OLD MEN	00
Gaines	A LESSON BEFORE DYING	99
Glaspell	TRIFLES	00
Guterson	SNOW FALLING ON CEDARS	00
Hansberry	RAISIN IN THE SUN	87, 90, 92, 94, 96, 99
Hawthorne	HOUSE OF SEVEN GABLES	89, 96
Hawthorne	THE SCARLET LETTER	78, 83, 88, 91, 99
Heller	CATCH-22	82, 85, 87, 89, 94, 01
Hellman	LITTLE FOXES	85, 90
Hemingway	A FAREWELL TO ARMS	91, 99
Hemingway	THE SUN ALSO RISES	85, 91, 95
Hurston	THEIR EYES WERE WATCHING GOD	88, 90, 91, 94, 96
James	PORTRAIT OF A LADY	88, 92, 96
James	TURN OF THE SCREW	92, 94, 00
James	WASHINGTON SQUARE	90
Kesey	ONE FLEW OVER THE CUCKOO'S NEST	01
Kingston	WOMAN WARRIOR	91
Knowles	A SEPARATE PEACE	82
Lee	NATIVE SPEAKER	99
MacLeish	J.B.	81, 94
Mailer	ARMIES OF THE NIGHT	76
McCarthy	ALL THE PRETTY HORSES	96
McCullers	THE MEMBER OF THE WEDDING	97

Melville	BENITO CERENO	89
Melville	BILLY BUDD	79, 81, 82, 83, 85, 99
Melville	MOBY DICK	76, 78, 79, 80, 83, 89, 94, 96, 01
Melville	REDBURN	87
Miller	A VIEW FROM THE BRIDGE	94
Miller	ALL MY SONS	85, 90
Miller	DEATH OF A SALESMAN	86, 88, 94
Miller	THE CRUCIBLE	83, 87
Momaday	HOUSE MADE OF DAWN	95
Morrison	SONG OF SOLOMON	81, 88, 96, 00
Morrison	SULA	92, 97
Morrison	BELOVED	90, 94, 99, 01
Morrison	THE BLUEST EYE	95
Mukerjee	JASMINE	99
O'Brien	GOING AFTER CACCIATO	01
O'Brien	IN THE LAKE OF THE WOODS	00
O'Connor	WISE BLOOD	95
O'Neill	LONG DAYS JOURNEY INTO NIGHT	90
O'Neill	MOURNING BECOMES ELECTRA	94
O'Neill	THE HAIRY APE	89
Pielmeier	AGNES OF GOD	00
Proulx	THE SHIPPING NEWS	97
Rolvaag	GIANTS IN THE EARTH	94
Salinger	THE CATCHER IN THE RYE	01
Saroyan	THE HUMAN COMEDY	94
Silko	CEREMONY	94, 96, 97, 99, 01
Steinbeck	GRAPES OF WRATH	81, 85, 87, 95
Steinbeck	OF MICE AND MEN	01
Stowe	UNCLE TOM'S CABIN	87
Tan	THE JOY LUCK CLUB	97
Thoreau	CIVIL DISOBEDIENCE	76
Twain	HUCKLEBERRY FINN	80, 82, 85, 91, 92, 94, 95, 96, 99
Tyler	DINNER AT THE HOMESICK RESTAURANT	97
Updike	THE CENTAUR	81
Vonnegut	SLAUGHTERHOUSE FIVE	91
Walker	THE COLOR PURPLE	91, 92, 94, 96, 97
Warren	ALL THE KING'S MEN	00
Welch	WINTER IN THE BLOOD	95
Welty	DELTA WEDDING	97
Welty	THE OPTIMIST'S DAUGHTER	94
Wharton	ETHAN FROME	80, 95
Wharton	THE AGE OF INNOCENCE	97
Wilder	OUR TOWN	86, 97
Williams	CAT ON A HOT TIN ROOF	00
Williams	DESIRE UNDER THE ELMS	81
Williams	STREETCAR NAMED DESIRE	91, 92, 01
Williams	THE GLASS MENAGERIE	90, 94, 97, 99
Wilson	JOE TURNER'S COME AND GONE	00

Wilson	THE PIANO LESSON	96, 99
Wolfe	YOU CAN'T GO HOME AGAIN	94
Wright	NATIVE SON	79, 82, 85, 87, 89, 01

