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Introduction

The EMC Masterpiece Series, Literature and the Language Arts offers complete, direct writing instruction in its Guided Writing Program, integrating the writing process with the study of literature and the development of other key language arts skills. At the end of each of twelve literature units, a Guided Writing lesson provides direct, step-by-step instruction in the process of writing. This lesson is integrated with the following:

1. the literature in the unit
2. a Language, Grammar, and Style lesson that teaches key concepts in the context of writing
3. the Language Arts Survey in the textbook
4. the Writing Resource Book
5. the Guided Writing Interactive Software.

Each of the components in the Guided Writing program was developed with the idea that all good writing must be brought through a process and that each emerging work is identifiable by aim, topic, form, audience, and voice.

AIM. The Guided Writing lesson helps students analyze the specific purpose of the piece they will write, working from the following definitions.

A writer's aim is his or her purpose, or goal. People may write with the following aims:

- to inform (expository/informative writing)
  examples: news article, research report
- to entertain, enrich, enlighten, and/or use an artistic medium, such as fiction or poetry, to share a perspective (imaginative writing)
  examples: poem, short story
- to make a point by sharing a story about an event (narrative writing)
  examples: biography, family history
- to reflect (personal/expressive writing)
  examples: diary entry, personal letter
- to persuade readers or listeners to respond in some way, such as to agree with a position, change a view on an issue, reach an agreement, or perform an action (persuasive/argumentative writing)
  examples: editorial, petition

TOPIC. As they work through the prewriting stage of a writing lesson, students develop their own specific topic. Some writing lessons provide them with a focus (e.g., a critical essay analyzing a particular literature selection). Other lessons give students general guidelines (e.g., a narrative about a significant personal experience) and teach them techniques, such as brainstorming, to help them focus their own topics.

FORM. Each Guided Writing lesson guides students through the process of using a particular form when writing. The lessons help students to understand how form is often guided by a writer’s purpose, or aim. Writing Resource 2.6, “Choosing a Form” provides additional suggestions in helping students understand different forms available to them as writers.

AUDIENCE. Each Guided Writing lesson helps students to identify the specific audience that will read their work and coaches students to reflect on how audience consideration can impact their writing. In considering audience, students are asked to think through voice, tone, word choice, and the use of formal versus informal English.
**Voice.** Voice is defined as the way a writer uses language to reflect his or her unique personality and attitude toward topic, form, and audience. Each Guided Writing lesson helps students to recognize and develop the unique qualities they bring to their writing.

The Writing Resource Book is divided into three sections: Rubrics, Guided Writing, and Writing Resource.

**Rubrics**

The rubrics in the first section of this Writing Resource Book are intended for teacher use, although they may be sent home to help students and their parents understand the evaluation process. The rubrics in this section include a general rubric that describes each level of competency (4 as strong, 3 as competent, 2 as developing, 1 as emerging, and 0 as not yet). Following the general rubric are five mode-specific rubrics, one each for informative, narrative, imaginative, personal/expresive, and persuasive/argumentative. These rubrics are provided with a gradient scale and language that describes the highest (4) and lowest (0) levels of competency. The rubrics use four general categories for evaluation: Focus and Construction of Knowledge, Organization and Elaboration, Voice and Word Choice, and Construction of Language.

**Guided Writing**

The Guided Writing section of the Writing Resource Book provides as blackline masters the printable materials related to each Guided Writing lesson. Each lesson includes a worksheet for help in the prewriting stage, a graphic organizer for students to fill out, the student model graphic organizer and the student model draft from the textbook lesson, a language, grammar, and style worksheet, self- and peer evaluation checklists, three student models of the finished product (including the revised student model in the textbook), and an assignment-specific rubric. Each rubric is based on the self- and peer evaluation checklists that are part of each Guided Writing lesson. The assignment-specific rubrics may be used in self-, peer, and teacher evaluations of the final writing product. You may wish to keep copies of these completed rubrics in each student portfolio as a record of student progress.

Three student models are provided for each Guided Writing lesson to indicate work evaluated as level 4 (strong), level 3 (competent), and level 2 (developing) ability. The student model in the textbook demonstrates either a level 4 or 3 and is labeled accordingly.

**Writing Resource**

The Language Arts Survey of the Literature and the Language Arts program is an integrated handbook at the back of each textbook that provides a complete resource reference to the language arts areas of reading, writing, language, grammar and style, speaking and listening, study and research, and applied English. As part of the Language Arts Survey, the Writing Resource contains fifty numbered items that survey the entire writing process. These items help students work through and understand the prewriting, drafting, self- and peer evaluation, revising and proofreading, publishing and presenting, and reflecting stages of writing.

Each numbered section in the Language Arts Survey Writing Resource appears in the Writing Resource section of the workbook along with practice exercises and activities. For example, the Language Arts Survey 2.1, “The Writing Process,” in the textbook leads students through the steps of writing. Writing Resource worksheet 2.1, “The Writing Process,” provides an activity in which students identify and order the steps of the writing process. These worksheets provide ample opportunity for students to strengthen their writing skills throughout the Guided Writing program.
Part I:
Rubrics for Writing Evaluation

Writing Rubric: General Criteria

**Note:** The general rubric that follows may be used for all writing pieces. Language is provided to help evaluate and distinguish writing between level 4 (strong), level 3 (competent), level 2 (developing), level 1 (emerging), and level 0 (skill not yet achieved). The mode-specific rubrics that follow (for informative, imaginative, narrative, personal/expressive, and persuasive/argumentative writing) include language that shows evaluation guides for the highest (level 4) and lowest (level 0) writing performance.
### Writing Rubric: General

<table>
<thead>
<tr>
<th>Focus and Construction of Knowledge</th>
<th>Level 4 (Strong)</th>
<th>Level 3 (Competent)</th>
<th>Level 2 (Developing)</th>
<th>Level 1 (Emerging)</th>
<th>Level 0 (Not Yet)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Writer demonstrates a highly personal, creative, or unique response to the task and shows strong understanding of task, purpose, and audience.</td>
<td>Writer shows good evidence of a personal, creative, or unique response to the task and shows good understanding of task, purpose, and audience.</td>
<td>Writer shows evidence of a somewhat personal, creative, or unique response to the task and shows some understanding of task, purpose, and audience.</td>
<td>Writer demonstrates little attempt or success at a personal, creative, or unique approach to the topic. Writer has understood the task but his or her purpose is murky and/or the attempt to address an audience is not fully successful.</td>
<td>Writer’s response to the task shows no evidence of a personal, creative, or unique approach. The writer has misunderstood the task, expresses no clear purpose, and/or has not considered the audience.</td>
<td></td>
</tr>
<tr>
<td>Writer establishes credibility; assertions are knowledgeable, authentic, and supported by well-selected evidence. Writer recognizes alternate views and responds with well-developed responses.</td>
<td>Writer establishes credibility; assertions are knowledgeable, authentic, and supported by appropriate evidence. Writer recognizes alternate views and responds to them in a satisfactory, although perhaps not fully developed, manner.</td>
<td>Writer establishes some credibility; assertions are sometimes faulty and/or not fully supported by evidence. Writer has attempted to integrate or analyze evidence, but has not done so successfully. Writer recognizes other viewpoints, but does not respond to them adequately.</td>
<td>Writer establishes little credibility; assertions are mostly faulty and/or unsupported by evidence. Or, evidence is “thrown into” the piece but not effectively integrated or analyzed. Writer may acknowledge other viewpoints but does not respond to them adequately.</td>
<td>Writer fails to establish credibility, either by presenting false or unsupported information or by committing missteps in logic such as sweeping generalizations or ad hominem attacks. Writer neither acknowledges nor addresses alternate views.</td>
<td></td>
</tr>
<tr>
<td>Writer reflects deeply and critically on the topic, and the piece shows writer’s insights into it.</td>
<td>Writer reflects somewhat critically on the topic, and the piece shows writer’s developing insights.</td>
<td>Writer attempts to reflect critically on the topic, but fails to show many valuable insights.</td>
<td>Writer reflects in only a minimal or superficial manner on the topic. Evidence shows little real insight or critical understanding of the topic.</td>
<td>Writer demonstrates no unique insight into or critical understanding of the topic.</td>
<td></td>
</tr>
<tr>
<td>Writer is resourceful and creative in examining and analyzing data or source information; writer uses a strong variety of sources. Writer uses a wide range of information-gathering techniques, including, if appropriate, various media.</td>
<td>Writer examines and analyzes mostly appropriate data or source information; writer uses a variety of sources and employs an adequate range of information-gathering techniques.</td>
<td>Writer examines and analyzes some appropriate data or source information; writer uses a narrow range of sources and shows a somewhat successful attempt to use a range of information-gathering techniques.</td>
<td>Writer has gathered and analyzed some data or source information, but the information mostly fails to support writer’s argument or credibility. Better sources or a wider range of sources should have been consulted.</td>
<td>Writer uses inappropriate or incorrect data or source information, relies solely on one source for evidence, or fails to use or analyze any source material at all.</td>
<td></td>
</tr>
<tr>
<td>Organization and Elaboration</td>
<td>Level 4 (Strong)</td>
<td>Level 3 (Competent)</td>
<td>Level 2 (Developing)</td>
<td>Level 1 (Emerging)</td>
<td>Level 0 (Not Yet)</td>
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<tr>
<td>Writer creates well-constructed, thematic, and cohesive text appropriate to the task, purpose, and audience.</td>
<td>In general, writer creates organized, thematic, and cohesive text appropriate to the task, purpose, and audience, although such organization may falter a bit in one or two areas of the piece.</td>
<td>Writer creates a somewhat organized, thematic, and cohesive text appropriate to the task, purpose, and audience, although such organization may falter in several areas of the piece.</td>
<td>Writer's text is often loosely constructed, not cohesive, and/or wanders from the theme. Text is only marginally suited for task, purpose, and audience.</td>
<td>Writing is very difficult to follow due to writer's failure to develop the topic logically, compose cohesive text, and/or situate the topic in a manner appropriate to the task, purpose, and audience.</td>
<td></td>
</tr>
<tr>
<td>Writer sustains unity throughout the work by use of transitions and treatment of details. Amount of support, level of detail, and length of the piece is well-suited to its task, purpose, and audience.</td>
<td>For the most part, writer sustains unity in the work by using some transitions and by providing satisfactory details. Amount of support, level of detail, and length of the piece show attention given to task, purpose, and audience.</td>
<td>Writing lacks unity in some places, due to lack of or misuse of transitions and details. Amount of support, level of detail, and/or length of piece is only somewhat suited to task, purpose, and audience.</td>
<td>Writing lacks unity in several key places, due to lack of or misuse of transitions and details. Amount of support, level of detail, and/or length of piece is only marginally suited to task, purpose, and audience.</td>
<td>Writing lacks unity, jumping from point to point without transitions or sufficient details to guide the reader. Amount of support, level of detail, and/or length of the piece is not appropriate to task, purpose, and audience.</td>
<td></td>
</tr>
<tr>
<td>Writing has chosen a development strategy (such as narration, description, example, or cause/effect) suitable to the purpose and has used the strategy in great depth. Or, writer combines several developmental modes effectively.</td>
<td>Writer has chosen a development strategy (such as narration, description, example, or cause/effect) suitable to the purpose, and has used the strategy in sufficient depth. Or, writer combines several developmental modes in a mostly effective way.</td>
<td>Writer has chosen a development strategy (such as narration, description, example, or cause/effect) somewhat suitable to the purpose and uses it in limited depth. Or, writer combines several developmental modes in a somewhat effective way.</td>
<td>Writer has chosen a development strategy (such as narration, description, example, or cause/effect) suitable to the purpose, but has used the strategy poorly. Or, writer has attempted to combine several developmental modes with minimal success.</td>
<td>Writer shows no clear and sustained use of a developmental strategy appropriate to the topic. If the writing employs multiple developmental strategies, they are used in a manner that reduces rather than enhances readability.</td>
<td></td>
</tr>
<tr>
<td>Final draft shows clear evidence of having been worked through a number of stages in the writing process, including prewriting, drafting, and revision.</td>
<td>Final draft shows good evidence of having been worked through a number of stages in the writing process, including prewriting, drafting, and revision.</td>
<td>Final draft shows some evidence of having been worked through the stages of the writing process, such as prewriting, drafting, and revision.</td>
<td>Final draft shows little evidence of having been worked through the stages of the writing process, such as prewriting, drafting, and revision.</td>
<td>Final draft appears to be dashed off with no evidence of having been worked through the stages of the writing process, such as prewriting, drafting, and revision.</td>
<td></td>
</tr>
<tr>
<td>Voice and Word Choice</td>
<td>Level 4 (Strong)</td>
<td>Level 3 (Competent)</td>
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<tr>
<td>Writer’s voice and use of language contribute to the reader’s understanding and enjoyment; the writing effectively engages the reader.</td>
<td>Writer’s voice and use of language contribute to the reader’s understanding, although that voice and language may not be consistently strong. The writing mostly succeeds in engaging the reader’s interest.</td>
<td>Writer’s voice and use of language only somewhat contribute to the reader’s understanding; voice and language are weak in several places. The writing wavers in engaging the reader’s interest.</td>
<td>Writer does not succeed in establishing a unique voice. Language is halting and, at times, impedes reader’s interest in and understanding of the writing.</td>
<td>Writer’s voice and use of language are flat, mechanical, and stiff. Writer appears to have little interest in the topic, and fails to interest or engage the reader.</td>
<td></td>
</tr>
<tr>
<td>Writer shows strong evidence of a unique relationship with and insight into the subject and audience. Opening and closing reflect writer’s clear understanding of the values, interests, or opinions of the audience.</td>
<td>Writer shows good evidence of attempting to establish a unique relationship with and insight into the subject and audience. Opening and closing show writer’s understanding of the values, interests, or opinions of the audience.</td>
<td>Writer shows some evidence of a unique relationship with and insight into the subject and audience. Opening and closing are present, but only somewhat reflect writer’s understanding of the values, interests, or opinions of the audience.</td>
<td>Writer shows little evidence of a unique relationship with and insight into the subject and audience. Opening and closing are present, but reflect little understanding of the values, interests, or opinions of the audience.</td>
<td>The writer fails to establish a unique relationship with and insight into the subject and audience. Opening and closing have not been provided or, if provided, reflect no consideration of the values, interests, or opinions of the audience.</td>
<td></td>
</tr>
<tr>
<td>Ideas and opinions are highly fresh, original, and thoughtful.</td>
<td>Ideas and opinions are interesting and thoughtful, although not as original or insightful as they might be.</td>
<td>Ideas and opinions are somewhat interesting and thoughtful, although not very original or insightful.</td>
<td>Ideas and opinions are mostly conventional or commonplace. The writing contains little evidence of deep critical thinking.</td>
<td>Ideas and opinions are conventional, commonplace, and demonstrate no critical thinking on the topic.</td>
<td></td>
</tr>
<tr>
<td>Word choice and use of figurative language are lively, vivid, and appropriate to task and audience. Writer has carefully placed interesting expressions to good effect.</td>
<td>Word choice and use of figurative language are mostly engaging and appropriate to task and audience. Writer has placed interesting expressions to mostly good effect.</td>
<td>Word choice and use of figurative language are somewhat engaging and appropriate to task and audience. Some attempt has been made to engage the reader by attention to writing style.</td>
<td>Writer’s word choice is often dull or repetitive. Little attempt has been made to engage the reader by attention to writing style.</td>
<td>Vocabulary is limited and language is consistently vague, redundant, and clichéd. Or, language and word choice are inappropriate for task, purpose, and audience.</td>
<td></td>
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</tbody>
</table>
**WRITING RUBRIC: GENERAL (CONTINUED)**

<table>
<thead>
<tr>
<th>Construction of Language</th>
<th>Level 4 (Strong)</th>
<th>Level 3 (Competent)</th>
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<tr>
<td>Writer demonstrates high level of respect for diversity in language use, patterns, and dialects across cultures, ethnic groups, regions, and social groups.</td>
<td>Writer demonstrates respect for diversity in language use, patterns, and dialects across cultures, ethnic groups, regions, and social groups.</td>
<td>Writer demonstrates some respect for diversity in language use, patterns, and dialects across cultures, ethnic groups, regions, and social groups.</td>
<td>Writer demonstrates little respect for diversity in language use, patterns, and dialects across cultures, ethnic groups, regions, and social groups.</td>
<td>Writer demonstrates no respect for diversity in language use, patterns, and dialects across cultures, ethnic groups, regions, and social groups.</td>
<td></td>
</tr>
</tbody>
</table>

| Development of paragraphs and sequencing of material strengthen the purpose of the writing and are well-suited to task, purpose, and audience. | Writing contains clear paragraph structure and sequencing of material, although such structure may falter in one or two areas. Paragraph development is suited to task, purpose, and audience. | Writing contains adequate paragraph structure and sequencing of material, although such structure may falter in three or more areas. Paragraph development is somewhat suited to task, purpose, and audience. | Development of paragraphs is faulty in several areas and sequencing of material is often confusing. Paragraphs usually are not suited to task, purpose, and audience. | Writing does not contain clearly developed paragraphs or logical sequencing of material. Paragraphs, if present, are created haphazardly and are not suited to task, purpose, and audience. |

| Sentence structure reinforces the logic and intent of the writing and is accurate, varied, and natural. | Sentence structure reinforces the logic and intent of the writing and is, in general, accurate and natural. The writer is mostly successful in varying sentences for interest. | Sentence structure only somewhat reinforces the logic and intent of the writing and struggles to be accurate and natural. The writer makes some attempt to vary sentences for interest. | Sentence structure is frequently inaccurate, unvaried, and/or stilted. These errors occur often enough to disrupt the reading process. | Sentence structure contains numerous errors that impede readability. Or, sentences are stilted, and/or show no variety. |

