Sophomore English Packet

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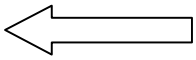
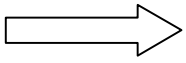
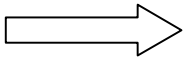
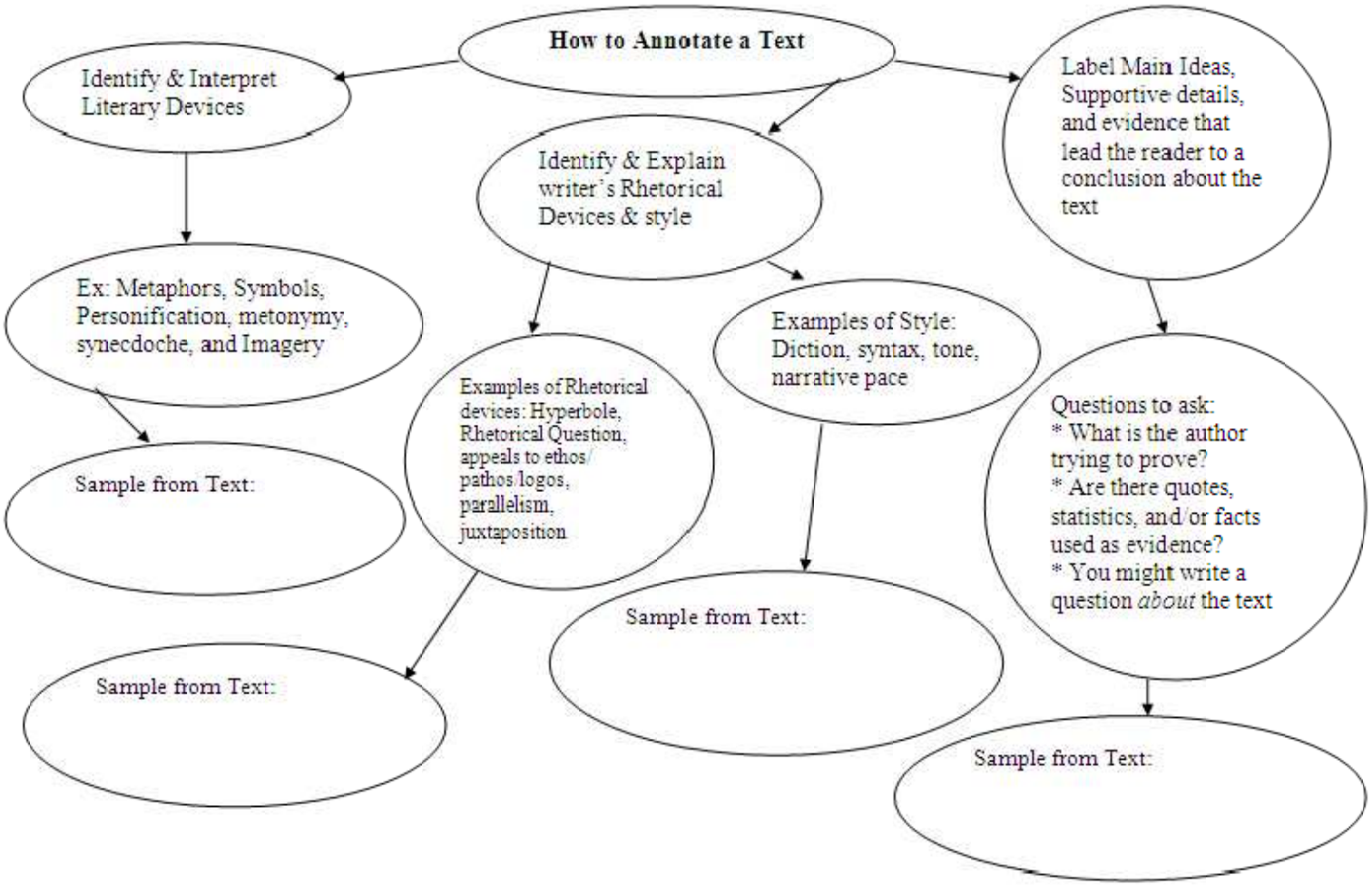
Grade 10 Writing Rubric – Response to Literature					
	5	**4**	**3**	**2**	**1**
A Introduction	Has a sophisticated and engaging introduction.	Has an engaging introduction	Has a developed introduction	Has no developed (if any) introduction	Has no introduction
B On Task	Addresses all parts of the writing task		Addresses *only parts* of the writing task	Addresses *only one part* of the writing task	Is generally off task
C Thesis	Clearly and effectively states thesis	Clearly states thesis	Has a basic thesis	Has an unclear thesis/ main idea	Has no thesis
D Grasp of Text	Demonstrates a *thorough* and *thoughtful*, comprehensive grasp of the text	Demonstrates a comprehensive grasp of the text	Demonstrates an *adequate* comprehensive grasp of the text	Demonstrates *little* comprehensive grasp of the text	Lacks a comprehensive grasp of the text
E Topic Sentences	Accurately and coherently provides specific topic sentences, including smooth transitions	Accurately and coherently provides *general* topic sentences, including transitions	Provides general topic sentences but no transitions.	Provides *few* specific topic sentences and no/weak transitions	Provides no topic sentences or transitions
F Concrete Details	Concrete details seamlessly integrated to support thesis and main ideas	Concrete details integrated to support thesis and main ideas	Concrete details are evident but are not integrated, providing only limited support for thesis and main ideas	Provides irrelevant or sporadic concrete details	Provides no concrete details