WORKS LISTED ON AP ENGLISH LITERATURE EXAM—BRITISH

Author	Title	Exam Years
Austen	EMMA	96
Austen	MANSFIELD PARK	91
Austen	PERSUASION	83, 88, 93, 94
Austen	PRIDE AND PREJUDICE	83, 88, 92, 94, 97
Beckett	WAITING FOR GODOT	94, 01
Bronte, C.	JANE EYRE	78, 79, 82, 83, 86, 89, 90, 91, 92, 97, 99, 00
Bronte, E.	WUTHERING HEIGHTS	78, 79, 82, 83, 86, 89, 90, 91, 92, 96, 97, 99, 01
Churchill	THE CRISIS	76
Conrad	HEART OF DARKNESS	76, 91, 94, 96, 99, 00, 01
Conrad	LORD JIM	78, 82, 83, 86, 00
Conrad	VICTORY	83
Defoe	MOLL FLANDERS	76, 83, 86, 87, 95
Dickens	BLEAK HOUSE	94
Dickens	DAVID COPPERFIELD	78, 83
Dickens	GREAT EXPECTATIONS	79, 80, 88, 89, 92, 94, 95, 96, 00, 01
Dickens	HARD TIMES	87, 90
Dickens	OUR MUTUAL FRIEND	90
Dickens	TALE OF TWO CITIES	82, 91
Eliot, G.	THE MILL ON THE FLOSS	90, 92
Eliot, G.	MIDDLEMARCH	95
Eliot, T.S.	THE WASTELAND	81
Eliot, T.S.	MURDER IN THE CATHEDRAL	76, 80, 85, 95
Fielding	JOSEPH ANDREWS	91
Fielding	TOM JONES	90, 00
Forster	PASSAGE TO INDIA	78, 83, 88, 91, 92
Friel (Irish)	DANCING AT LUGHNASA	01
Golding	THE LORD OF THE FLIES	85, 92
Greene	BRIGHTON ROCK	79
Greene	THE POWER AND THE GLORY	95
Hardy	JUDE THE OBSCURE	76, 80, 85, 87, 91, 95
Hardy	TESS OF THE D'UBERVILLES	82, 91
Hardy	THE MAYOR OF CASTERBRIDGE	94, 99, 00
Huxley	BRAVE NEW WORLD	89
Ishiguro	REMAINS OF THE DAY	00
Joyce (Irish)	PORTRAIT OF THE ARTIST AS A YOUNG MAN	76, 80, 81, 83, 86, 88, 96, 99
Joyce (Irish)	THE DEAD	97
Lawrence	SONS AND LOVERS	83, 90
Madox	THE GOOD SOLDIER	00
Marlowe	DR. FAUSTUS	79, 86, 99
Milton	PARADISE LOST	85, 86
Orwell	1984	94
Pinter	THE BIRTHDAY PARTY	89, 97

Pinter	THE HOMECOMING	78, 90
Pope	THE RAPE OF THE LOCK	81
Rhys	WIDE SARGASSO SEA	89, 92
Richardson	PAMELA	86
Shaffer	EQUUS	92, 94, 99, 00, 01
Shakespeare	ANTONY AND CLEOPATRA	80, 91
Shakespeare	AS YOU LIKE IT	92
Shakespeare	HAMLET	88, 92, 94, 97, 99, 00
Shakespeare	JULIUS CAESAR	82, 97
Shakespeare	KING LEAR	78, 82, 83, 88, 89, 90, 94, 96, 01
Shakespeare	MACBETH	83, 99
Shakespeare	MERCHANT OF VENICE	85, 91, 95
Shakespeare	A MIDSUMMER'S NIGHT DREAM	91
Shakespeare	MUCH ADO ABOUT NOTHING	97
Shakespeare	OTHELLO	79, 85, 88, 92, 95
Shakespeare	RICHARD III	79
Shakespeare	ROMEO AND JULIET	90, 97
Shakespeare	TEMPEST	78, 96
Shakespeare	TWELFTH NIGHT	94, 96
Shakespeare	WINTER'S TALE	86, 89
Shaw	CANDIDA	80
Shaw	MAJOR BARBARA	79, 96
Shaw	MRS. WARREN'S PROFESSION	90, 95
Shaw	PYGMALION	92
Shaw	SAINT JOAN	95
Shelley	FRANKENSTEIN	89, 00
Spark	THE PRIME OF MISS JEAN BRODIE	90
Sterne	TRISTRAM SHANDY	86
Stoppard	ROSENCRANTZ AND GUILDENSTERN ARE DEAD	81, 94, 00
Swift	GULLIVER'S TRAVELS	87, 88, 01
Trollope	THE WARDEN	96
Waugh	BRIDESHEAD REVISITED	94, 96
Waugh	THE LOVED ONE	89
Woolf	MRS. DALLOWAY	94, 97
Woolf	A ROOM OF ONE'S OWN	76
Woolf	TO THE LIGHTHOUSE	83, 86, 88