<p>| Control of formatting, conventions, punctuation, and usage achieves stylistic effect; spelling and capitalization are correct, including difficult or unusual words. | Control of formatting, conventions, punctuation, and usage mostly achieves stylistic effect; spelling and capitalization are mostly correct, including difficult or unusual words. | Control of formatting, conventions, punctuation, and usage are sometimes faulty. Spelling and capitalization are sometimes incorrect. | Control of formatting, conventions, punctuation, and usage are often faulty. Spelling and capitalization are frequently incorrect. | Conventions such as formatting, spelling, punctuation, and usage are error-ridden and impede readability. |</p>
<table>
<thead>
<tr>
<th>Focus and Construction of Knowledge</th>
<th>Evidence:</th>
<th>Focus and Construction of Knowledge</th>
<th>Evidence:</th>
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<tr>
<td>Writer conveys information appropriate to task, using a personal, creative, or unique response and showing clear understanding of task, purpose, and audience.</td>
<td>4 3 2 1 0</td>
<td>Writer fails to convey information appropriate to task. Writer shows no evidence of a personal, creative, or unique response. The writer has misunderstood the task, expresses no clear purpose, and/or has not considered the audience.</td>
<td>0</td>
</tr>
<tr>
<td>Writer establishes credibility; assertions are knowledgeable, authentic, and supported by well-selected use of evidence. Writer recognizes alternate views and responds with well-developed responses.</td>
<td>4 3 2 1 0</td>
<td>Writer fails to establish credibility, either by presenting false or unsupported information or by committing missteps in logic such as sweeping generalizations or ad hominem attacks. Writer neither acknowledges nor addresses alternate views.</td>
<td>0</td>
</tr>
<tr>
<td>Writer analyzes, interprets, or evaluates information about a topic, rather than merely repeating information. Writer demonstrates unique insight into or critical understanding of the topic.</td>
<td>4 3 2 1 0</td>
<td>Writer merely repeats information, rather than analyzing, interpreting, or evaluating it. Writer demonstrates no unique insight into or critical understanding of the topic.</td>
<td>0</td>
</tr>
<tr>
<td>Writer is resourceful and creative in examining and analyzing data or sources of information; an appropriate variety of sources is used. Writer uses a wide range of information-gathering techniques, including, if appropriate, various media.</td>
<td>4 3 2 1 0</td>
<td>Writer uses inappropriate or incorrect data or sources of information, relies solely on one source for evidence, or fails to use or analyze any source material at all.</td>
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<th>Evidence:</th>
<th>Organization and Elaboration</th>
<th>Evidence:</th>
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<tbody>
<tr>
<td>Writer creates well-constructed, thematic, and cohesive text appropriate to the task, purpose, and audience.</td>
<td>4 3 2 1 0</td>
<td>Writing is very difficult to follow due to writer’s failure to develop the topic logically, compose cohesive text, and/or situate the topic in a manner appropriate to the task, purpose, and audience.</td>
<td>0</td>
</tr>
<tr>
<td>Writer sustains unity throughout the work by use of transitions and treatment of details. Amount of support, level of detail, and length of the finished product is well-suited to the task, purpose, and audience.</td>
<td>4 3 2 1 0</td>
<td>Writing lacks unity, jumping from point to point without transitions or sufficient details to guide the reader. The amount of support provided, the level of detail offered, and/or the length of the finished product is not appropriate to the task, purpose, and audience.</td>
<td>0</td>
</tr>
<tr>
<td>Writer has chosen a development strategy (such as narration, description, example, or cause/effect) suitable to the purpose and has employed the strategy in great depth. Or, writer combines several developmental modes effectively.</td>
<td>4 3 2 1 0</td>
<td>Writing shows no clear and sustained use of a developmental strategy appropriate to the topic. If the piece employs multiple developmental strategies, they are used in a manner that reduces rather than enhances readability.</td>
<td>0</td>
</tr>
<tr>
<td>Final product shows clear evidence of having been worked through a number of stages in the writing process, including prewriting, drafting, and revision.</td>
<td>4 3 2 1 0</td>
<td>Final product appears to be dashed off with no evidence of having been worked through the stages of the writing process, such as prewriting, drafting, and revision.</td>
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</table>
## Writing Rubric: Informative Mode (Continued)

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<tr>
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</thead>
<tbody>
<tr>
<td>Writer's voice and use of language contribute to the reader's understanding and enjoyment; the writing effectively engages the reader.</td>
<td>4 3 2 1 0</td>
<td>Writer's voice and use of language are flat, mechanical, and stiff. Writer appears to have little interest in the topic, and fails to interest or engage the reader.</td>
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</tr>
<tr>
<td>Writer shows evidence of a unique relationship with and insight into the subject and audience. Opening and closing reflect writer's understanding of the values, interests, or opinions of the audience.</td>
<td>4 3 2 1 0</td>
<td>The writer fails to establish a unique relationship with and insight into the subject and audience. Opening and closing have not been provided or, if provided, do not reflect the writer's consideration of the values, interests, or opinions of the audience.</td>
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<tr>
<td>Ideas are fresh, original, and thoughtful.</td>
<td>4 3 2 1 0</td>
<td>Ideas are conventional, commonplace, and demonstrate no critical thinking on the topic.</td>
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</tr>
<tr>
<td>Word choice and use of figurative language are lively, vivid, and appropriate to task and audience. Interesting expressions are carefully placed for impact.</td>
<td>4 3 2 1 0</td>
<td>Vocabulary is limited and language is consistently vague, redundant, and clichéd. Or, language and word choice are inappropriate for task, purpose, and audience.</td>
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</tbody>
</table>

## Construction of Language

| Construction of Language | Evidence: | | Evidence: | | Evidence: | | Evidence: |
|--------------------------|----------|------------------------|------------------------|------------------------|------------------------|------------------------|------------------------|------------------------|
| Writer constructs language in a way that is appropriate and effective to task, purpose, and audience. | 4 3 2 1 0 | Writer fails to construct language in a way that is appropriate and effective to task, purpose, and audience. | | | | | | |
| Development of paragraphs and sequencing of material strengthen the purpose of the writing and are well-suited to the task, informative mode, and audience. | 4 3 2 1 0 | Final product does not contain clearly developed paragraphs or logical sequencing of material. Paragraphs, if present, are created haphazardly and are not suited to the task, informative writing, and to audience. | | | | | | |
| Sentence structure reinforces the logic and intent of the writing and is accurate, varied, and natural. | 4 3 2 1 0 | Sentence structure contains numerous errors that impede readability. Or, sentences are stilted, and/or show no variety. | | | | | | |
| Control of formatting, conventions, punctuation, and usage enhances stylistic effect; spelling and capitalization are correct, including difficult or unusual words. | 4 3 2 1 0 | Conventions such as formatting, spelling, punctuation, and usage are error-ridden and impede readability. | | | | | | |

- 4 Strong  3 Competent  2 Developing  1 Emerging  0 Not Yet


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### Writing Rubric: Imaginative Mode

| Focus and Construction of Knowledge | 
|-----------------------------------|---|---|---|---|---|
| Writer effectively entertains, enriches, or enlightens while using an artistic medium (such as fiction or poetry) to share a unique perspective on a topic. | 4 3 2 1 0 | Writer fails to entertain, enrich, or enlighten while using an artistic medium (such as fiction or poetry). Writer fails to share a unique perspective on a topic. |
| Writer establishes thematic unity; all parts of the piece work together to promote a universal theme or themes. | 4 3 2 1 0 | Writing fails to demonstrate thematic unity; parts of the piece fail to work together to promote a universal theme or themes. |
| Writing adheres consistently to form and genre, not deviating unless done purposefully to create meaning. | 4 3 2 1 0 | Writing deviates from form and genre in a way that disrupts the creation of meaning. |
| Writer responds creatively to task, showing awareness of specific purpose and audience. | 4 3 2 1 0 | Writer fails to respond creatively to task, showing no awareness of specific purpose and audience. |

#### Organization and Elaboration

<table>
<thead>
<tr>
<th>Evidence:</th>
<th>---</th>
</tr>
</thead>
<tbody>
<tr>
<td>Writing is organized according to genre; literary devices (i.e., alliteration, irony, metaphor, stage directions, etc.) are appropriate to genre, well chosen, and well used.</td>
<td>4 3 2 1 0</td>
</tr>
<tr>
<td>Writer uses effective development strategy and literary elements (such as narration, description, characterization, and imagery) to convey meaning.</td>
<td>4 3 2 1 0</td>
</tr>
<tr>
<td>Writer sustains unity throughout the piece by use of transitions and treatment of details. Amount of support, detail, and elaboration is well suited to its purpose and audience.</td>
<td>4 3 2 1 0</td>
</tr>
<tr>
<td>Final product shows clear evidence of having been worked through a number of stages in the writing process, including prewriting, drafting, and revision.</td>
<td>4 3 2 1 0</td>
</tr>
</tbody>
</table>

(Continued)
## WRITING RUBRIC: IMAGINATIVE MODE (CONTINUED)

<table>
<thead>
<tr>
<th>Voice and Word Choice</th>
</tr>
</thead>
</table>
| **Writer’s voice and use of language contribute to the reader’s understanding and enjoyment; the imaginative piece effectively engages the reader.** | 4 3 2 1 0  
| Evidence: |  
| **Writer shows evidence of a unique relationship with and insight into the subject and audience.** | 4 3 2 1 0  
| Evidence: |  
| **Ideas and opinions are fresh, original, and thoughtful.** | 4 3 2 1 0  
| Evidence: |  
| **Word choice and use of figurative language are lively, vivid, and appropriate to task and audience. Interesting expressions are carefully placed for impact.** | 4 3 2 1 0  
| Evidence: |  
| **Writer’s voice and use of language contribute to the reader’s understanding and enjoyment; the imaginative piece effectively engages the reader.** | 4 3 2 1 0  
| Evidence: |  
| **The writer fails to establish a unique relationship with and insight into the subject and audience.** | 4 3 2 1 0  
| Evidence: |  
| **Ideas and opinions are conventional, commonplace, and demonstrate no critical thinking on the topic.** | 4 3 2 1 0  
| Evidence: |  
| **Vocabulary is limited and language is consistently vague, redundant, and cliched. Or, language and word choice are inappropriate for task, purpose, and audience.** | 4 3 2 1 0  
| Evidence: |  
| **Writer demonstrates respect for diversity in language use, patterns, and dialects across cultures, ethnic groups, regions, and social groups.** | 4 3 2 1 0  
| Evidence: |  
| **Development of paragraphs and/or sequencing of material weaken the purpose of the writing and are ill-suited to imaginative writing and to audience.** | 4 3 2 1 0  
| Evidence: |  
| **Sentence structure contains numerous errors that impede readability. Or, sentences are stilted, and/or show no variety.** | 4 3 2 1 0  
| Evidence: |  
| **The conventions of standard written English are employed appropriately and creatively to support the intended style of the piece. Deviations from standard English are made with an intent to create a specific impact, such as in poetry or dialogue.** | 4 3 2 1 0  
| Evidence: |  

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UNDERSTANDING LITERATURE

WRITING RESOURCE
## WRITING RUBRIC: NARRATIVE MODE

### Focus and Construction of Knowledge

<table>
<thead>
<tr>
<th>Description</th>
<th>Evidence:</th>
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<th>Evidence:</th>
</tr>
</thead>
<tbody>
<tr>
<td>The writing narrates information appropriate to task, using a personal, creative, or unique response.</td>
<td>4 3 2 1 0</td>
<td>The writing fails to narrate information appropriate to task. Writer shows no evidence of a personal, creative, or unique response.</td>
<td>0</td>
</tr>
<tr>
<td>The narrative establishes and maintains focus on a (true or invented) unifying event and reflects the significance of the event (possibly through reactions to the event).</td>
<td>4 3 2 1 0</td>
<td>The writing fails to establish or maintain a (true or invented) unifying event, thereby lacking a narrative completely.</td>
<td>0</td>
</tr>
<tr>
<td>Writer analyzes, interprets, or evaluates the significance about an event. Writer demonstrates unique insight into or critical understanding of the topic.</td>
<td>4 3 2 1 0</td>
<td>Writer merely relates information about an event, rather than analyzing, interpreting, or evaluating its significance. Writer demonstrates no unique insight into or critical understanding of the topic.</td>
<td>0</td>
</tr>
<tr>
<td>Writer demonstrates a clear understanding of the narrative as it pertains to task, purpose, and audience.</td>
<td>4 3 2 1 0</td>
<td>The writer has misunderstood the task, expresses no clear purpose, and/or has not considered the audience.</td>
<td>0</td>
</tr>
</tbody>
</table>

### Organization and Elaboration

<table>
<thead>
<tr>
<th>Description</th>
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<tbody>
<tr>
<td>The narrative is organized in order of events through time with an appropriate beginning, middle, and end; events and reactions are logically presented.</td>
<td>4 3 2 1 0</td>
<td>The narrative is not organized in order of events through time and lacks an appropriate beginning, middle, and end; events and reactions are lacking or not logically presented.</td>
<td>0</td>
</tr>
<tr>
<td>Writer sustains unity throughout the finished piece by use of smooth transitions and treatment of details. Amount of support, level of detail, and length of the narrative is well suited to its task, purpose and audience.</td>
<td>4 3 2 1 0</td>
<td>Writing lacks unity, jumping from event to event without transitions or sufficient details to guide the reader. The amount of support provided, the level of detail offered, and/or the length of the narrative is not appropriate to the task, purpose, and audience.</td>
<td>0</td>
</tr>
<tr>
<td>All major episodes and reactions to the event are supported by specific details that are effective, vivid, explicit, and pertinent.</td>
<td>4 3 2 1 0</td>
<td>No major episodes and reactions to the event are supported or elaborated by specific details; details are not effective, vivid, explicit, or pertinent.</td>
<td>0</td>
</tr>
<tr>
<td>Narrative shows clear evidence of having been worked through a number of stages in the writing process, including prewriting, drafting, and revision.</td>
<td>4 3 2 1 0</td>
<td>Narrative appears to be dashed off with no evidence of having been worked through the stages of the writing process, such as prewriting, drafting, and revision.</td>
<td>0</td>
</tr>
</tbody>
</table>
### WRITING RUBRIC: NARRATIVE MODE (CONTINUED)

<table>
<thead>
<tr>
<th>Voice and Word Choice</th>
<th>Evidence:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Writer shows evidence of a unique relationship with and insight into the subject and audience. Opening and closing reflect writer's understanding of the values, interests, or opinions of the audience.</td>
<td>4 3 2 1 0</td>
</tr>
<tr>
<td>Ideas and opinions are fresh, original, and thoughtful.</td>
<td>4 3 2 1 0</td>
</tr>
<tr>
<td>Word choice and use of figurative language are lively, vivid, and appropriate to task and audience. Interesting expressions are carefully placed for impact.</td>
<td>4 3 2 1 0</td>
</tr>
<tr>
<td>Writer's voice and use of language contribute to the reader's understanding and enjoyment; the writing effectively engages the reader.</td>
<td>4 3 2 1 0</td>
</tr>
<tr>
<td>Writer shows evidence of a unique relationship with and insight into the subject and audience.</td>
<td>4 3 2 1 0</td>
</tr>
<tr>
<td>Ideas and opinions are conventional, commonplace, and demonstrate no critical thinking on the topic.</td>
<td>4 3 2 1 0</td>
</tr>
<tr>
<td>Vocabulary is limited and language is consistently vague, redundant, and clichéd. Or, language and word choice are inappropriate for task, purpose, and audience.</td>
<td>4 3 2 1 0</td>
</tr>
</tbody>
</table>