G Commentary	Commentary demonstrates a clear understanding of the ambiguities, nuances, and complexities of the concrete details	Commentary demonstrates a *general* understanding of the ambiguities, nuances, and complexities of the concrete details	Commentary demonstrates *a limited, or lack of,* understanding of the ambiguities, nuances, and complexities of the concrete details	Commentary demonstrates **no** understanding of the ambiguities, nuances, and complexities of the text	Has no identifiable commentary
H Sentence Variety	Provides a variety of sentence types and uses *precise, descriptive* language, which engages reader	Provides a variety of sentence types and uses descriptive language	Provides *few, if any,* types of sentences and uses *basic, predictable* language	Provides **no** sentence variety and uses limited vocabulary	Includes incomplete sentence structure
I Conventions	Contains *few, if any* errors in the conventions of the English language. (Errors are generally first-draft in nature.)	Contains *some errors* in the conventions of the English language, which (Errors do not interfere with the understanding.)	Contains *several* errors in the conventions of the English language. (Errors may interfere with the readers' understanding.)	Contains *serious* errors in the conventions of the English language. (**Errors interfere with the readers' understanding**.)	Contains *serious* errors. **(Errors make the essay unintelligible.)**
J Non-fiction Texts: Biases and Expectations	*Thoughtfully* anticipates and addresses the readers' potential misunderstandings, biases, and expectations	Anticipates and addresses the readers' potential misunderstandings, biases, and expectations	Addresses the readers' potential misunderstandings, biases, and expectations in a **limited** manner		Does **not** address the potential misunderstandings, biases, and expectations
K Literary Texts: Literary Devices	Clearly demonstrates an awareness of the author's use of literary and/or stylistic devices	Demonstrates an awareness of the author's use of literary and/or stylistic devices	Demonstrates a **limited** awareness of the author's use of literary and/or stylistic devices		Does **not** demonstrate any awareness of the author's use of literary and/or stylistic devices