WORKS LISTED ON AP ENGLISH LITERATURE EXAM—WORLD

Author	Nationality	Title	Exam Years
Achebe	Nigerian	THINGS FALL APART	91, 97
Aeschylus	Greek	ORESTEIA	90, 94
Aeschylus	Greek	THE EUMENIDES	96
Aristophanes	Greek	LYSISTRATA	87
Atwood	Canadian	ALIAS GRACE	00
Atwood	Canadian	CAT'S EYE	94
Atwood	Canadian	THE HANDMAID'S TALE	92
Brecht	German	MOTHER COURAGE	85

Camus	French	THE FALL	81
Camus	French	THE STRANGER	79, 82, 86
Cervantes	Spanish	DON QUIXOTE	92, 01
Chekov	Russian	THE CHERRY ORCHARD	83
Davies	Canadian	FIFTH BUSINESS	00
Dostoevsky	Russian	THE BROTHERS KARAMAZOV	90
Dostoevsky	Russian	CRIME AND PUNISHMENT	76, 80, 82, 88, 96, 99, 00, 01
Dostoevsky	Russian	NOTES FROM UNDERGROUND	89
Euripides	Greek	MEDEA	82, 92, 95, 01
Flaubert	French	MADAME BOVARY	80, 85
Homer	Greek	THE ODYSSEY	94
Ibsen	Norwegian	A DOLL'S HOUSE	83, 88, 94, 95, 00
Ibsen	Norwegian	AN ENEMY OF THE PEOPLE	99, 01
Ibsen	Norwegian	GHOSTS	00
Ibsen	Norwegian	HEDDA GABLER	79, 92
Ibsen	Norwegian	THE WILD DUCK	78
Kafka	German	METAMORPHOSIS	78, 89
Kafka	German	THE CARETAKER	85
Kafka	German	THE TRIAL	89, 00
Kogawa	Canadian	OBASAN	94, 95, 97
MacLennan	Canadian	THE WATCH THAT ENDS THE NIGHT	92
Marquez	Colombian	ONE HUNDRED YEARS OF SOLITUDE	89, 94
Moliere	French	TARTUFFE	87
Moliere	French	THE MISANTHROPE	92
Nabokov	Russian/American	PNIN	97
Nabokov	Russian/American	PALE FIRE	01
Ondaatje	Ceylon/Canadian	COMING THROUGH SLAUGHTER	01
Paton	South African	CRY THE BELOVED COUNTRY	85, 87, 91, 95, 96
Racine	French	PHEDRE	92
Richler	Canadian	THE APPRENTICESHIP OF DUDDY	
Richler	Canadian	KRAVITZ	94
Sartre	French	NO EXIT	86
Sophocles	Greek	ANTIGONE	79, 80, 90, 94, 99
Sophocles	Greek	OEDIPUS REX	83, 88, 00
Strindberg	Swedish	THE FATHER	01
Tolstoy	Russian	ANNA KARENINA	80, 91, 99
Tolstoy	Russian	THE DEATH OF IVAN ILLYCH	86
Turgenev	Russian	FATHERS AND SONS	90
Voltaire	French	CANDIDE	86, 87, 91, 96

Recommended Resources for AP English III and IV Students

These resources are listed using MLA documentation and are thus in alphabetical order by author and not organized by order of recommendation.

Casson, Allan. Advanced Placement: English Literature and Composition Preparation Guide.

Cliffs: Lincoln, 1993.

Murphy, Barbara and Estelle Rankin. 5 Steps to a 5: AP English Language. McGraw-Hill:

New York, 2002.

Murphy, Barbara and Estelle Rankin. 5 Steps to a 5: AP English Literature. McGraw-Hill:

New York, 2002.

Swovelin, Barbara V. Advanced Placement: English Language and Composition Preparation

Guide. Cliffs: Lincoln, 1993.

Students will also find it useful to obtain their own copy of each of the following:

- 🔗 Major novels taught in class,
- 🔗 A dictionary of allusions,
- 🔗 An encyclopedia of literature,
- 🔗 A current MLA handbook, and
- 🔗 A handbook of literary terms

Note: Many of these items can often be obtained from used bookstores!

Resources for this Handbook

This handbook was composed by Mary Lynn Mosier, AP English III and AP English IV teacher at Van Vleck High School, with many personal, department, and outside resources. The language arts vertical team, including Gena L. Smith, English department chair for VVHS, also contributed ideas for this handbook. The following resources were also used in the development of this handbook.

Crest, Catherine Bartlett. Teacher's Guide—AP English Literature and Composition. College Board, 1999.

McIntire, Debra. Introduction Materials: Summer Institute for Advanced Placement Literature and Composition, 2002.

Potts, Mary Jo. Teacher's Guide—AP English Language and Composition. College Board, 1998.

Schaffer, Jane. Teaching the Multiparagraph Essay. Jane Schaffer Publications, 1995.

Student Handbook: Advanced Placement English Program. Yukon High School, 2001.

The AP Vertical Teams Guide for English, 2nd ed. College Board, 2002.