### Construction of Language

<table>
<thead>
<tr>
<th>Evidence:</th>
</tr>
</thead>
<tbody>
<tr>
<td>The writer constructs language in a way that is appropriate and effective to task, purpose, and audience.</td>
</tr>
<tr>
<td>Narrative develops paragraphs and sequencing of material in ways that strengthen the purpose of the writing and are well suited to purpose, mode of development, and audience.</td>
</tr>
<tr>
<td>Sentence structure reinforces the logic and intent of the writing and is accurate, varied, and natural.</td>
</tr>
<tr>
<td>Control of formatting, conventions, punctuation, and usage enhances stylistic effect; spelling and capitalization are correct, including difficult or unusual words.</td>
</tr>
</tbody>
</table>

- **4** Strong
- **3** Competent
- **2** Developing
- **1** Emerging
- **0** Not Yet

**Writing Rubric: Personal/Expressive Mode**

<table>
<thead>
<tr>
<th>Focus and Construction of Knowledge</th>
</tr>
</thead>
<tbody>
<tr>
<td>Writing effectively shares a creative or unique personal perspective on a topic and shows clear understanding of task, purpose, and audience.</td>
</tr>
<tr>
<td>Writer reflects on the topic in meaningful and appropriate ways. Writing is resourceful and demonstrates creativity in examining and analyzing personal experience and insights.</td>
</tr>
<tr>
<td>Writer recognizes alternative views and appreciates experiences of others while clearly valuing his or her own.</td>
</tr>
<tr>
<td>Assertions are knowledgeable, authentic, and are supported by judicious use of well-selected examples from personal experience.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Organization and Elaboration</th>
</tr>
</thead>
<tbody>
<tr>
<td>Writing demonstrates thematic unity; all parts of the piece work together to promote a universal theme or themes.</td>
</tr>
<tr>
<td>Writer uses effective development strategy and/or literary elements (such as narration, description, example, or time order) to convey meaning.</td>
</tr>
<tr>
<td>Writing sustains unity throughout the piece by use of transitions and treatment of details. Amount of support, detail, and elaboration is well suited to its purpose and audience.</td>
</tr>
<tr>
<td>Final product shows clear evidence of having been worked through a number of stages in the writing process, including prewriting, drafting, and revision.</td>
</tr>
</tbody>
</table>

(Continued)
### Writing Rubric: Personal/Expressive Mode (Continued)

<table>
<thead>
<tr>
<th>Voice and Word Choice (Cont.)</th>
<th>4 3 2 1 0</th>
<th>4 3 2 1 0</th>
</tr>
</thead>
<tbody>
<tr>
<td>Writer’s voice and use of language contribute to the reader’s understanding and enjoyment; the expressive piece effectively engages the reader.</td>
<td>Evidence:</td>
<td>Writer’s voice and use of language are flat, mechanical, and stiff. Writer appears to have little interest in the topic, and fails to interest or engage the reader.</td>
</tr>
<tr>
<td>Writer shows evidence of a unique relationship with and insight into the subject and audience. Opening and closing reflect writer’s recognition that the personal/expressive audience may be the writer or a close associate.</td>
<td>Evidence:</td>
<td>Writer fails to establish a unique relationship with and insight into the subject and audience. Opening and closing have not been provided or, if provided, do not reflect the writer’s recognition that the personal/expressive audience is the writer or a close associate.</td>
</tr>
<tr>
<td>Ideas and opinions are fresh, original, and thoughtful.</td>
<td>Evidence:</td>
<td>Ideas and opinions are conventional, commonplace, and demonstrate no reflection on the topic.</td>
</tr>
<tr>
<td>Word choice and use of figurative language are lively, vivid, and appropriate to task and audience. Interesting expressions are carefully placed for impact.</td>
<td>Evidence:</td>
<td>Vocabulary is limited and language is consistently vague, redundant, and clichéd. Or, language and word choice are inappropriate for task, purpose, and audience.</td>
</tr>
</tbody>
</table>

<table>
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<tr>
<th>Construction of Language</th>
<th>4 3 2 1 0</th>
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</tr>
</thead>
<tbody>
<tr>
<td>Writer demonstrates respect for diversity in language use, patterns, and dialects across cultures, ethnic groups, regions, and social groups.</td>
<td>Evidence:</td>
<td>Writer demonstrates no respect for diversity in language use, patterns, and dialects across cultures, ethnic groups, regions, and social groups.</td>
</tr>
<tr>
<td>Development of paragraphs and sequencing of material strengthen the purpose of the writing and are well-suited to purpose, mode of development, and audience.</td>
<td>Evidence:</td>
<td>Development of paragraphs and sequencing of material weaken the purpose of the writing and are ill-suited to purpose, mode of development, and audience. Paragraphs, if present, are created haphazardly and are not suited to purpose, mode of development, and audience.</td>
</tr>
<tr>
<td>Sentence structure reinforces the logic and intent of the writing and is accurate, varied, and natural.</td>
<td>Evidence:</td>
<td>Sentence structure lacks logic and contains numerous errors that impede reader’s understanding of the piece. Or, sentences are stilted and/or show no variety.</td>
</tr>
<tr>
<td>Control of conventions such as formatting, spelling, capitalization, punctuation, and usage enhances stylistic effect; spelling and capitalization are correct, including difficult or unusual words.</td>
<td>Evidence:</td>
<td>Conventions such as formatting, spelling, capitalization, punctuation, and usage are error-ridden and impede readability.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>4 Strong</th>
<th>3 Competent</th>
<th>2 Developing</th>
<th>1 Emerging</th>
<th>0 Not Yet</th>
</tr>
</thead>
</table>

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UNDERSTANDING LITERATURE

WRITING RESOURCE 13
## WRITING RUBRIC: PERSUASIVE/ARGUMENTATIVE MODE

### Focus and Construction of Knowledge

| The writing works to convince readers to respond in some way, such as agreeing with a position, changing a viewpoint, reaching an agreement, or performing an action. Writer demonstrates a personal, creative, or unique response to the task and shows clear understanding of task, purpose, and audience. | 4 3 2 1 Evidence: | The writing does not work to convince readers to respond in some way, such as agreeing with a position, changing a viewpoint, or performing an action. Writer's response to the task shows no evidence of a personal, creative, or unique approach. The writer has misunderstood the task, expresses no clear purpose, and/or has not considered the audience. |
| Writer reflects deeply and critically on the topic, and the writing shows writer's insights into it. Writer demonstrates unique insight into or critical understanding of the topic. | 4 3 2 1 Evidence: | Writer does not reflect deeply or critically on the topic, evidenced by the lack of insights into or critical understanding of the topic. |
| Writer establishes credibility; assertions are knowledgeable, authentic, and are supported by judicious use of well-selected evidence. Writer recognizes alternate views and responds with well-developed responses. | 4 3 2 1 Evidence: | Writer fails to establish credibility, either by presenting false or unsupported information or by committing missteps in logic such as sweeping generalizations or ad hominem attacks. Writer neither acknowledges nor addresses alternate views. |
| Writer analyzes, interprets, or evaluates information about a topic or synthesizes others' points of view in supporting an argument, rather than merely repeating information or opinions. Writer uses a wide range of information-gathering techniques, including, if appropriate, various media. All evidence (such as facts, examples, definitions, descriptions, illustrations, or statistics), is thoroughly investigated and correct. | 4 3 2 1 Evidence: | Writer does not analyze, interpret, or evaluate information about a topic or synthesize others' points of view in supporting an argument. Instead, writer may merely repeat information or opinions. Writer uses inappropriate or incorrect data or source information, relies solely on one source for evidence, or fails to use or analyze any source material at all. |

### Organization and Elaboration

| Writer creates well-constructed, thematic, and cohesive text appropriate to the persuasive task, purpose, and audience. Writer sustains unity throughout the work by use of transitions and treatment of details. Amount of support, level of detail, and length of the work is well-suited to its purpose and audience. | 4 3 2 1 Evidence: | Writer fails to develop topic logically, compose cohesive text, and/or situate topic in a manner appropriate to the persuasive task, purpose, and audience. Writing lacks unity, jumping from point to point without transitions or sufficient details to guide the reader. The amount of support provided, the level of detail offered, and/or the length of the work is not appropriate to its purpose and audience. |
| Writer has chosen a development strategy (such as problem/solution, comparison/contrast, or cause/effect) suitable to the purpose and has employed the strategy in great depth. Or, writer combines several developmental modes effectively. | 4 3 2 1 Evidence: | Writing shows no clear and sustained use of a developmental strategy (such as problem/solution, comparison/contrast, or cause/effect) appropriate to the topic. If the piece employs multiple developmental strategies, they are used in a manner that reduces rather than enhances readability. |
## Organization and Elaboration (Cont.)

| Writer achieves effective elaboration (using evidence such as facts, examples, definitions, descriptions, illustrations, statements, or statistics). The evidence is effective and vivid, and helps prove the central argument or support generalizations or conclusions. | 4 3 2 1 Evidence: |
| Final product shows clear evidence of having been worked through a number of stages in the writing process, including prewriting, drafting, and revision. | 4 3 2 1 Evidence: |

| Writer fails to elaborate effectively (does not use evidence such as facts, examples, definitions, illustrations, statements, or statistics). The evidence is ineffective and dull and does not help prove the central argument or support generalizations or conclusions. |  |
| Final product appears to be dashed off with no evidence of having been worked through the stages of the writing process, such as prewriting, drafting, and revision. |  |

## Voice and Word Choice

| Writer’s voice and use of language reflect the author’s personal investment in and stance toward the topic; the writer communicates a balance of emotion and logic that is appropriate to the argument. | 4 3 2 1 Evidence: |
| The writer recognizes the persuasive/argumentative audience as in control of some action or viewpoint that the writer would like to influence. Writer shows evidence of a unique relationship with and insight into the subject and audience, effectively engaging the reader. Opening and closing reflect writer’s understanding of the values, interests, or opinions of the audience. | 4 3 2 1 Evidence: |

| Writer’s voice and use of language are flat, mechanical, and stiff. Writer appears to have little interest in the topic or fails to achieve a balance of emotion and logic that is appropriate to the argument. |  |
| The writer fails to recognize the persuasive/argumentative audience as in control of some action or viewpoint that the writer would like to influence. Writer fails to establish a unique relationship with or insight into the subject and audience and fails to engage the reader. Opening and closing have not been provided or, if provided, do not reflect the writer’s consideration of the values, interests, or opinions of the audience. |  |

| Ideas and opinions are fresh, original, and thoughtful. | 4 3 2 1 Evidence: |
| Word choice and use of language are lively, vivid, and appropriate to task and audience. Interesting expressions are carefully placed for impact. | 4 3 2 1 Evidence: |

| Ideas and opinions are conventional, commonplace, and demonstrate no critical thinking on the topic. |  |
| Vocabulary is limited and language is consistently vague, redundant, and cliché. Or, language and word choice are inappropriate for task, purpose, and audience. |  |

## Construction of Language

| Writer demonstrates respect for diversity in language use, patterns, and dialects across cultures, ethnic groups, regions, and social groups. | 4 3 2 1 Evidence: |

| Writer demonstrates no respect for diversity in language use, patterns, and dialects across cultures, ethnic groups, regions, and social groups. |  |
### Writing Rubric: Persuasive/Argumentative Mode (continued)

<table>
<thead>
<tr>
<th>Construction of Language (Cont.)</th>
<th>4</th>
<th>3</th>
<th>2</th>
<th>1</th>
</tr>
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<tbody>
<tr>
<td>Development of paragraphs and sequencing of material strengthen the purpose of the writing and are well suited to purpose, mode of development, and audience.</td>
<td></td>
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<td>Control of formatting, conventions, punctuation, and usage enhances stylistic effect; spelling and capitalization are correct, including difficult or unusual words.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The work does not contain clearly developed paragraphs or logical sequencing of material. Paragraphs, if present, are created haphazardly and are not suited to purpose, mode of development, and audience.</td>
<td></td>
<td></td>
<td></td>
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<td>Sentence structure contains numerous errors that impede readability. Or, sentences are stilted, and/or show no variety.</td>
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<td></td>
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</tbody>
</table>

4 Strong 3 Competent 2 Developing 1 Emerging 0 Not Yet

Part II:
Guided Writing
Unit 1  The Oral Tradition
Personal/Expressive Writing: Creating a Time Capsule

Writing Assignment
For this assignment, you will create a small time capsule that represents your generation and the society you live in. You will be writing an explanation of your time capsule, to be opened in the year 2088 by your great-grandchildren’s generation. Your insights will be crucial to future generations’ comprehension of turn-of-the-century perspectives.

Prewriting

Finding Your Voice. Voice is the quality of a work that tells you that one person in particular wrote it. Your voice in this essay will be necessarily connected to your feelings. You may choose a respectful and formal approach, or you could write in the casual jargon of a teenager so that your description will reflect your generation’s speech patterns and will give young people of the future a chance to hear your conversational voice. However, be sure to explain your terminology as you write. The year 2088 will have its own set of slang terms and will be unfamiliar with yours.

Identifying Your Audience. Who do you imagine will be opening your time capsule in 2088? Will it be your great-grandchildren, for example, or surviving members of your own generation? On the lines below, identify your intended audience and take notes on how you will gear your writing to them.

Writing with a Plan. While each time capsule will be a personal one, it should also demonstrate cultural significance for America in the world of the early 21st century. If you include items that are popular in our present time, be sure to explain what these popular items reveal about our contemporary culture.

You might survey television programs, computer games, magazines, and newspapers (including your school newspaper), to search for ideas about what is important right now. On the following lines, brainstorm some objects that represent how people are thinking and feeling today, at the beginning of the 21st century.

There are as many items to consider including in a time capsule as there are people in the world. To help narrow your ideas, brainstorm areas of modern life that are exciting and wonderful to you as well as areas that cause you concern. Some areas of modern life you might want to consider are the environment, individuality, violence, health, technology, spirituality, family life, consumerism, education, freedom, population, war, and peace. To explore your thoughts on these issues, fill out a graphic organizer like the student model shown on the next page.
### Student Model—Graphic Organizer

**by Tracy Van Slooten**

<table>
<thead>
<tr>
<th>Current issue</th>
<th>Cause for concern</th>
<th>Cause for celebration</th>
<th>What would symbolize 2000?</th>
</tr>
</thead>
<tbody>
<tr>
<td>The environment</td>
<td>destruction</td>
<td>electric cars</td>
<td>rainforests, cars a battery</td>
</tr>
<tr>
<td>Individuality</td>
<td>cliques in conflict</td>
<td>mixed clique activities</td>
<td>body piercings photograph of teens together</td>
</tr>
<tr>
<td>One world</td>
<td>ethnic wars</td>
<td>music pulls world’s teens together</td>
<td>video of Bosnia guitar string</td>
</tr>
</tbody>
</table>
**GRAPHIC ORGANIZER—TIME CAPSULE EXPLANATION**

<table>
<thead>
<tr>
<th>Current issue</th>
<th>Cause for concern</th>
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</tr>
<tr>
<td>Individuality</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>One world</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Hello, my grandchildren. I hope you find this time capsule interesting, and that you are in good health. I participated in this project to show you what it was like when I was a teenager, and to share my opinions about what the year 2000 was all about. Even though I’m only sixteen right now, you know me as Great Grandma. The year you are reading this should be 2088. Maybe by this time they will have found a miracle drug to keep me living to age 100, and I can open this with you. It is a time of medical miracles. Or, perhaps I’ve passed peacefully into Summerland. My hands have placed in this capsule three items:

A color, wide-angle picture of a rainforest

Something called a “tongue ring”

A guitar string

This time capsule represents what I foresee as important crossroads for the world around me, crossroads at which I hope my generation made the right decisions. I know you may be using jetpacks for transportation instead of cars, and you may take your vacations on Mars, so these items and their significance may seem petty and foolish. Try to keep an open mind; I think I can explain it all.

A rainforest is something you’ve likely never seen before. You have probably heard of them in recent folklore, but never realized their importance. Rainforests were great masses of land with trees taller than you could see and just as wide. There were millions of creatures living in them, from insects to monkeys to birds, millions of species. They were sacred to many people for their beauty and magical spirits. Industrialization and “progress” came along and needed a place to build, and builders needed wood. After years of stripping both resources and beauty, bit by bit, from the rainforests, they were all destroyed. Many species died along with the magic of nature. Your generation surely is helping to reconstruct the rainforests, or the world you live in may be dying. Were we able to preserve DNA and reconstruct what we lost?
LANGUAGE, GRAMMAR, AND STYLE: PARAGRAPHS WITH TOPIC SENTENCES

A paragraph often includes a topic sentence that presents its main idea. The topic sentence can be placed at the beginning, middle, or end of the paragraph. Most paragraphs also contain two or more sentences related to the topic sentence. These sentences may illustrate, back up, or elaborate on the topic sentence.

Paragraphs can be long or short, but they usually follow one of two patterns: general to specific or specific to general. In expository compositions, the general-to-specific pattern is used most often. In this pattern, the opening sentence states the general topic of the paragraph, then narrows that topic to one main idea and gives three or more illustrations or supports to prove or explain the main idea. The topic and main idea can be combined in one sentence or can occupy several sentences.