Proofreading Abbreviations

≠	Doesn't equal or match
?	Unclear
¶	Paragraph
1st	Avoid first person
2nd	Avoid second person
Agr	Agreement problem: subject/verb or pronoun/antecedent
Awk	Awkward
CA	Counterargument
CD	Concrete Detail
CF	Check fact
CM	Commentary
CP	Compound Sentence form
CS	Closing Sentence
CX	Complex Sentence form
Exp	Explain
Frag	Fragment
HDYK	How do you know?
MLA	MLA format error
QI	Quote integration problem
PI	Prove it
PV	Passive voice
RD	Redundant
RO	Run on
SP	Spelling
Split	Don't split words with dashes
TH	Thesis
TN	Transition
TS	Topic Sentence
VT	Verb Tense incorrect
WC	Word choice
WD	Wrong derivative (part of speech) for the context

Rhetorical Analysis Tips			
	Usage (grammatical)	**Synonyms (to use instead of the Greek words)**	**Commentary (CM)**
Ethos	Is created for the speaker	▪ Credibility ▪ Trust ▪ Trustworthiness	Explains why the CD makes the speaker more credible or trustworthy and how it enables the speaker to achieve his or her purpose.
Pathos	Is created in the audience	▪ Emotional appeal	Explains the emotion(s) evoked by the CD and how it/they enable(s) the speaker to achieve his or her purpose.
Logos	Is created through logic	▪ Logic ▪ Argument ▪ Reasoning ▪ Calculation ▪ Way of thinking ▪ Analysis	Explains the validity and effectiveness (or lack thereof due to fallacies) of the logic of the argument and how it enables the speaker to achieve his or her purpose.
Additional Notes	1. Be sure to think of the appeals (ethos, pathos, logos) in regards to the speech structure. Why were they introduced where they were introduced? How does that contribute to the effectiveness (or lack there of) of the speech as a whole. 2. For all of the above whenever possible, include mention of the rhetorical devices used by the speaker to attempt to create the appeals (ethos, pathos, logos).		



Additional Notes:

_____

_____

_____

Characterization

The tools and methods used to create lifelike characters

Methods	Character Types	Other terms
▪ Dialogue ▪ Actions ▪ Descriptions ▪ Quirks ▪ Internal Monologue	▪ Static character ▪ Dynamic character ▪ Antagonist ▪ Protagonist	▪ Hubris ▪ Tragic Flaw ▪ Tragic Hero ▪ Temperament

Tone

The author or speaker's attitude toward the subject

▪ Formal ▪ Informal ▪ Serious ▪ Lighthearted ▪ Condescending	▪ Intimate ▪ Solemn ▪ Somber ▪ Playful ▪ Ironic	▪ Optimistic ▪ Earnest ▪ Bitter ▪ Joyful ▪ Humorous	▪ Nostalgic ▪ Sad ▪ Happy ▪ + Many More

Figurative Language

Language that has a meaning beyond the literal meaning

▪ Metaphor ▪ Simile ▪ Personification ▪ Irony ▪ Symbolism	▪ Oxymoron ▪ Paradox ▪ Allusion ▪ Hyperbole ▪ Understatement	▪ Synecdoche ▪ Metonymy ▪ Synaesthesia

Imagery

The impact of the story on the senses of the reader

- Setting
- Mood

Describing any of the following:

▪ Sight	▪ Touch	▪ Smell
▪ Sound	▪ Taste	

Structure

The unique tools the writer uses in the story

Overall Structure	Miscellaneous	Sound Devices
▪ Exposition ▪ Rising Action ▪ Climax ▪ Falling Action ▪ Resolution	▪ Point of View ▪ Foreshadowing ▪ Verisimilitude ▪ Frame Story ▪ Parallelism ▪ Refrain	▪ Alliteration ▪ Assonance ▪ Consonance ▪ Repetition ▪ Euphony ▪ Cacophony ▪ Meter ▪ Rhyme ▪ Onomatopoeia

Theme

The universal message of the story

- Abstract thought or idea.
- Recurrent and intertwined throughout the work.
- Can be revealed through characterization, plot, literary terms, dialogue, or any other literary aspect of the work.