The main idea is the foundation of the paragraph. To write clearly and convincingly, you must write topic sentences that are lucid enough to be embedded in the reader’s memory. Consider the topic sentence in one student’s paragraph about the trend of tongue rings. The topic sentence is found late in the paragraph and has a strong message.

I have placed a tongue ring in this capsule because it currently has become the latest and greatest craze. Everyone has to have one, and even children in elementary grades are beginning to participate in this fad. Some tribes in Africa have traditions of stretching certain parts of their bodies. For example, some stretch, or “gage,” their bottom lip, their ears, even their necks. “Gage” means that they create actual holes in the tissue and then stretch the skin to a certain size. These traditions are starting to show up in the United States. It is slowly becoming socially acceptable to have different types of piercing and various gages. It makes me wonder how far society will go with self-mutilation. I hope this tongue ring is quite foreign to you; otherwise, you probably have one. Or has the healthy human body returned to a level of respect and honor? Has the beauty of the individual achieved higher status than the group identity of fads and crazes?

Topic sentences do not always have to be at the beginning of a paragraph. However, this student could have placed hers at the beginning if she had wanted to start out the paragraph with a jolt.

If peer reviewers are unsure about your topic sentences or mark sentences you don’t consider to be the main idea of the paragraph, you probably need to revise your writing. Watch out for paragraphs that don’t seem to have a topic sentence. Sometimes a missing paragraph signals a lack of focus.

Review the Language Arts Survey 2.24, “Writing Paragraphs.” Then complete the following exercises.

EXERCISES

A. Identifying Paragraphs with Topic Sentences

Each of the following paragraphs uses the general-to-specific pattern. In each paragraph, draw a wavy line under the general topic, circle the main idea, and then underline the illustrations or examples that support the main idea.

1. Many Americans measure time by decades, and we like to give a name to each decade. The 80s was “The ME Decade.” It was a time of hostile takeovers and mergers, and greedy billionaires like Donald Trump and Leona Helmsley were flashed on every magazine cover. “Shop ‘til you drop” became a catchphrase, and everyone had to have designer brands.
2. Fashion trends are fun to watch. As everyone knows, they go in cycles: one minute it’s in, the next minute it’s absolutely OUT, but a few decades down the line, a trend gets recycled as the next new look. Remember when the 70s was known for the ugliest fashion decade? All that polyester, the stripes, the browns and oranges and greens, and especially the bell bottoms were something none of us would have been caught dead in during the eighties. But lo and behold, the 70s are back in style, although in a somewhat modified form.

3. One good definition of human beings is that we are storytelling creatures. Long before people invented writing, they were telling stories about their gods and heroes and experiences. The best of these stories were passed by word-of-mouth from generation to generation to form the basis of the literature that we know today. Some early stories were told in the form of poems. Some were in the form of songs. Others were in the form of what we would now call prose tales.

4. For many people, myths and legends are things of the past. The old tales are something people used to tell each other over campfires, before television was invented. Right? Wrong! Today you are just as likely to hear a legend over the Internet as you are over a campfire, but legends are alive and well. They are known as “urban legends.” Urban legends include stories of food horror, such as a cockroach found in a fast-food burrito; stories of crime horror, such as a friend of a friend who had his or her kidneys removed while on vacation in another state; and stories of the supernatural, such as a hitchhiker who disappears from the back seat.

B. Fixing Paragraphs with Topic Sentences

The following paragraph from a student’s rough draft contains no topic sentence. Write a topic sentence that will tie the paragraph together.

A rainforest is something you’ve likely never seen before. You have probably heard of them in recent folklore, but never realized their importance. Rainforests were great masses of land with trees taller than you could see and just as wide. There were millions of creatures living in them, from insects to monkeys to birds, millions of species. They were sacred to many people for their beauty and magical spirits. Industrialization and companies came along and needed a place to build, and builders needed wood. After years of stripping both resources and beauty, bit by bit, from the rainforests, they were all destroyed. Many species died along with the magic of nature. Were we able to preserve DNA and reconstruct what we lost?
C. Using Paragraphs with Topic Sentences

On the following lines, write an outline of your essay. Record the topic sentence of each paragraph (label these with Roman numerals I, II, III, IV, and so on) and list the supporting ideas under it (label these with letters A, B, C, and so on). Remember that each topic sentence must link back to your theme. If you have trouble finding the topic sentence in each paragraph, go back and add a more clear topic sentence.

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SELF-EVALUATION—TIME CAPSULE EXPLANATION

BY ______________________

As you evaluate your draft, answer the following questions:

• Is the theme of your writing clear? Where is the theme stated?
  
  __________________________________________________________________________
  __________________________________________________________________________
  __________________________________________________________________________
  __________________________________________________________________________

• What details have you included to support, or reinforce, the theme of your essay?
  
  __________________________________________________________________________
  __________________________________________________________________________
  __________________________________________________________________________
  __________________________________________________________________________

• What is the perspective of the essay? That is, what general attitude about the future comes through in the essay?
  
  __________________________________________________________________________
  __________________________________________________________________________
  __________________________________________________________________________
  __________________________________________________________________________

• Does the essay contain an introduction, a body, and a conclusion? Have you remembered to discuss each object in the time capsule?
  
  __________________________________________________________________________
  __________________________________________________________________________
  __________________________________________________________________________
  __________________________________________________________________________

• How does your introduction grab the attention of the audience?
  
  __________________________________________________________________________
  __________________________________________________________________________
  __________________________________________________________________________
  __________________________________________________________________________
• Where in the essay do you explain the criteria you used to select the objects included in the time capsule?
  
  ____________________________________________________________
  ____________________________________________________________
  ____________________________________________________________
  ____________________________________________________________

• Where in the conclusion do you reflect on the importance of your theme?
  
  ____________________________________________________________
  ____________________________________________________________
  ____________________________________________________________
  ____________________________________________________________

• Are the objects you chose good representations of contemporary life? Why, or why not?
  
  ____________________________________________________________
  ____________________________________________________________
  ____________________________________________________________
  ____________________________________________________________

• Where have you reached out with your vision for a future audience?
  
  ____________________________________________________________
  ____________________________________________________________
  ____________________________________________________________
  ____________________________________________________________

• What is the topic sentence of each paragraph?
  
  ____________________________________________________________
  ____________________________________________________________
  ____________________________________________________________
  ____________________________________________________________
PEER EVALUATION—TIME CAPSULE EXPLANATION

BY _______________ FOR _______________

As you evaluate a classmate’s draft, answer the following questions:

• Is the theme of the essay clear? Where has the writer stated his or her theme?

• What details support, or reinforce, the theme of the essay?

• What is the perspective of the essay? That is, what general attitude about the future comes through in the essay?

• Does the essay contain an introduction, a body, and a conclusion? Has the writer discussed each object in the time capsule?

• How does the introduction grab the attention of the audience?
Name _______________________________________ Class ____________________ Date ___________________

• Where in the essay does the writer explain the criteria he or she used to select the objects included in the time capsule?

_________________________________________________________________________________________

_________________________________________________________________________________________

_________________________________________________________________________________________

_________________________________________________________________________________________

• Where in the conclusion does the writer reflect on the importance of the theme?

_________________________________________________________________________________________

_________________________________________________________________________________________

_________________________________________________________________________________________

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• Are the objects the writer chose good representations of contemporary life? Why, or why not?

_________________________________________________________________________________________

_________________________________________________________________________________________

_________________________________________________________________________________________

_________________________________________________________________________________________

• Where has the writer reached out with his or her vision for a future audience?

_________________________________________________________________________________________

_________________________________________________________________________________________

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• What is the topic sentence for each paragraph?

_________________________________________________________________________________________

_________________________________________________________________________________________

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_________________________________________________________________________________________
Optimism
by Trasy Van Slooten

Hello, my grandchildren. I hope you find this time capsule interesting, and that you are in good health. I participated in this project to show you what it was like when I was a teenager, and to share my opinions about what the year 2000 was all about. Even though I’m only sixteen right now, you know me as Great Grandma. The year you are reading this should be 2088. Maybe by this time they will have found a miracle drug to keep me living to age 100, and I can open this with you. It is a time of medical miracles. Or, perhaps I’ve passed peacefully into Summerland. My hands have placed in this capsule three items:

A color, wide-angle picture of a rainforest
Something called a “tongue ring”
A guitar string

This time capsule represents what I foresee as important crossroads for the world around me, crossroads at which I hope my generation made the right decisions. I know you may be using jetpacks for transportation instead of cars, and you may take your vacations on Mars, so these items and their significance may seem petty and foolish. Try to keep an open mind; I think I can explain it all.

A rainforest is something you’ve likely never seen before. You have probably heard of them in recent folklore, but never realized their importance. Rainforests were great masses of land with trees taller than you could see and just as wide. There were millions of creatures living in them, from insects to monkeys to birds, millions of species. They were sacred to many people for their beauty and magical spirits. Industrialization and “progress” came along and needed a place to build, and builders needed wood. After years of stripping both resources and beauty, bit by bit, from the rainforests, they were all destroyed. Many species died along with the magic of nature. Your generation surely is helping to reconstruct the rainforests, or the world you live in may be dying. Were we able to preserve DNA and reconstruct what we lost?

I have placed a tongue ring in this capsule because it currently has become the latest and greatest craze. Everyone has to have one, and even children in elementary grades are beginning to participate in this fad. Some tribes in Africa have traditions of stretching certain parts of their bodies. For example, some stretch, or “gage,” their bottom lip, their ears, even their necks. “Gage” means that they create actual holes in the tissue and then stretch the skin to a certain size. These traditions are starting to show up in the United States. It is slowly becoming socially acceptable to have different types of piercing and various gages. How far will it go? It makes me wonder how far society will go with self-mutilation. I hope this tongue ring is quite foreign to you; otherwise, you probably have one. Or has the beauty of the

(Continued)
healthy human body returned to a level of respect and honor? Has the beauty of the individual achieved higher status than the group identity of fads and crazes?

The year 2000 is a year of musical trends that cover the spectrum—but it’s clear that most young people enjoy a more mellow type of music than in the past two decades. We’ve moved away from the hard rock, squealing screeching guitars with not-so-nice connotations. Not that this kind of music is gone from the horizon, but it’s looked at nostalgically now rather than taking center stage. There is so much to choose from, and much of it comes to us from the rest of the world. We have multi-ethnic sounds in our music that steer us toward multi-ethnic appreciation of one another. Music binds. Has it continued to bring us even closer? Is your world singing the languages of other countries, widening horizons and appreciation for all people?

These items will enlighten you about our times of confusion and concern about our social and our physical environment. Each one represents a crossroads in our blue-green world floating in infinite space, our definition of purity in our bodies and our unique individuality, and our desire for peace among diversity. You will know if we chose correctly when the fork in the road appeared. I trust you will think back to my time of change, and you will know you exist because I believed you, and your ancestors, would have the power to make life harmonious again.
There is always something worth remembering. In a time capsule about the society of 2000, items included should be two locks of hair, an eraser and a microchip. These few items are more symbols of life in the United States. As years pass, it is obvious that the significance of items changes too. Sometimes the significance is forgotten; sometimes we forget that some parts of society need to be forgotten.

With the two locks of hair, one lock shows individuality, and that lock would be colored a bright, glowing red. The other lock of hair would be bleached blond, representing the other side of society, the conforming side. The blond lock is symbolic of how many teens use their appearances to fit in and be another simple face in the crowd. Even though punky colored hair is becoming a trend, it still stands out that these kids aren't conforming to everyone else, and are choosing to show individuality and creativity. On the other hand, the teens with bleached blond hair aren't all necessarily the same people as their best friends; it's more of an issue that they find themselves in a clique and others view them as identical to the group. Two locks of hair separate two types of teens.

The eraser represents the way society has chosen to treat this earth. The important things, the necessary things, and the recreational abilities we have are being destroyed: more straight forwardly, the environment is being destroyed. Society is erasing the resources we need. Many fail to realize that when some of these things are gone, they aren't going to get them back. This will not only be a problem for this society, but for societies to come. This is an issue that is looked at, but it isn't supported enough to be fully resolved. Society is not being as responsible as it should with the environment, with its own environment.

A computer microchip is absolutely required in representing the year 2000. Our daily lives are portable now because we can practically carry our desks, word processors, and telephones with us. This has changed the lives of people so that we barely have time for watching television some days, and unless we play games with another person, barely time for hanging out with each other. There are some groups of teens who are glued to the Internet. This also divides people into different groups, and they do not come together easily.

These are three simple, symbolic items to show the actions and the movement of new 21st century society. Two locks of hair for two types of people, an eraser wiping away Earth's importance, and a microchip for the technology that creates new possibilities and new dangers of a dividing society. Presidents change, policies change, lives change, and life itself is never-ending change, whether it is toward destruction or perfection.
STUDENT MODEL LEVEL 2—TIME CAPSULE EXPLANATION

To My Loving Grandchildren
by Renae Salter

To my loving Grandchildren:

As you open and look in this time capsule, I hope you see things that are new and interesting to you. I wanted to make this time capsule to help you picture what life was for a teenager in the year 2000. There are so many new things out these days. I wanted to preserve a little of the important things in my teenager life. So I placed four items in this time capsule.

• 2 CDs
• A cover from Rolling Stone
• Picture of the solar system

I hope you will find these things noteworthy. I will try to explain why we used them and how. I know you probably don’t have these items any more but try to picture my day and what we didn’t have that you now do.

The CDs

CDs are very important to a teenager because they held music from the bands we like at this time, games to play on the computer, or information for the computer. I know you probably have something similar to this, maybe smaller because before CDs we had records, which were four times the size of a C.D. The two CDs I have put in this time capsule are C.D.s from “N’Sync” and “Destiny’s Child.” N’Sync is what is called a “Boy Band.” The band consists of 5 boys, and their audience is mostly girls. Destiny’s Child, on the other hand, is an all girl band, and their audience consists of girls and boys. These are two popular groups, at least at my school. You will also find a C.D. player enclosed so you can listen to our music.

Cover from Rolling Stone magazine

This is a cover of the most popular magazine! I wanted to show this to you because of the picture on it. The magazine shows another band called Blink 182, but I wanted to show you how they dressed. I know that you will be wearing new styles so I wanted to show you how the American boy dresses today. In this picture the boys are wearing their pants very low, showing their boxer shorts. This was a big fad at my school and many others. This went along with backwards caps and baggy sweatshirts. I also wanted to call attention to the tattoos on their bodies, because this was also a big fad. You will also see lip rings and other piercing, and dyed hair. All of these things were a very big fashion in my time of growing up!

(Continued)
Picture of the solar system

I wanted to include this because the vision of the solar system might change between now as I put this time capsule together and when you open this. It shows the current thinking about where we live in the universe:

We understand the sun to be a very large star. Around the sun revolve planets. Earth is the only inhabited planet—that we know of. I wonder to myself if you have discovered new planets or perhaps are now living on a different planet!

Now that you have looked at these items, I hope you will get a feel for what being a teen-ager was like in the year 2000! Who knows, maybe I’m sitting there with you opening this time capsule because of some miracle drug? We’ll see...
## Rubric for Personal/Expressive Writing: Time Capsule Explanation

<table>
<thead>
<tr>
<th>Focus and Construction of Knowledge</th>
<th>Writing Characteristic</th>
<th>Self Score</th>
<th>Peer Score</th>
<th>Teacher Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>Writer effectively shares a creative or unique personal perspective on contemporary life showing clear understanding of task, purpose, and audience.</td>
<td></td>
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<tr>
<td>Writer reflects on contemporary life and culture in meaningful and appropriate ways. Writing is resourceful and demonstrates creativity in examining and analyzing contemporary life.</td>
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<tr>
<td>Writer creates a clear theme for his or her message to future generations.</td>
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<tr>
<td>Writer makes assertions that are knowledgable, authentic, and are supported by well-selected examples from personal experience.</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Organization and Elaboration</th>
<th>Writing Characteristic</th>
<th>Self Score</th>
<th>Peer Score</th>
<th>Teacher Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>Writer organizes the writing in three parts: introduction, body, and conclusion, and lists, explains, and describes each item included in his or her time capsule.</td>
<td></td>
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<tr>
<td>Writer describes the significance of each item in the time capsule and relates these items to the central theme of his or her message.</td>
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<tr>
<td>Final product shows clear evidence of having been worked through a number of stages in the writing process, including prewriting, drafting, and revision.</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Voice and Word Choice</th>
<th>Writing Characteristic</th>
<th>Self Score</th>
<th>Peer Score</th>
<th>Teacher Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>Writer's voice and word choice contribute to the reader's understanding and enjoyment; the expressive piece effectively engages the reader.</td>
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</tr>
<tr>
<td>Writer shows evidence of a unique relationship with and insight into the subject and audience. Opening and closing reflect writer's awareness that the audience may not be familiar with the slang, colloquialisms, and cultural references of our present time.</td>
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<tr>
<td>Word choice and use of figurative language are lively, vivid, and appropriate to task and audience.</td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Construction of Language</th>
<th>Writing Characteristic</th>
<th>Self Score</th>
<th>Peer Score</th>
<th>Teacher Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>The writer constructs language in a way that is appropriate and effective to task, purpose, and audience.</td>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Sentence structure reinforces the logic and intent of the writing and is accurate, varied, and natural.</td>
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<tr>
<td>Each paragraph has a clear topic sentence that relates to the theme of the piece of writing.</td>
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<tr>
<td>Control formatting, conventions, punctuation, and usage enhances stylistic effect; spelling and capitalization are correct.</td>
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</tbody>
</table>
Unit 2: Poetry
Informative Writing: Interpreting a Poem

WRITING ASSIGNMENT

In this lesson, you will write a poem explication, a thorough analysis of a poem that explores its meaning and the literary techniques the poet used to create that meaning. For this assignment, you will offer your personal interpretation of a poem, but you must back it up with reasonable examples.

PREWRITING

FINDING YOUR VOICE. You need not use elevated, flowery language to write your poetry explication; you want your voice to sound natural. At the same time, you don’t want to be too informal, either, because this is an academic paper and the poems demand respect. Use a true, thoughtful voice to speak confidently and honestly about your subject.

IDENTIFYING YOUR AUDIENCE. As part of deciding on an appropriate voice for your essay, consider who will be reading it. Your audience will include other students like you who have read the poem but don’t know as much about it as you do. It’s your job to fill them in on what it’s about. Of course, your teacher will also be reading the paper. What sort of explanation will you need to add for your peers? for your teacher? If you were to publish your essay on an Internet site featuring student work, what additional explanation would you need to include?

WRITING WITH A PLAN. First, make a reading plan. Read the poem several times. Then read it and discuss it in a small group with others who have chosen different poems. Listen to the way your classmates have interpreted their poems, but also pay close attention to what you say about the poem you have selected—you might be surprised by how much thinking you’ve already done about it.

Right after your small group work, take a moment to write down what you have discovered about your poem.

What is this poem about?

How does it use literary technique and style to approach this topic?
How does the poem make you feel?

______________________________________________________________________________________________

How does the poem use literary technique and word choice to create this mood?

______________________________________________________________________________________________
______________________________________________________________________________________________
______________________________________________________________________________________________

Now that you’ve generated some thoughts about your poem, you need to write and organize them. As you organize, work in the general order in which your paper might take shape. That is, begin with a general statement, and then decide why you know this is true. At the end, sum up the thoughts you’ve generated, and you’ll have a thesis statement. In order to organize your thoughts, complete a graphic organizer like the one shown on the next page.
**Student Model—Graphic Organizer**

by Silvano Ortiz

<table>
<thead>
<tr>
<th>Name of Poem</th>
<th>“Dream Variations”</th>
</tr>
</thead>
<tbody>
<tr>
<td>Poet</td>
<td>Langston Hughes</td>
</tr>
<tr>
<td>Biography Note #1</td>
<td>first African American to support himself exclusively from his writing.</td>
</tr>
<tr>
<td>Biography Note #2</td>
<td>Harlem Renaissance</td>
</tr>
<tr>
<td>What this poem is about</td>
<td>Dancing, being creative and excited, even if you’re held back by something — relates to black/white relations, but not only — and if you do it, you’ll be rewarded. But it is a dream...</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>How I know this? #1</th>
<th>The images tell a story that says that—dance, tree, sun</th>
</tr>
</thead>
<tbody>
<tr>
<td>How I know this? #2</td>
<td>the sounds — they emphasize the dance vs. the rest—rhyme scheme/ no rhyme scheme “eeee” sounds</td>
</tr>
<tr>
<td>How I know this? #3</td>
<td>the way the poem sounds like jazz — changes from one stanza to the next make emphasis for clarification—variations on a theme, “some place” vs. in your face</td>
</tr>
</tbody>
</table>

**My Thesis Statement**

Langston Hughes’s poem “Dream Variations” is an expression of the frustration the speaker feels as a creative African American oppressed by a dominant white culture. The poem uses images like the tree, the sun and the dance, as well as consonance and jazz techniques, to make its point.
<table>
<thead>
<tr>
<th>Name of Poem</th>
</tr>
</thead>
<tbody>
<tr>
<td>Poet</td>
</tr>
<tr>
<td>Biography Note #1</td>
</tr>
<tr>
<td>Biography Note #2</td>
</tr>
<tr>
<td>What this poem is about</td>
</tr>
<tr>
<td>How I know this? #1</td>
</tr>
<tr>
<td>How I know this? #2</td>
</tr>
<tr>
<td>How I know this? #3</td>
</tr>
<tr>
<td>MY THESIS STATEMENT</td>
</tr>
</tbody>
</table>

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UNDERSTANDING LITERATURE

WRITING RESOURCE 39
LANGUAGE, GRAMMAR, AND STYLE: WRITING WITH CONTEXT CLUES

When you come across an unfamiliar word while reading, but don’t have access to a dictionary, what do you do? Often, you can figure out what a word means by using context clues. To do this, you use the familiar words around it to deduce the meaning of the unfamiliar.

One type of context clue is restatement. Sometimes the writer tells you the meaning of the word by stating the thought again nearby, in familiar words.

Restatement:

The hurricane razed the city. It completely destroyed the centuries-old capital, leaving piles of rubble in place of magnificent cathedrals.

Here, restatement provides a contextual clue that “razed” must mean something like “destroyed.”

Another type of context clue is called apposition. This happens when an author defines a word right within the sentence itself.

Apposition:

Hughes made great use of consonance, the use of similar sounds to create unity and rhythm.

Here, the author has taken the trouble of explaining to the reader what consonance means, because the success of his or her essay about the poetry of Langston Hughes depends, in part, on the reader’s understanding the concept of consonance.

Another type of context clue is the use of examples.

Use of examples:

The words dad, radar, and tenet are all palindromes.

By looking at the examples, you can see that palindrome means a word that can be read forward or backward.

Using context clues can help you in your reading, but it can also help with your writing. In certain pieces of writing, you may need to include context clues to help your reader understand your ideas. Complete the following exercises.
EXERCISES

A. Identifying Context Clues to Define Words

Use context clues to determine the meaning of each underlined word or term. Write your definition on the line provided. Then explain whether the writer uses restatement, apposition, or examples to make the meaning clear.

1. The narration of the piece begins in medias res, in the middle of the action, so that the reader must grasp about for clues as to what came before and after.

_________________________________________________________________________________________

2. The poem ends with an apostrophe: The writer turns from the audience as a whole to address a single person, his father, with the plaintive question, “Why did you leave?”

_________________________________________________________________________________________

3. In his poem “Jabberwocky,” Lewis Carroll uses portmanteaus such as slithy (compounded of slimy and lithe), and mimsy (derived from flimsy and miserable).

_________________________________________________________________________________________

4. The first thing you may notice about Lillian Morrison’s poem “The Sidewalk Racer; or, On the Skateboard” is that it is a concrete poem. It’s shaped like a skateboard!

_________________________________________________________________________________________

5. In “Her Flying Trapeze,” Nikki Giovanni uses aphorisms such as “A stitch in time will always save nine” and “An ounce of prevention is one pound of cure” to contrast with the daredevil, rebellious attitude of her poem’s hero.

_________________________________________________________________________________________

B. Fixing Context Clues

Rewrite the following passages from a student draft, adding context clues to help the reader understand the underlined word. You may wish to refer to the poem “Dream Variations” by Langston Hughes (on page 89 of your textbook) for help in clarifying the student’s ideas.

1. The “plot” of “Dream Variations” is reinforced by Hughes’s use of rhyme and assonance… At the end of the fifth line, the word “evening” gives the long “e” sound that creates assonance with the long “e” sounds at the ends of the next three lines. The long “e” is a soothing, cool sound at the end of each line.

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_________________________________________________________________________________________
2. Hughes puts excitement into the first half of the second stanza with the line “Dance! Whirl! Whirl!” and relaxes at the second half by use of the ellipses at the end of two lines that force the poem to slow down.

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3. When Hughes repeats a thought the second time through like that he is working in the jazz methods that influenced the whole Harlem Renaissance. In jazz, a theme is introduced and then each instrument takes a turn trying out variations on that theme.

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C. Using Context Clues Effectively

Read through your poem explication and look for words that are important to the point, but which might be unfamiliar to your audience. Some examples might be the names of literary terms or words particular to your poet’s era or society. Have you included context clues that help define such terms? If you have, copy down the passages and underline the context clues you included. If not, rewrite the passages on the lines below, adding context clues.

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_________________________________________________________________________________________
SELF-EVALUATION—INTERPRETING A POEM

BY ______________________

As you evaluate the draft of your poem explication, answer the following questions:

• What is your thesis?

_________________________________________________________________________________________
_________________________________________________________________________________________

• How well does your paper prove it?

_________________________________________________________________________________________
_________________________________________________________________________________________

• Does everything in the essay relate to the thesis?

_________________________________________________________________________________________
_________________________________________________________________________________________

• What should you add or delete to strengthen your thesis?

_________________________________________________________________________________________
_________________________________________________________________________________________

• Have you used examples from the poem to support your ideas?

_________________________________________________________________________________________
_________________________________________________________________________________________

• What poetic techniques have you discussed?

_________________________________________________________________________________________
_________________________________________________________________________________________

• Where have you included context clues to help the reader understand your meaning or to define historical or literary terms?

_________________________________________________________________________________________
_________________________________________________________________________________________
PEER EVALUATION — INTERPRETING A POEM

BY __________________ FOR __________________

As you evaluate a classmate’s draft of a poem explication, answer the following questions:

• What is the topic of the paper? Where exactly does the topic become clear?

• What is the thesis of the paper?

• How well does the paper prove it?

• Does everything in the essay relate to the thesis?

• What should the writer add or delete to strengthen the thesis?

• Has the writer used examples from the poem to support his or her ideas?

• What poetic techniques are discussed in the paper?

• Where has the writer included context clues to help the reader understand his or her meaning or to define historical or literary terms?
Dreaming a Reward for the Dream
by Silvano Ortiz

Langston Hughes was the first African-American poet to make a living from just his writing. He was a main figure of the Harlem Renaissance, a rebirth of African-American culture in the 1930s. His legacy was that he mixed jazz techniques with traditional poetry to create powerful works that spoke to his generation. However, Hughes was still a black man living in America at a time when segregation was allowed by law. So he felt oppressed in spite of his success. In “Dream Variations,” all of these factors burst from two stanzas that look simple, but are really complex. This poem is an expression of the frustration the speaker feels as a creative African-American working within a dominant white culture. It uses images of nature and dance, rhyme and jazz techniques to make this point.

The main images in the poem are the dance, the sun, and a tree in cool evening. These represent creative expression, oppression, and reward, respectively. Hughes uses exciting words like “whirl” and “fling” to give the reader a picture of a free-form dance, the way people dance to jazz, instead of a more formal dance like ballet. It is a releasing action. The dancer is dancing in the sunlight, but the sunlight doesn’t seem to be the good thing it usually is—in the first stanza it’s just there: “some place of the sun.” In the second stanza, the sun is something to be defied. Further, the sun makes a “white day” in which the dancer dances. This must be interpreted as a reference to white dominance in general. The third image, the tree in the evening, represents the reward. It’s like a release from the struggle against the oppression. When all these images are taken together, they present a kind of plot: the speaker creatively dances against the sun that is whiteness, an exuberant dance of freedom, and earns a rest beneath a tall tree as his natural state—Blackness—returns to him.

This “plot is reinforced by Hughes’s use of rhyme and assonance. The first stanza splits in half and the fifth line is a transition between the two halves. In the first half, the rhyme scheme is irregular like a modern dance (abcb) with the word “to” keeping beat. At the end of the fifth line, the word “evening” has a long “e” sound that creates assonance with the long “e” sounds at the ends of the next three lines. The long “e” is a soothing, cool sound at the end of each line. It also slows down the reader. In this way, the jumbled freedom dance of the first half is mellowed out and a relaxing rest under a tall tree follows it as evening covers the hero. This same general pattern happens in the second stanza. This time the differences between the halves are even more obvious. Hughes puts in even more excitement into the first half with the “Dance! Whirl! Whirl!” and relaxes at the second half by use of the ellipses at the end of two lines that force the poem to slow down.

When Hughes repeats a thought the second time through like that he is working in the jazz methods that influenced the whole Harlem Renaissance. In jazz, a theme is introduced and then each instrument takes a turn trying out variations on that theme. In “Dream Variations” the theme is introduced in
the first stanza with hints about where it will go. In the second part, the theme is restated, only more powerfully, with only a few changes. For example, the first stanza says the sun is a general “some place,” but in the second stanza the dancer is right “in the face” of the sun. “In your face” maybe did not mean quite the same thing in the 1930s that it does now, but this is still stronger wording and emotion. As another example, the “day” changes from “white” to “quick.” This is a different note meant to complement the first. Together, they relate the idea that the whiteness, though dominant, will not last forever. It will be replaced by the “rest at pale evening” earned by the dance which becomes more frantic and energetic in the second stanza. But, just as the dance is more dramatic, the response to it is that much more relaxed also, since the ellipses nearly stop the poem.

Still, the reader does make it through the poem, and is probably better for it. Since we know that Hughes was a certain kind of person living in a certain time, we think the poem is about black and white relationships. It probably is, especially since Hughes once said that he thought his job was to “explain and illuminate the Negro condition in America.” However, this poem goes beyond the subject of race relations. Using striking images, it talks about the struggle of any human to dance in the harsh glare of the world, and of the dreamed-of reward for dreaming at all.
Gary Soto was a Mexican-American field hand who grew up in California. His was the way for most Mexican American field hands growing up then. Times could have been rough for him had he not found joy and happiness in things other than material possessions that he could not afford. In his poem “Oranges” we see some of the pain that comes from not having the money to buy whatever we want, the “gray” and “cold” world Soto describes. We also see the great joy and beauty that can be found in the “simple” things in life, the oranges, as well as the bright-eyed girl. Soto conveys a sense of his childhood in the way the poem is written as well. It’s in the quick, choppy sentences that, when spoken, give the poem the sing-song cadence of an excited child. Soto uses this choppy cadence, as well as the simple imagery of childhood to convey the joyous feelings of a child’s first brush with love, warmth, and beauty.

The poem begins with a young boy walking down the street on a cold day in December. He says he feels “cold and weighted down.” He is feeling the harshness of the cold world, as well as feeling weighted down, perhaps from being poor, perhaps just from the oranges in his pocket. We find these feelings disappear when he is in the presence of his “girl.” The first concrete image we have in the poem is of the light at his girl’s house. It burns yellow “night and day, in any weather,” a symbol of his love for her, and hers for him. This image of light and warmth is echoed in his first description of the girl, whose face is “bright with rouge,” another mention of light and color in this cold gray world. It brings a smile to the boy’s face as he touches her shoulder. He leads her to a drugstore, and they stand “breathing together” outside. They enter the store, going down the aisles of candies that are “tiered like bleachers.”

The boy is nervous as she is deciding, not sure whether or not his nickel will cover what she wants. This is a familiar feeling to us all as we first discover love, unsure whether or not we will have enough, or be enough for the new love. He doesn’t say anything when she chooses the dime chocolate, somehow sensing that it will work out, placing the nickel and the orange on the counter for the chocolate. The nickel could symbolize what he doesn’t have—the money, the material wealth—while the orange could symbolize what he does have—the fruit of his labor, the spiritual wealth. It is as if his desire to make the girl happy can conquer all obstacles. When the lady accepts the gesture, we, along with the boy, breathe a sigh of relief. The boy says she “knows very well what it was all about,” making us realize that the shopkeep, as well as all of us, have been in the boy’s shoes, unsure of ourselves, yet knowing that it will work out somehow with this bright-eyed girl at this side. When the boy gets outside, we feel the joy that he feels, the warmth of his girl’s hand for the length of two blocks, letting go only to let her unwrap the chocolate, and he to peel his orange.

Soto uses short, simple, sentences, words, and symbols to convey the world of the adolescent. He uses symbols that are childlike in their simplicity, the candy that is “tiered like bleachers,” the fog that hangs “like old coats,” the porchlight that burns yellow day and night, and, of course, the oranges, to create a world of imagery that can take us all to a first love. The world he portrays is a cold one, but the little pockets of brightness seem to make it better.
I read a poem called “Poetry” by Marianne Moore. The poem actually is about poetry and how people like or dislike it. I don’t usually enjoy poetry, but this poem says it is okay that I don’t like it. Marianne Moore states that, “I, too, dislike it: there are things that are important beyond all this fiddle”.