Syntax/Diction

The impact of the actual language of the story

Diction: word choice	**Syntax:** the way words are put together
▪ Words you don't know ▪ Out of place/odd juxtaposition ▪ Simple?/Sophisticated?	▪ Sentence Structure ▪ Odd structure?

Literary Terms		
Term	**Definition**	**Examples**
Alliteration	Beginning nearby words with the same consonant sound	
Allusion	Reference to another famous text, moment in history, or topic from outside of the text	
Caesura	An obvious pause in a line of poetry usually signified by punctuation.	
Characterization	The author's means of creating a realistic character	
Dramatic irony	The reader knows something a character in the story does not know.	
Foil	Two contrasting characters who bring out traits in each other	
Foreshadowing	A hint at what is to come	
Hyperbole	Exaggeration	
Imagery	The impact of the story on the senses of the reader.	
Imply	To express indirectly. The writer implies.	
Infer	To conclude from indirect evidence. The reader infers	

Kenning	A stock metaphorical phrase (usually two words) used in place of a noun to identify something	
Metaphor	Comparison of unlike things	
Mood	The atmosphere of a scene or of the totality of a literary work	
Metonymy	The name of something is substituted for another name to which it is in some way related	
Onomatopoeia	Words that sound like what they mean	
Oxymoron	Two generally contradictory terms that express a startling paradox	Jumbo shrimp, thunderous silence
Parallelism	Written expressions, characters, and situations that are structured or created similarly.	
Paradox	An apparently self-contradictory statement that contains a hidden truth	
Personification	Giving human characteristics to something that is not human	The wind whispered
Point of View	The perspective from which the story is told. ▪ 1st person = "I" ▪ 2nd person = "you" ▪ 3rd person = "he" or "she"	
Setting	The place within which the story takes place	

Simile	A metaphor using the word "like" or "as"	
Situational irony	A situation ends up happening in a way other than what one would expect	
Symbolism	Something that has an additional meaning beyond the literal meaning	
Synecdoche	A part of something is used to represent the whole	
Synaesthesia	The intermingling of sensations. Describing one sense with something commonly associated with another sense.	
Theme	The universal message of the story.	
Tone	The Author's or speaker's attitude toward the subject.	
Understatement	Minimize the importance of something	
Verbal irony	Something is said but something else is meant or implied.	

Speaker	**The <u>voice</u> that expresses the ideas or story** The author and the speaker are NOT necessarily the same. An author may choose to tell the story from any number of different **points of view**. In non-fiction consider important facts about speaker that will help assess his/her point of view / position.
Occasion	**The time and place. The <u>context</u> in which the writing can be placed.** Writing does not occur in a vacuum. There is the **<u>larger occasion</u>**: an environment of ideas and emotions that swirl around a broad issue. Then there is the **<u>immediate occasion</u>**: an event or situation that catches the writer's attention and triggers a response.
Audience	**The readers for whom this writing is intended.** The audience may be one person, a small group, or a large group; it may be a certain person or a certain people.
Purpose	**The <u>reason</u> this piece is being written.** Consider the purpose of the text in order to examine the argument and its logic. You should ask yourself, "What does the speaker want the audience to think or do as a result of reading this text?"
Subject	**The topic, content, and ideas presented in the piece.** You should be able to state the subject in a few words or a phrase.
Tone	**The <u>attitude</u> of the <u>author</u>** The spoken word can convey the speaker's attitude, and, thus, help to impart meaning, through tone of voice. With the written work, it is tone that extends meaning beyond the literal. Tone can be determined by examining the author's **<u>diction</u>** (choice of words), **<u>syntax</u>** (sentence construction), and **<u>imagery</u>** (vivid descriptions that appeal to the senses).