Moore’s poem has an interesting layout. There are seven and eight line stanzas and there is no punctuation between stanzas. Since the poem is laid out this way, it makes you pay much more attention to what you are reading, because you are trying to figure out where the sentence you are reading is going.

Moore says herself that she didn’t always like poetry until she looked into the words of the poet and tried to figure out what the poet was trying to get across. In the poem Moore tells you, “...we do not admire what we cannot understand.” After you look through a poem and figure out what it’s about, you have much more respect and admiration toward the poet than if you had only scanned the poem and not even tried to understand it. You can’t judge a book by its cover, and you can’t dislike a poem until you’ve read the whole thing and thought about what it means to you and to the poet.
## Rubric for Informative Writing: Interpreting a Poem

### Assessment Scoring Guide:

- **4** — Strong
- **3** — Competent
- **2** — Developing
- **1** — Emerging
- **0** — Not Yet

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<td>Control of formatting, conventions, punctuation, and usage enhances stylistic effect; spelling and capitalization are correct.</td>
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Unit 3: Fiction
Informative Writing: Analyzing a Plot

What makes a good story? Why do some stories “work” while others don’t? Are there certain elements that all stories have in common?

______________________________________________________________________________________________
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______________________________________________________________________________________________
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Writing Assignment

For this assignment, you will write an essay analyzing the plot of a short story.

Prewriting

Finding Your Voice. Use your natural voice, one that expresses a commitment to what you have learned about the story you have analyzed. Your voice should demonstrate your understanding of the language you have learned regarding the elements of plot. Most analysis is somewhat formal, so you should avoid casual language like slang. However, do include fresh descriptions, humor, or other language that shows honesty and conviction.

Identifying Your Audience. Your audience for this piece of writing will be your classmates and teacher. Although your audience may have read the story you chose to analyze, you should give enough examples to make your analysis understandable to those who have not read it.

Writing with a Plan. Reread the story while you do your analysis. Skim the story in order to pick out the plot elements and to look for quotes that you might use in your writing. Your analysis must refer to each of the seven plot elements. Complete a plot chart like the one shown on the next page to ensure that you have covered them all.
**STUDENT MODEL—GRAPHIC ORGANIZER**

by Goyh Saephan

**Introduction paragraph:** title and author (“The Black Cat,” Edgar Allan Poe); hook the reader’s interest (with the word “gruesome”); explain how the plot elements work (Poe builds interest to a peak)

1. **Exposition:** The characters: young man, the narrator (and he says he’s an animal lover), wife and pet cat Pluto. Mood: unsettled because the man seems a little strange.

2. **Inciting incident:** The young man becomes an alcoholic. He grows more moody; cuts the cat’s eye out.

3. **Rising action:** The man hangs his cat; his house burns down; finds another cat.

4. **Climax:** kills his wife for trying to stop him from killing the new cat

5. **Falling action:** walls up his dead wife in the cellar (cat too)

6. **Resolution:** The narrator sleeps well, thinks the conflict is over.

7. **Dénouement:** The police find his wife’s body when the cat meows.

**Conclusion:** wrap up what I’ve done: say that the plot elements worked together to pull the story along. (Refers back to the introduction).
GRAPHIC ORGANIZER—ANALYZING A PLOT

Introduction paragraph:

1. Exposition:

2. Inciting incident:

3. Rising action:

4. Climax:

5. Falling action:

6. Resolution:

7. Dénouement:

Conclusion:
DRAFTING

With your story and your completed plot chart in front of you, it is time to use your insights to analyze your story. Your analysis will consist of your thoughts about how the different elements worked together in this story. Ask yourself the following questions:

How did the exposition successfully set the mood?

_________________________________________________________________________________________

_________________________________________________________________________________________

Where did the rising action increase the level of intensity to make the climax the true high point of the story?

_________________________________________________________________________________________

_________________________________________________________________________________________

Was the conflict resolved in a believable and creative way in the resolution? Explain.

_________________________________________________________________________________________

_________________________________________________________________________________________

What was the most creative or most surprising element of the plot?

_________________________________________________________________________________________

_________________________________________________________________________________________
LANGUAGE, GRAMMAR, AND STYLE: SUBJECT-VERB AGREEMENT

The subject of a sentence can be singular or plural. A subject that is singular must be used with the singular form of the verb in the sentence, a plural subject with the plural form of the verb. This is called subject-verb agreement.

**Singular:** The cat in Poe’s story drives the narrator insane.

**Plural:** Both cats in Poe’s story drive the narrator insane.

Making subjects and verbs agree is easy in sentences in which the subject and verb are close together. But when sentences have phrases or clauses that separate the subject and verb, writers sometimes get confused. Still, even in complex sentences, matching subjects and verbs is easy if you just look for the subject and ignore any words that separate it from the verb.

The exposition, the first element of plot, successfully sets the mood.

This part, among all the sections, ties up loose ends.

All ends are tied up when the police discover his wife’s body.

**Collective Nouns.** Another confusing aspect is when the subject is a collective noun, like “team” or “orchestra.” Even though these are groups of people, they are singular when they refer to the group as a unit, but plural when referring to the members of the group as individuals.

**Singular:** The team runs laps every day.

**Plural:** The orchestra play their instruments well.

**Compound Subjects.** Your subject may also be a compound subject. A compound subject is formed with two or more nouns or pronouns that are joined and have the same verb. Compound subjects joined with and, or, or nor can seem confusing until you remember they follow the same basic rules for subject-verb agreement. A compound subject with and takes a plural verb, unless the compound subject refers to one person or thing.

**Examples**

The dog and the cat are sleeping. [refers to two animals]

My best friend and hero is my brother. [refers to one person]

Peanut butter and jelly is my favorite. [refers to one thing, a sandwich]

A compound subject made up of two singular subjects joined with or or nor takes a singular verb.

**Examples**

Neither my mom nor my sister is coming to the wedding.

Either pen or pencil is fine to use for filling out the form.
A compound subject made up of a singular subject and a plural subject joined with or or nor takes a verb that agrees in number with the subject nearer the verb.

**Examples** Neither Pluto nor the other animals were deserving of the narrator’s cruelty.
Neither the other animals nor Pluto was deserving of the narrator’s cruelty.

**Pronoun Subjects.** Sometimes your subject will be a pronoun. **Indefinite pronouns** such as everybody, nobody, neither, both, few, most, and all can cause confusion. Check the sentence to be sure whether the pronoun is singular or plural.

The following pronouns are singular and require a singular verb: each, either, one, neither, everyone, no one, anybody, everybody, nobody, anything, everything, nothing.

**Examples** Neither of us is happy.
Everyone helps after dinner.
One of them is staying after school.
Everybody has given his or her speech.
Nobody in the family was home.

The following pronouns are plural and require a plural verb: few, many, both, several.

**Examples** Both of us are happy.
Many sing along.
Few come back.

These pronouns can be either singular or plural: all, some, most, none, any. You need to determine whether the pronoun is referring to one thing or more than one. Then you’ll know which verb form to use.

**Examples** Most of the food is bad.
Most of the people are leaving.

In the first sentence, the word most is referring to one thing, the food, so we use the singular form of the verb. In the second sentence, the word most is referring to the plural word people, so we use the plural form of the verb.

The key is to identify the subject first, determine whether it is singular or plural, and make sure your verb agrees. It often helps to read your writing aloud to discover any errors in agreement. Read the Language Arts Survey 3.40, “Getting Subjects and Verbs to Agree,” and 3.53, “Collective Nouns.” Then complete the following exercises.
EXERCISES

A. Identifying Subject-Verb Agreement

Read the following sentences. Underline the subject and the verb of each, and explain why the subject and verb are in agreement.

1. “The Black Cat,” along with other stories by Edgar Allan Poe such as “The Tell-Tale Heart” and “Murders in the Rue Morgue,” is a chilling psychological horror story.

_________________________________________________________________________________________

2. The climax and high point of interest in the plot is the moment in which the narrator kills his wife in a fit of rage.

_________________________________________________________________________________________

3. By the end of the story, neither the reader nor the narrator himself believes that the narrator is sane.

_________________________________________________________________________________________

4. The police officers in the story, just like the investigator in “The Tell-Tale Heart,” realize that the narrator is guilty of unspeakable crimes.

_________________________________________________________________________________________

5. Is either of you going to write about one of Edgar Allan Poe's stories for this assignment?

_________________________________________________________________________________________

B. Fixing Subject-Verb Agreement Errors

Revise the following sentences by correcting the errors in agreement of subject and verb.

EXAMPLES

None of the money were missing.

None of the money was missing.

1. Both the wife and the cat is walled up in the cellar.

_________________________________________________________________________________________

2. Those elements of the plot clearly shows Poe's mastery as a writer.

_________________________________________________________________________________________

3. The policemen realizes he is hiding the truth when the cat meows.

_________________________________________________________________________________________

4. Neither Jason nor his brother have read anything by Edgar Allan Poe.

_________________________________________________________________________________________

5. Perseverance and a little luck brings the desired result sometimes.

_________________________________________________________________________________________
6. Everybody believe that the defendant is innocent.

_________________________________________________________________________________________

7. Either bananas or cantaloupe taste good in fruit salad.

_________________________________________________________________________________________

8. Nobody in this class of thirty students have turned in the final paper.

_________________________________________________________________________________________


_________________________________________________________________________________________

10. Everyone in the stands admire that player’s positive attitude.

_________________________________________________________________________________________

C. Using Subject-Verb Agreement

Indicate whether each of the following pronouns or compound nouns is singular or plural. Then, write a sentence using each of the pronouns or compound nouns as a subject. Be sure your subject and verb are in agreement.

1. everyone

_________________________________________________________________________________________

_________________________________________________________________________________________

2. no one

_________________________________________________________________________________________

_________________________________________________________________________________________

3. the food server and the cook

_________________________________________________________________________________________

_________________________________________________________________________________________

4. neither

_________________________________________________________________________________________

_________________________________________________________________________________________

5. my friend and fellow student

_________________________________________________________________________________________

_________________________________________________________________________________________
D. Using Subject-Verb Agreement in Your Writing

Finally, check your search through your own plot analysis looking for places where the subjects and verbs do not agree. Read your sentences aloud and check to see that singular subjects have singular verbs and plural subjects have plural verbs. Rewrite those sentences on the lines below. Then make the changes to your paper.
SELF-EVALUATION—ANALYZING A PLOT

BY ______________________

As you evaluate the draft of your plot analysis, answer the following questions:

• Where in the introduction have you mentioned the title of the story and the author?

_________________________________________________________________________________________
_________________________________________________________________________________________

• How have you captured the reader’s interest in the introduction of your paper?

_________________________________________________________________________________________
_________________________________________________________________________________________

• Have you discussed all seven of the elements of plot?

_________________________________________________________________________________________
_________________________________________________________________________________________

• Does the writing flow from one paragraph to the other? How have you achieved this flow?

_________________________________________________________________________________________
_________________________________________________________________________________________

• Is there any place where the writing could be revised to be more fluent?

_________________________________________________________________________________________
_________________________________________________________________________________________

• Have you included quotes to support your points? Do they fit into the piece without seeming awkward?

_________________________________________________________________________________________
_________________________________________________________________________________________

• How is your analysis written in such a way that someone who has not read the story could still understand it?

_________________________________________________________________________________________
_________________________________________________________________________________________

• Does your conclusion do a good job of wrapping up the paper? Explain.

_________________________________________________________________________________________
• Where, if anywhere, can you find problems in subject-verb agreement?

________________________________________

________________________________________

• Where, if anywhere, can you find errors in spelling and punctuation?

________________________________________
PEER EVALUATION—ANALYZING A PLOT

BY __________________ FOR ___________________

As you evaluate a classmate’s draft, answer the following questions:

• Where in the introduction has the writer mentioned the title of the story and the author?

_________________________________________________________________________________________
_________________________________________________________________________________________

• Does the introduction capture the reader’s interest? Explain.

_________________________________________________________________________________________
_________________________________________________________________________________________

• Has the writer discussed all seven of the elements of plot?

_________________________________________________________________________________________
_________________________________________________________________________________________

• Does the writing flow from one paragraph to the other? How has the writer achieved this flow?

_________________________________________________________________________________________
_________________________________________________________________________________________

• Is there any place where the writing could be revised to be more fluent?

_________________________________________________________________________________________
_________________________________________________________________________________________

• Are the writer’s insights clear? Explain.

_________________________________________________________________________________________
_________________________________________________________________________________________

• Has the writer included quotes to support his or her points? Do they fit into the piece without seeming awkward?

_________________________________________________________________________________________
_________________________________________________________________________________________

• Is the analysis written in such a way that someone who has not read the story could still understand it?

_________________________________________________________________________________________
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• Does the conclusion do a good job of wrapping up the paper? Explain.

_________________________________________________________________________________________
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• Where, if anywhere, can you find problems in subject-verb agreement?

_________________________________________________________________________________________
_________________________________________________________________________________________

• Where, if anywhere, can you find errors in spelling and punctuation?

_________________________________________________________________________________________
_________________________________________________________________________________________
REFLECTING

After you have completed your writing assignment, answer the following questions about the experience.

What things did you discover about the story when you looked at it a second and third time that you missed the first time through?

_________________________________________________________________________________________
_________________________________________________________________________________________
_________________________________________________________________________________________

What did you learn when you heard others' reactions to the same story? Have your insights deepened even further?

_________________________________________________________________________________________
_________________________________________________________________________________________
_________________________________________________________________________________________

How might being an insightful reader help you to become a better writer?

_________________________________________________________________________________________
_________________________________________________________________________________________
_________________________________________________________________________________________
“The Black Cat” by Edgar Allan Poe is a gruesome story about a man’s fall into cruelty and madness. This is a good piece of writing, though—this story “works.” Poe has combined all the elements of plot to build a good story.

The exposition successfully sets the mood. The purpose of exposition—to set the tone and mood, introduce the characters and setting, and provide necessary background information—is achieved. In the exposition the narrator of the story, the main character, tells the reader that he is a kind, animal-loving person. He has a wife and many household pets, particularly a black cat named Pluto. He seems to be an almost normal man except for a few hints to the contrary that Poe plants. First he admits that he did have one “peculiarity of character” that involved preferring the company of animals to people, spending most of this time “feeding and caressing” his pets as a youngster. This peculiarity, he says, grew with him and in his manhood he “derived from it one of my principal sources of pleasure.” So the reader isn’t quite sure what to make of him, other than he may be a bit odd.

The second element is the inciting incident, or the event that introduces the central conflict. The central conflict of the story is that the man becomes an alcoholic and cruel. The narrator describes the effect of his disease: “I grew, day by day, more moody, more irritable, more regardless of the feelings of others” (page 173). He also begins to mistreat his wife and pets. One night he comes home drunk and cuts out one of Pluto’s eyes! Now the reader wonders whether alcoholism is the man’s only disease. Increasingly, the reader wonders if the narrator isn’t crazy. After this incident, he says he starts really to be bothered by the cat, as if he weren’t before!
“The Open Window” by Saki is a wonderfully witty story of one girl’s mischievous dealings with an overly nervous, self-obsessed guest. What makes this story so intriguing is that Saki plays along with the reader and the guest until the very end. From the opening exposition to the final denouement, the author creates a story that both shocks and entertains.

The exposition sets up a mood of formality as well as apprehension. Mr. Nuttel waits to be introduced to the aunt yet wonders why he is there at all. It is clear that he wishes he were not in the house. He explains to the girl that his sister has given him letters of introduction so that he could meet some of the townspeople during his stay. He is there to try to calm his nerves. As he tells the girl about his sister wanting him to meet some people, it is clear that “He made the last statement in a tone of distinct regret.” The girl then uses this bit of information to her advantage.

This information sets up the girl’s own story. The inciting incident of this story is then revealed. There is an open window in the room and the girl tells Mr. Nuttel that the aunt experienced a horrible tragedy three years ago when her husband and brothers disappeared on a hunting trip. The rising action begins as she continues to tell this story and the fact that this day is the anniversary of their disappearance. The aunt still believes they will come home, and she leaves the window open so she can see their arrival. This story only compounds the guest’s nervous state, and then the aunt comes down. At once she apologizes for the open window but explains that her husband will soon be home. Saki presents this situation in such a way as to cast doubt on everyone’s sanity.

The story’s climax comes when the aunt exclaims, “Here they are at last!” The child looks in horror at the men coming through the window and Mr. Nuttel runs out of the house in wild fear. The falling action is all the elements that come after this climax. The men come in, obviously alive and well, and wonder who ran out in such a hurry. The aunt, surprised herself, replies, “One would think he had seen a ghost.” The niece, true to her nature, tells another outlandish story of how he was tortured by dogs and it must have been the spaniel that scared him away. The final comment to conclude this story, the denouement, comes at the end. It is the final explanation of the girl’s actions, “Romance at short notice was her specialty.”

Saki has woven all the plot elements together to provide a story that combines both horror and comedy. From the exposition to the denouement, the reader continues to read because interest has been sparked, and then flamed. Keeping the denouement until the end allows the reader to feel as nervous as Mr. Nuttel, and as taken in by the girl’s story.
STUDENT MODEL LEVEL 2—ANALYZING A PLOT

Out the Window
by Gareth Totten

“The Open Window” by Saki is a very interesting story about how a girl tells a stranger, a guest, a story that is really a lie. He believes it and then freaks out when the story comes true. It is kind of scary but the characters are a little unreal.

The story starts out when a man named Mr. Nuttel waits to be introduced to the aunt but is left with a young girl. He doesn’t seem like he really wants to be there but his sister had given him all these names of people to visit. He is there because he is sick and needs to rest. But instead he is waiting to meet a woman, the girl’s aunt, and the girl is keeping him entertained, but really she is making fun of him by telling him a scary story.

The girl then begins her own story. There is an open window in the room and the girl tells Mr. Nuttel that the aunt lost her husband and brothers when they went hunting but never returned. She goes on to say that the aunt still believes they will return, through the open window. That is why she keeps it open, even when it is very cold. Then the aunt herself appears and apologizes for the open window, saying that her husband will soon be home. She acts very normal and Mr. Nuttel just feels sorry for her.

Then all of a sudden the aunt sees them coming across the yard. The child looks in horror, faking her surprise, at the men coming across the yard. Or maybe she is afraid she will be found out. When Mr. Nuttel sees the men approaching, he runs out of the house thinking that he has seen ghosts. The men come in and wonder who had just run out in such a hurry. The aunt is surprised herself. The girl explains that he is really afraid of dogs and that must be the reason.

This story is a good one because it keeps you interested. It is fun to see how the girl has fooled Mr. Nuttel and how he believes it all. She is very imaginative and does it just to keep herself entertained.
### Rubric for Informative Writing: Analyzing a Plot

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<td>The writer shows effective use of subject-verb agreement.</td>
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<td>Control of formatting, conventions, punctuation, and usage enhances stylistic effect; spelling and capitalization are correct.</td>
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</table>
Julius Cæsar is one of the most celebrated leaders in world history. However, he is not what people today consider a good leader. To become dictator of the Roman Empire, he used military might, political manipulation, bribery, and self-interest. These days people are looking for a very different kind of leader. Who are the leaders you admire in your school, church, community, or the world? Who are the leaders you are willing to follow? Brainstorm a list on the lines below. Then select one of these people to write about in your assignment.

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WRITING ASSIGNMENT

In this assignment, you will write a persuasive essay defining what you consider to be the qualities of a good leader by describing someone who possesses these qualities.

EXAMINING THE MODEL

Reread the Professional Model from the prize-winning essay “The Most Influential Leader of the Twentieth Century” by Farah Nazarali-Stranieri, found on page 348 of your textbook. Then read the Examining the Model section in the yellow bar alongside the Professional Model.

Notice how Nazarali-Stranieri begins to define the qualities of a good leader by describing how many people believe that leaders are only those who hold powerful offices or wield economic power. What words or phrases let you know that she is not in agreement with this definition of leadership as power? Is her argument convincing?

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Do you agree or disagree with her definition of what makes a good leader? Why?

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PREWRITING

FINDING YOUR VOICE. Since the object of this assignment is to persuade your audience to agree with your view of a good leader, you will have to feel strongly about your subject. Your voice should reflect your strong personal conviction and admiration of the leader you have chosen as your example.
Notice the strong word choices Nazarali-Stranieri makes in her essay. She describes Gandhi as a “leader [who] derived his power from the conscious citizenry.” From where does the leader you have selected derive his or her power? How does, or did, this person wield or emanate the power necessary to lead? Did he or she hold a political, military, or economic position of power, or was his or her power derived from a less traditional source? Explain.

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IDENTIFYING YOUR AUDIENCE. People today are interested in hearing what young people have to say about leadership. Therefore, write with a large audience in mind. You might publish on the Internet, in the editorial section of your local newspaper, or in the nationally syndicated Sunday news magazines. This way, you will have an opportunity to affect many people with your ideas and convictions. Does your neighborhood, church, or community have a newsletter? Where would you like to publish your essay?

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WRITING WITH A PLAN. Working in a small group, brainstorm names of leaders who have inspired you to action or personal growth. Remember, in a brainstorm, all ideas are acceptable. Someone might name a scout leader who helped him or her overcome a fear of kayaking through rapids; someone else might name a band leader who miraculously brought the high school band into perfect harmony. You could name world famous leaders like Nelson Mandela or Joan of Arc; or you could name people such as Helen Keller or Franklin Roosevelt who overcame great personal obstacles and went on to lead others; or you could name people from your own community who have organized clean-ups or charities. Whom do you admire or emulate?

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If you have selected a famous leader, you will be able to research that person in the library or on the Internet. If you have selected a local leader, you might want to interview that person or talk to people who have worked with him or her. Plan your questions in advance. Be specific. Rather than asking, “How would you define a good leader?”, you might ask what strategies and practices this person employed to complete a project successfully. What mistakes or setbacks did this person experience, and what did he or she learn from them? What advice does this person have for others who take on or find themselves in positions of leadership? What leaders does he or she admire, and why?

Create a graphic organizer in the form of a cube. Fill the organizer in like the one on the following page. Use all six sides of the cube. Even if a question doesn’t obviously apply to your subject, it might offer a creative vantage point from which to observe your ideas and material. Jot down any words and phrases that come to mind, even if an idea seems silly. You don’t have to use all your notes in your essay.
STUDENT MODEL—GRAPHIC ORGANIZER
by Yolanda Mays

Name: Peace Pilgrim

Classify group the leader belongs to:
A religious person who deprives herself (Mother Teresa, Gandhi)

Locate the situation this leader worked in:
She gave up all worldly possessions; traveled with only a comb, toothbrush, letters, and stamps

Differentiate what makes her/him special:
Didn’t try to get people to do anything more than to live their lives in harmony

Use how the leader served:
Talked to groups about her message of peace; inspired individuals

Analyze motivations, intentions, inspiration:
“If more people would find inner peace, the world would be a more peaceful place.”

Describe actions and accomplishments of this leader:
Walked more than 25,000 miles for peace

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UNDERSTANDING LITERATURE WRITING RESOURCE 71
GRAPHIC ORGANIZER—EXTENDED DEFINITION/DEFINING A GOOD LEADER

Name: ____________________________

Locate the situation this leader worked in:

Differentiate what makes her/him special:

Use how the leader served:

Describe actions and accomplishments of this leader:

Analyze motivations, intentions, inspiration:

Classify group the leader belongs to:
To me, a good leader is one who leads by her example and by how she lives her life. She is not reaching out and trying to get people to follow her; she just does. As my dad always says, “Run it up the flagpole and see who salutes.” To me, a simple woman who called herself Peace Pilgrim exemplifies and defines what it means to be a really good leader; she was “an American saint.” (Dan Millman) Not only did her life and teachings inspire many people while she was alive, but she continues to inspire people even after death.

Her message was at once simple and profound: if more people would find inner peace, the world would be a more peaceful place. From 1953 until her death in 1981 she walked on foot across the United States seven times, and several times across Mexico and Canada, carrying no money, but only a comb, a toothbrush, letters and stamps. Originally she vowed to walk 10,000 miles; then she increased it to 25,000, and after that she just stopped counting. She had made this vow: I shall remain a wanderer until mankind has learned the way of peace, walking until I am given shelter and fasting until I am given food.” She spoke at universities, churches, and libraries everywhere, to newspaper reporters and radio interviewers, on campuses, and on the streets, everywhere giving her message of peace. She did not try to encourage people to follow in her exact footsteps, giving up everything—name, home, money, security—and walk back and forth across the country, she just emanated peace and wisdom and encouraged others to discover how to live their own lives in harmony.

Oversaw evil with good, falsehood with truth, and hatred with love. (Nichols)
LANGUAGE, GRAMMAR, AND STYLE: SENTENCE VARIETY

Unless you are writing lullabies, your goal as a writer is to keep your audience awake, informed, and interested. Varying the structure and length of your sentences is one way to achieve this. Even the most exciting story might sound dull if the writer does not use a variety of sentence structures.

Take a simple sentence, which is made up of one independent clause (a group of words that has a subject and a predicate and can stand by itself as a sentence). See how many times you can rewrite it without distorting the original meaning.

Simple sentence:

The cat sat in the window.

First, replace the nouns and verbs with more descriptive ones, and add a few adjectives:

The blue-eyed Siamese curled in the sunlit window.

Add one or more details:

The blue-eyed Siamese curled in the sunlit window, asleep.

Add the detail in different places:

Asleep, the blue-eyed Siamese curled in the sunlit window.

The sleeping Siamese curled in a patch of sunlight.

The blue-eyed cat, curled in the sunlight, slept all morning.

You can add an imaginative detail or description:

Like a furry gray comma, my cat slept in the window.

You can start with a prepositional phrase:

In the window, the blue-eyed cat slept.

Across the room, the cat sat in the window.

You can add a phrase that shows when the action is taking place:

After leaving the dead bird on the kitchen table like a gift, the cat went to sleep on the window sill.
When the snow falls, my cat sits in the window and waits.

You can add a phrase that acts as an adjective:

Sitting in the window, Furly curls in sleep.

The Siamese, curled like a question mark, slept in the sunlight.

You can expand the original into two sentences:

The sunlight streamed in the window. My cat, like a furry gray comma, slept on the sill.

Or, use a *semicolon* to join the two sentences into one:

The sunlight streamed in the window; my cat, like a furry gray comma, slept on the sill.

You can use a *colon* to introduce a list, to introduce a description, or to introduce a second independent idea that amplifies, or expands, on the first idea. Remember that a colon should only be used when the first idea *introduces* the second idea. If the two thoughts are independent, use a semicolon instead.

Three things to me signify utter tranquility: warm sunshine, a cozy pillow, and a sleeping cat.

In the window I saw a beautiful sight: my cat was curled in the sunlight, peacefully asleep.

My cat looked so relaxed in the window: so relaxed, in fact, that she hardly moved when I came in the room.

You can use a *coordinating conjunction*, such as *and, or, for, nor, but, so,* or *yet,* to combine two independent clauses (which could stand as sentences by themselves):

The cat curled in the sunlight. She fell asleep.

The cat curled in the sunlight *and* fell asleep.

You can add a *dependent clause,* a sentence fragment that begins with a subordinating conjunction such as *after, although, as, as if, because, before, even if, even though, if, if only, rather than, since, that, though, unless, until, when, where, whereas, wherever, whether, which,* or *while.*

If there’s one patch of sunlight anywhere in my house, you will find my Siamese cat asleep there.

What other ways can you alter the structure of the original sentence? For more information, see the Language Arts Survey 3.36, “Combining and Expanding Sentences.” Then complete the following exercises.
EXERCISES

A. Identifying Sentence Variety

Read the following sentences from the Professional Model by Farah Nazarali-Stranieri (on page 348 of your textbook). Explain how the author varies the sentence structure to make the writing more interesting.

Instrumental in the Indian Independence movement, Gandhi's influence extended beyond the borders of India to the rest of the world. Gandhi's philosophy of nonviolence inspired millions, including the great American civil rights leader—Martin Luther King, Jr. A simple, pious man, Gandhi identified with and won the hearts of India’s most politically and economically marginalized people.

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B. Revising for Sentence Variety

Rewrite the following sentences from an early student draft, varying the sentence structures to make the writing more interesting. Use your own ideas rather than copy how the student revised her draft.

Peace Pilgrim's message was at once simple and profound. The message was that if more people would find inner peace, the world would be a more peaceful place. She walked on foot across the United States seven times. She walked across Mexico and Canada several times as well. She did this from 1953 until her death in 1981. She carried no money or sleeping bag. She only carried a comb, a toothbrush, letters, and stamps. She walked on foot. She was committed to her vows.

She vowed to walk 10,000 miles. She increased it to 25,000. She stopped counting after she walked the 25,000 miles. She vowed, “I shall remain a wanderer until mankind has learned the way of peace, walking until I am given shelter and fasting until I am given food.” Peace Pilgrim spoke at universities, churches, and libraries. She spoke to newspaper reporters and radio interviewers. She spoke on the streets. She delivered her message of peace to everyone. She did not try to encourage people to follow in her exact footsteps. She did not expect them to give up everything as she had. She just emanated peace and wisdom. There are dozens of websites offering her teachings and a place to discuss how she has affected your life. Many people have been inspired to set off on foot on their own pilgrimages.

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C. Using a Variety of Sentences

Start with a simple sentence from your essay—just a subject and a verb. Then change the sentence five times, adding to it as much as you can while still keeping it as one grammatically correct sentence.

Simple sentence: ____________________________________________________________

1. __________________________________________________________________________

2. __________________________________________________________________________

3. __________________________________________________________________________

4. __________________________________________________________________________

5. __________________________________________________________________________

(Continued)
Examine the kinds of sentences you have used in your essay. Is there enough sentence variety? Experiment with rewriting some of your key sentences in different ways. Have fun scrambling and reconstructing your sentences; you might discover some new meaning you hadn’t originally intended. On the following lines, write down some of the sentences you changed. Show how they appeared originally and how they appeared after you revised them.
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SELF-EVALUATION—EXTENDED DEFINITION/DEFINING A GOOD LEADER

BY ______________________

As you evaluate your draft, answer the following questions:

• Where in the paper do you clearly state your definition of a good leader? Do you think your definition is convincing?

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• What leadership qualities do you describe in your essay?

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• What details have you included about the leader you chose to write about?

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• What most impresses you about this leader?

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• Which, if any, of this leader’s principles do you want to apply to your own life?

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• Does your voice sound like your own, or does it sound awkward to you? Explain.

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• Is your voice appropriate for writing that might be published in the editorial section of a newspaper, or is it too casual and conversational?

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• Where, if anywhere, could you use stronger, more evocative words?

_________________________________________________________________________________________
_________________________________________________________________________________________
• Where, if anywhere, have you repeated words and phrases excessively?

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• Where have you used a variety of sentence structures to keep the tone of the essay lively? Which paragraphs would benefit from more sentence variety?

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PEER EVALUATION—EXTENDED DEFINITION/DEFINING A GOOD LEADER

BY __________________ FOR __________________

As you evaluate a classmate’s draft, answer the following questions:

• Where in the paper does the writer clearly state his or her definition of a good leader? Is the definition convincing?

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• What leadership qualities does the writer describe?

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• How do you respond as you read about the leader described in the essay? What inspires or motivates you to want to learn more about this person?

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• What most impresses you about this leader? What else do you want to know about him or her?

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• Which, if any, of this leader’s principles do you want to apply to your own life?

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• Is the voice in the essay believable? Do you feel as though the writer were speaking directly to you?

_________________________________________________________________________________________
• Is the voice appropriate for writing that might be published in the editorial section of a newspaper, or is it too casual and conversational?

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• Where, if anywhere, could the writer use stronger, more evocative words?

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• Where, if anywhere, has the writer repeated words and phrases excessively?

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• Where has the writer used a variety of sentence structures to keep the tone of the essay lively? Which paragraphs would benefit from more sentence variety?

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STUDENT MODEL LEVEL 4—EXTENDED DEFINITION/DEFINING A GOOD LEADER (TEXTBOOK MODEL)

Peace Pilgrim: Leading by Example
by Yolanda Mays

“This is the way of peace.
Overcome evil with good,
Falsehood with truth,
And hatred with love.” (Nichols)

A good leader is one who leads by example. Because she lives her life with strength and integrity, people will follow her. As my dad always says, “Run it up the flagpole and see who salutes.” To me, a simple woman who called herself Peace Pilgrim exemplifies and defines what it means to be an outstanding leader; she was “an American saint.” (Millman) Even after her death, many people continue to be inspired by her life and teachings.

Her message was at once simple and profound: if more people would find inner peace, the world would become a more peaceful place. From 1953 until her death in 1981, she walked on foot across the United States seven times, and several times across Mexico and Canada. Carrying no money or sleeping bag, but only a comb, a toothbrush, letters and stamps, she traveled on foot, committed to her vows.

Originally, she vowed to walk 10,000 miles; then she increased it to 25,000; and after walking 25,000 miles she just stopped counting. “I shall remain a wanderer,” she vowed, “until mankind has learned the way of peace, walking until I am given shelter and fasting until I am given food.” Peace Pilgrim spoke at universities, churches, and libraries, to newspaper reporters and radio interviewers, on campuses, and on the streets, everywhere delivering her message of peace. She did not try to encourage people to follow in her exact footsteps, giving up everything as she had. She just emanated peace and wisdom and encouraged others to discover how to live their own lives peacefully.

Peace Pilgrim did not simply wake up one morning, walk out the door, and never come back. One night, while walking in the woods, she realized that her mission in life was to work for peace. Then she began fifteen years of what she called preparation, doing volunteer work for peace organizations and helping people who had physical, emotional, and mental problems (Pilgrim).