Rhetorical Précis Writing

Rhetorical Précis Writing

A rhetorical précis analyzes both the content (the *what*) and the delivery (the *how*) of a unit of spoken or written discourse. It is a highly structured four-sentence paragraph blending summary and analysis. Each of the four sentences requires specific information; students are expected to use brief quotations (to convey a sense of the author's style and tone) and to include a terminal bibliographic reference. Practicing this sort of writing fosters precision in both reading and writing, forcing a writer to employ a variety of sentence structures and to develop a discerning eye for connotative shades of meaning.

Take a look at the overall format

1. **1)** Name of author, **2)** credibility, **3)** genre and title of work **4)** date after title in parenthesis **5)** MLA parenthetical documentation (if available), **6)** a rhetorically accurate verb (such as "assert," "argue," "suggest," "imply," "claim," etc.), **7)** and a THAT clause containing the major assertion (thesis statement) of the work.
2. An explanation of how the author develops and/or supports the thesis, usually in chronological order.
3. A statement of the author's purpose followed by an "in order to" phrase.
4. A description of the intended audience and/or the relationship the author establishes with the audience.

Put it all together and it looks darn smart:

In the Marlboro ad found in *Time* magazine (2005), Marlboro suggests that their cigarette is the link between the Marlboro Man's and a fresh, open wilderness and an expansive sense of freedom. The background of the ad shows snow-covered mountain peaks and blue skies, calling to mind clean, crisp mountain air; the foreground of the ad displays wild horses running free, connecting cigarettes to independent, rebellious living; the title of the ad invites readers to "come to Marlboro Country," flattering them into believing that an unrestrained life in nature could be theirs, too. The purpose of this ad is to connect cigarettes to freedom and clean air, in order to make people forget that cancer sticks are in fact the opposite of freedom (addictive) and the opposite of fresh air (smoke). Because of the emotional appeals to freedom, and because the ad was printed in *Time* magazine, the audience for the ad was probably middle-class city-dwellers who feel frustrated and trapped in their lives and wish they could live an independent life surrounded by nature.

Akashian, Meline. "12th Grade ERWC." *tvhs.k12.ca.us.* Temecula Valley Unified School District. n.d. Web. 27 May 2011.

Verb Bank

Here is a list of verbs you might find helpful. It is by no means a required or exhaustive list. Remember that you must always strive to employ the most connotatively precise words you can.

adjures	declares	explains	laments	reports
advances	decrees	gripes	mandates	requests
advises	decries	groans	mocks	reveals
asks	demands	grouses	muses	sighs
asserts	describes	grumbles	orders	sings
begs	dictates	hails	pleads	snarls
beseeches	directs	hints	ponders	sneers
cajoles	discloses	illustrates	pontificates	states
cheers	divulges	implies	proclaims	submits
chimes	elucidates	implores	pronounces	suggests
commands	employs	inquire	proposes	summons
complains	encourages	insinuates	queries	wails
confides	entreats	instructs	rationalizes	whimpers
conveys	espouses	intimates	recommends	whines
counsels	exclaims	invokes	recounts	wields
crows	exhorts	justifies	relates	wonder

Adapted with gratitude from Tracy Duckart's Instructional Website at Humboldt State University

Fill in the Blanks

1 In "_____" (_____) _____, _____,
Title of Article Date Author's full name author's credibility

_____ that_____.
verb Article's thesis. Use direct quotation, including citation, if possible

2 _____ _____ this by _____.
Author's last name verb how the author makes/supports the thesis

3 He/She _____ in order to _____.
Brief summary of support author's purpose

4 _____ addresses _____ because
Author's last name intended audience

_____ .
How you know the intended audience and why did the author choose that focus for the topic

Oral Presentation Rubri l

CATEGORY	4- Distinguished	3- Proficient	2- Apprentice	1-Novice
Content Mastery	♦ Student demonstrates high level of knowledge (more than required) ♦ All questions can be answered and elaborated	♦ Student demonstrates content competency ♦ Student is comfortable discussing the topic and answering most questions	♦ Student is unconficent with content ♦ Only rudimentary questions can be answered, but fails to elaborate	♦ Student has not mastered content ♦ Student cannot answer questions about the topic or prompt
Organization	♦ Student presents information in logical, sequential and interesting manner which is easy to follow	♦ Student presents information in a logical and sequential manner which can be followed	♦ Presentation lacks logical or sequential presentation and audience has difficulty following	♦ Audience cannot understand presentation because there is no logic or sequence of information
Mechanics	♦ Presentation has few misspellings or grammatical errors	♦ Presentation has limited, if any, misspelings or grammatical errors	♦ Presentation has many misspellings or grammatical errors	♦ Presentation has numerous misspelings or grammatical errors that distract from content
Delivery	♦ Voice and posture are relaxed and confident, and builds validity and trust with audience ♦ Eye contact and gestures are constant the entire presentation ♦ Presentation is well rehearsed and notes are only used appropriately as reference ♦ Student does not mumble, use filler phrases or mispronounces words	♦ Voice and posture are relaxed or confident and builds validity or trust with audience ♦ Eye contact and gestures are made but not consistently ♦ Well prepared, but frequently using notes as reference ♦ Virtually no mumbling, use of filler phrases or mispronounced words	♦ Voice and posture are inconsistent and difficult to follow ♦ Eye contact is occasional with few gestures ♦ Student reads mostly from notes and appears not fully prepared ♦ Mumbling, use of filler phrases or mispronounced words are distractions	♦ Voice& posture are inconsistent, difficult to follow and distract from presentation. Little polish, appears unprepared and is hard to hear ♦ Virtually no eye contact or gestures used ♦ Presentation is read from notes as if a script ♦ Student mumbles, uses frequent filler phrases and mispronounces words
Audience Awareness	♦ Significantly increases audience understanding and knowledge of topic ♦ Audience is highly engaged with significant participation	♦ Increases audience understanding of most points ♦ Audience is engaged most of the time	♦ Increases audience awareness, understanding and knowledge of some points ♦ Audience is somewhat engaged	♦ Neglects to increase audience understanding or knowledge ♦ Neglects to engage audience
Appearance	♦ Thoroughly demonstrates appropriate appearance for the occasion	♦ Generally demorstrates appropriate appearance	♦ Minimally demonstrates understanding of appropriate appearance	♦ Appearance is inappropriate and distracts from presentation
Visual Aids (To be used as needed)	♦ Visual aids explain, reinforce and enhance the presentation	♦ Visual aids relate to the presentation	♦ Visual aids do not adequately support the presentation	♦ Visual aids distract or are not used at all

SENTENCE STRUCTURE

CLAUSES

1. **Independent Clause:** a group of words containing a subject and a verb, expressing a complete thought.
   - I went to the store.
   - Did you buy a candy bar?
2. **Dependent Clause:** a group of words containing a subject and a verb, not expressing a complete thought, beginning with a tip off word.
   - **Adverb Clause:** dependent clause that acts like an adverb, containing a subordinating conjunction.
     (1) Before John ate dinner, he went to the store.
     (2) John ate dinner after he went to the store.
   - **Adjective (relative) Clause:** dependent clause that acts like an adjective, beginning with a relative pronoun.
     (1) Nonrestrictive clause: John, who was eating dinner, didn't bother answering his cell phone.
     (2) Restrictive clause: The player who is up at bat already hit two homeruns today.
   - **Noun Clause:** dependent clause that acts like a noun, beginning with a noun clause marker
     (1) John didn't know what he was going to do.
     (2) Whether Fred can win the match is completely up to him.

TYPES OF SENTENCES

1. **Simple Sentence:** one independent clause
   - I went to the store.
   - Did you buy a candy bar?
2. **Complex Sentence:** at least one dependent clause and only one independent clause, including a tip off word.
   - Before I cooked dinner, I went to the store.
   - John didn't know what he was going to do.
3. **Compound Sentence:** two independent clauses including a comma and conjunction, a semicolon, or occasionally a colon.
   - I went to the store, but I didn't buy anything.
   - I didn't know where to eat, and I wasn't hungry.
4. **Compound/Complex Sentence:** two independent clauses and at least one dependent clause, including at least one tip off word.
   - Before I cooked dinner, I went to the store, but I didn't buy anything.
   - I didn't know where to eat since I am indecisive, and I didn't really want to eat anything anyway.

Common tip off words (words that begin dependent clauses: noun clause markers, subordinating conjunctions, and relative pronouns)

After	Even after	Just after	Unless	Which
Although	Even before	Just before	Until	While
As	Even if	Lest	What	Who
As if	Even though	Provided (that)	Whatever	Whoever
As long as	How	Since	When	Whom
As though	If	So that	Whenever	Whose
As soon as	Inasmuch	That	Where	Why
Before	In order that	Till	Wherever	
Because	Just as	Though	Whether	
Even				

MODIFYING PHRASES

1. **Appositive Phrase**: a phrase placed next to a noun and used to identify or give extra information about the noun and usually set apart by one/ two comma(s). Sometimes called a "renamer"
   - Can come after the noun
     - John Denver, the famous singer, arrived at the restaurant.
     - Crowds always seem to follow John Denver, a famous singer.
   - Can come before the noun
     - A punctual person, John Denver arrived at the restaurant on time.
2. **Participial Phrase**: a phrase starting with an **"ING" verb** or an **"ED" verb** that functions as an **adjective** and is usually set apart by one comma.
   - Can come at the beginning of a sentence
     - Preparing for the big test, the students sharpened their pencils and set aside time for studying.
   - Can come at the end of a sentence
     - The students sharpened their pencils and set aside time for studying, preparing for the big test.
   - Can come in the middle of a sentence.
     - The students, tired from the test, took a long nap in the afternoon.
3. **Absolute phrase**: a phrase that stands by itself, belonging to neither the subject nor predicate, including a participle or participle phrase inside, and being set apart from the main clause by a comma. It always follows the same rhythm or pattern.
   - Can come at the beginning of a sentence
     - The length of the test being extremely long, the students were quite tired after finishing the last question.
   - Can come at the end of a sentence
     - The students were quite tired after finishing the last question, the length of the test being extremely long.
   - Can come in the middle of a sentence
     - The student, his hand frantically writing, attempted to finish the test on time.
4. **Gerund Phrase:** an **"ING"** verb phrase that takes the place of a **noun** (often the subject of a sentence).
   - Can take the place of the subject of a sentence
     - Running a race is fun for everyone.
   - Can take the place of an object
     - John practiced running the race.
5. **Infinitive Phrase**: an infinitive phrase ("to" + verb) + an object or modifiers. Can function as nouns, adjectives, or adverbs.
   - To finish her shift without spilling another pizza into a customer's lap is Michelle's only goal tonight. (noun)
   - The best way to score a goal in soccer is to play aggressively from the beginning of the game. (adj.)
   - Kelvin, an aspiring comic book artist, is taking Anatomy and Physiology this semester to understand the interplay of muscle and bone in the human body. (adv.)

6. **Prepositional Phrase:** a preposition followed by an object, which could be a noun, pronoun, or gerund.
   - Who says you can go around the world in eighty days?
   - Upon my arrival I was whisked into a secret chamber.

Common Prepositions

aboard	behind	except	on	to
about	below	excepting	onto	toward
above	beneath	excluding	opposite	towards
across	beside	following	outside	under
after	besides	for	over	underneath
against	between	from	past	unlike
along	beyond	in	per	until
amid	but	inside	plus	up
among	by	into	regarding	upon
anti	concerning	like	round	versus
around	considering	minus	save	via
as	despite	near	since	with
at	down	of	than	within
before	during	off	through	without