After her death in 1981 in a head-on collision while being driven to a speaking engagement, her friends published a book about her life, written in Peace Pilgrim’s own words which had been collected from letters, a newsletter she published, and taped speeches. Dozens of Internet sites offer her story as well as a place to discuss her teachings with others. Inspired by Peace Pilgrim, many people have set out on similar pilgrimages. The day before her death, responding to an interviewer who said that she seemed to be a most happy person, “I certainly am a happy person. Who could know God and not be joyous?” Peace Pilgrim not only led, she led joyously and rightly by example.

(Continued)
STUDENT MODEL LEVEL 4—EXTENDED DEFINITION/DEFINING A GOOD LEADER
(CONTINUED)

Works Cited

<http://www.peacepilgrim.com/>

Pilgrim, Peace. Peace Pilgrim: Her Life and Work in Her Own Words. Ed. by Friends of Peace Pilgrim, Ocean
Tree Books, 1982

Millman, Dan. Quotation from the back cover of Peace Pilgrim: Her Life and Work in Her Own Words
STUDENT MODEL LEVEL 3—EXTENDED DEFINITION/DEFINING A GOOD LEADER

Jimmy Carter: Great American Leader
by Melbourne Harris

When you think of a great leader, the first things that might come to mind are words like powerful, strong, and confident. A leader is strong. The power comes in leading people to prosperity in some way. Confidence can be a quiet way of knowing one is doing the right thing. I think one of the best leaders of our time is Jimmy Carter. Jimmy Carter is more reserved than a typical leader might be, but he had the makings of becoming one of the best leaders ever.

James Earl Carter Jr. (Jimmy) was born on October 1st, 1924 in Plains, Georgia. The town was very small, so Jimmy spent most of his time with his family. Even at the age of six Jimmy showed that he could work hard. Since his family lived on a farm they sold the peanuts they grew to everyone in town. Jimmy sold twenty bags of peanuts in town each day, no doubt with his charm and a smile too.

After high school he served in the Navy from 1946 to 1953. His father died in 1953 and Jimmy felt that he needed to be with his family and move back to his hometown of Plains. He resigned from the Navy with the rank of lieutenant (senior grade). When he arrived back in Plains, he took over his late father’s family farm and peanut warehouse. Under Jimmy’s management the business thrived. Jimmy became very active in Plains. He served on boards to help the city in many different ways. Jimmy wasn’t afraid to speak his mind. While almost everyone in Plains supported racial segregation, Jimmy opposed the law that permitted it.

In 1962 Jimmy ran for Georgia’s state senate. He beat his opponent by only 1,000 votes. He was reelected in 1964, and when his term expired, Jimmy decided to run for governor of Georgia. He lost the primary election, but decided to run again next time. In 1970 Jimmy ran again and won. In his inauguration speech Jimmy spoke the most about racial segregation and how much he opposed it. Throughout Jimmy’s term as governor he opened many knew opportunities for blacks to get jobs. He helped to lower, and in some places, stop racial segregation. He helped Georgia’s education system too. Jimmy kept his promises he made when he was running for governor and he made Georgia a better place to live.

Throughout the time Jimmy was governor of Georgia he was slowly becoming more and more active in the national activities of the Democratic Party. He headed the Democratic Governors’ Campaign Committee and served as a chairman of the Democratic National Campaign Committee in 1974. Also in 1974 Jimmy became interested in running for president. He thought that people in America would like to see a new, fresh face in the white house along with new and exciting ideas for the country. In December of 1974 Jimmy Carter publicly announced his plans to run for President in the 1976 elections.

After the governor position had ended (1975) he fully went into running for President. He wasn’t noticed as a serious contender in the race for some time. Finally people started to recognize what Jimmy Carter said he could do for his country, and they started listening to what he had to say. Carter promised more jobs for the economy. He also promised to consider pardons for the Vietnam War evaders. Soon Jimmy Carter had won the presidency.

(Continued)
After Jimmy became the president, some of the first things he did was to pardon draft evaders of the Vietnam War and to create a new department, the Department of Energy. One of Carter’s best decisions as a leader of the country was making a decision about B-1 bombers. Jimmy thought that they were “wasteful” and thought another idea would be a better choice. Instead of developing more B-1s, the President put the money into the development of cruise missiles. Cruise missiles have many more uses and can be programmed to avoid enemy defenses. Jimmy’s decision proved to be a good one.

In 1977 President Carter supported the struggle for human rights in Russia and other nations, and he attracted much attention from the public for it. He limited or, in some places, completely banned U.S. aide and U.S. exports to some nations. Their governments, Jimmy believed, were violating human rights. Egypt and Israel had been fighting for some time and as President, Jimmy Carter helped them reach an understanding. He arranged a meeting between the two country’s leaders, and himself, in the United States. In 1979 the peace treaty was signed between the former rival countries.

In 1980 Jimmy lost the presidential election to Republican, Ronald Reagan. He moved back to Plains. Since being the President, Jimmy Carter has become very involved in charity work for Habitat for Humanity (they build houses for the poor). Even after Jimmy wasn’t the President any longer he still cared about world peace. In 1989 Carter led peace talks in Ethiopia that helped to end their civil war. Since his time away from the white house he has written many books.

No matter what you might have thought of Jimmy Carter’s politics, you will admit that he was a strong leader. He led in matters he believed in. Jimmy Carter cared about fairness, both here in this country and in other countries as well. He stood for racial equality at home. He helped other countries make peace with some of their customary rivals. The definition of a leader is a strong person. His or her power comes in confidently leading people to a better place. Jimmy Carter was more quiet than a typical leader, but he is definitely a great American leader who led us and other countries to a better place.


STUDENT MODEL LEVEL 2—EXTENDED DEFINITION/DEFINING A GOOD LEADER

John Fitzgerald Kennedy: The Embodiment of Great Leadership
by Joseph Martin

Often we hear that the world has too many followers and not enough leaders. That statement leads to the question “What is a good leader?” By looking into the past can we find examples worthy of mention: George Washington, Abraham Lincoln, Franklin D. Roosevelt, and Martin Luther King Jr. We can find also in a man by the name John Fitzgerald Kennedy.

JFK met every definition of a great leader. The top of the list is dominated by courage, integrity, sacrifice, ability, and long lastingness.

Kennedy had courage untold. He risked his position as president by enforcing civil rights laws against a domestic leader's orders. George C. Wallace, governor of Alabama, tried to stop two black students from enrolling in a public school. Kennedy used the National Guard to enforce these laws. He also represented the forgotten courage of old when he risked war, the very existence of millions, and possibly the free world as we know it, all to stop war. Obviously, this was the Cuban missile crisis. He ordered a military blockade and the boarding of Soviet ships, considered an act of war. He demanded the dismantling of the nuclear weapons in Cuba.

JFK had integrity. His popularity dropped when he encouraged and enforced civil right laws. He angered thousands with his dealing of the James H. Meredith incident. Nevertheless he stood for what he believed in, and held his head high while doing it. When the invasion of the Bay of Pigs failed, he faced his problem, though foreign nations were angered. He believed that he shouldn't negotiate with Castro, but he did, and he did get the prisoners released.

Kennedy made the ultimate sacrifice as well. On November 22, 1963, the President was in Texas trying to increase his support. On a ride through in Dallas, he was shot through the neck and head. He didn't survive. John F. Kennedy died for his country, for his beliefs, and for the common man. The support of his sacrifice was shown in murder of his assassin.

The last trait is long-lastingness. Kennedy has that better than most men (or women.) He vowed that we would beat the Russians to the moon. Six years later NASA put a man on the moon, before Russia. Kennedy wanted peace, demonstrated not only by his support of civil rights and the Peace Corps, but also by his boldness with the Cuban missile crisis and the Alliance for Progress in Latin America. We still long for that peace, and I believe that all we have to do is look back to find the way. John F. Kennedy will live with us always, in his deeds, sacrifice, example, and his legacy.
## Rubric for Persuasive Writing: Extended Definition/Defining a Good Leader

### Assessment Scoring Guide:

- 4 — Strong
- 3 — Competent
- 2 — Developing
- 1 — Emerging
- 0 — Not Yet

<table>
<thead>
<tr>
<th>Category</th>
<th>Writing Characteristic</th>
<th>Self Score</th>
<th>Peer Score</th>
<th>Teacher Score</th>
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<tbody>
<tr>
<td>Focus and Construction of Knowledge</td>
<td>The writing works to convince readers to at least consider, if not adapt, the stated viewpoint. Writer demonstrates a personal, creative, or unique response to the task, showing clear understanding of task, purpose, and audience.</td>
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<td>Writer reflects deeply and critically on the topic, and the writing shows writer's insights and understanding of it.</td>
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<td></td>
<td>Writer establishes credibility; assertions are knowledgeable, authentic, and are supported by well-selected evidence. Writer recognizes alternative views and counter-arguments and responds with clear and reasoned thinking.</td>
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<td>Writer analyzes, interprets, or evaluates information about a topic or synthesizes others' points of view in supporting an argument, rather than merely repeating information or opinions. Writer uses a wide range of information-gathering techniques, and all evidence is thoroughly investigated and correct. Sources are properly documented in a bibliography or list of works cited.</td>
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<tr>
<td>Organization and Elaboration</td>
<td>Writer creates essay appropriate to persuading others of his or her viewpoint. Writer sustains unity throughout the work by use of transitions and treatment of details. Amount of support, level of detail, and length of the work is well-suited to its purpose and audience.</td>
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<td>Writer has chosen an organizational approach that allows consideration of other viewpoints and counter-arguments while moving to a conclusion that sustains the writer's viewpoint.</td>
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<td></td>
<td>The evidence used to support writer's viewpoint is effective and vivid, and helps prove the central argument and support writer's conclusion.</td>
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<td>Final product shows clear evidence of having been worked through a number of stages in the writing process, including prewriting, drafting, and revision.</td>
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## Rubric for Persuasive Writing: Extended Definition/Defining a Good Leader (Continued)

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<tr>
<th>Category</th>
<th>Writing Characteristic</th>
<th>Self Score</th>
<th>Peer Score</th>
<th>Teacher Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>Voice and Word Choice</td>
<td>Writer's voice and word choice reflect the author's personal investment in and stance toward the topic; the writer communicates a balance of emotion and logic that is appropriate to the argument.</td>
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Unit 5: Nonfiction

Persuasive Writing: Composing and Delivering a Speech

Writing Assignment

Your assignment is to write and deliver a speech, aiming to persuade the audience to understand your perspective and consider your viewpoint about a subject that is important to you.

Prewriting

Finding Your Voice. Your voice for your speech must show your concern for your subject. How you show that concern will depend on your own natural style. Write the first draft of your speech as you would say it to a friend.

Your speech must also demonstrate a reasonable approach to your subject. An audience can be convinced by emotion, but only for a short time. Depth of feeling must be accompanied by logic in a voice that convinces both the mind and the emotions.

Identifying Your Audience. Your immediate audience will be your classmates and your teacher. You may decide there is a wider audience for your piece after you have polished what you want to say and after you have tested it in class.

Writing with a Plan. The first rule in choosing a speech topic is that you choose something you care about. Your topic might grow out of your ideas about a societal problem you see, such as athletics versus academics in American high schools (reflecting society’s emphasis on sports over the arts), or teenagers’ desire to own a car (reflecting society’s emphasis on individual mobility and freedom, at the cost of the environment). Think about how society’s demands affect your experiences at school, on the job, or in your family. Also consider worldwide problems such as pollution, poverty, or lack of medical care, which you may have studied or experienced firsthand.

The second rule is that you must be informed about the subject you choose. You cannot simply give your uninformed opinion. Do some research on your subject and keep track of your sources so that you can direct your audience to the source of material you refer to in your speech.

Take research notes on note cards, with sources of information identified on each card. You should also jot down on note cards your own ideas—points you intend to emphasize in your speech. Then, as you put together your speech, you may move the cards around and decide the best place for each point.

After you have gathered your ideas, complete a graphic organizer like the one on the following page.
**SPEECH TOPIC:**
Quietness

**OUTLINE FOR THE BODY OF THE SPEECH**

**HISTORY:**
- quietness is poorly defined as “lack of noise”
- one person’s quietness is misunderstood by observers

**MY IDEAS:**
- quietness is a means of finding our true selves
- quietness helps us understand more about others

**OBSJECTIONS AND OVERCOMING THEM:**
- communication isn’t possible without speech
  - overcoming the objection: the action of listening speaks louder than words
GRAPHIC ORGANIZER—SPEECH

SPEECH TOPIC:

OUTLINE FOR THE BODY OF THE SPEECH:

HISTORY/BACKGROUND OF TOPIC:

MY IDEAS AND ATTITUDES:

OBJECTIONS AND OVERCOMING THEM:
In today’s life, there is nothing but noise, hurry and fear. People are still fighting over trivia, bothered about who was right about the result of last night’s game. We have invested in so many high technologies not to ease our minds, but to hasten everyday life. And many times people are eager to take risks, not to learn more about life, but rather to intensify the action in the already existing chaos. “The practice of quietness is the only way to secure ourselves against breaking down from exhaustion.”

When the word “quietness” is defined, people usually refer to it as the “lack of noise.” Indeed, that’s the concrete definition for its physical aspect. But in this speech we are more looking at its spiritual sense. Gradually we have not only ignored the immediate need for silence, but we have also misunderstood its true spiritual meaning. If you see a beautiful lady, nicely dressed, lying under a pine tree, alone, facing the sky and letting the sunshine bathe her, what would you think of her? One would probably picture her as an artist or a poet enjoying nature in pleasant weather. Now let’s change the setting. It’s still the same person dressed more casually, only now she is resting by a library table in the corner with nothing in front of her and her eyes closed, while all her friends are having lunch and fun in the cafeteria. Now she would probably describe her differently, as odd or weird. Possibly, she is only being quiet and trying to think. So what misleads our thoughts, confusing this silence, this tranquility, with being unusual, peculiar? It’s the outer distraction, the distraction of the world, distractions
beyond our physical selves (even our clothes are a big disturbance). The writer, Steven Taylor, says in the magazine *New Renaissance*, “Modern humans have lost touch with their inner ‘true self.’ Silence and stillness are a means to recovering happiness and contentment.”
The nature of a speech, whether formal or informal, is usually determined by the situation or context in which it is presented. Formal speeches usually call for a greater degree of preparation, might require special attire such as a suit or a dress, and are often presented to larger groups who attend specifically to hear the presentation. A formal speech situation might be when you are presenting an assigned speech to classmates, giving a presentation to a community group, or speaking at an awards ceremony. Informal speech situations are more casual and might include telling a story among friends, giving a pep talk to your team at halftime, or presenting a toast at the dinner table.

When you are giving a formal speech, you should use formal English. **Formal English** is the kind of English used in writing papers, some magazine articles and nonfiction books, and some literary works. It is spoken at public ceremonies and in official speeches. Formal English is appropriate for a wider audience because it is more widely understood.

When you are giving an informal speech, informal English may be appropriate. **Informal English** is the kind of English used in personal notes and letters, in most newspaper and magazine articles, in some nonfiction and fiction books, and in some short stories and plays. It is spoken in everyday conversation. Unlike formal English, informal English is enlivened by **colloquialisms** and **slang**. Colloquialisms are the words and phrases that speakers of a language use naturally in conversation. Slang is a form of speech made up of coined words, words whose meaning has been changed for no known reason, and words used humorously. Informal English also uses many contractions and verb forms (such as *ain’t*) that would not be considered standard in formal English.

**Colloquial English:**

Folks these days run themselves ragged until they go nuts from the stress. They need to stop and smell the roses more often.

**Slang English:**

People work like mad till they be bugging from the stress. They need to chill out and just kick it once in a while.

**Formal English:**

People today work so hard that they suffer from a lot of stress. They need to take the time to relax.

Decide whether you will use formal or informal English for your speech. Read the Language Arts Survey 3.2, “Formal and Informal English,” and 3.5, “Dialects of English,” for more information. Then complete the following exercises.

**EXERCISES**

**A. Identifying Formal and Informal English**

Identify each of the following passages as formal or informal English. Underline any colloquialisms or slang terms.

_______ 1. In today’s life, there is nothing but noise, hurry, and fear.

_______ 2. Too many people talk about dumb stuff like who won the game last night or what they’re going to wear to some big-deal event.
3. We have invested in all these high technologies not to make life easier, but to make it even more of a rat race.

4. And as if life weren’t crazy enough, some people need to get their thrills from taking risks, like trading hot stocks on the Internet, or bungee jumping.

5. Gradually we have not only ignored the need for silence, but we have also misunderstood its spiritual meaning.

6. Like, if you see this beautiful woman dressed all nice, lying under a pine tree, alone, just lying there catching some rays, what would you think? Would you be like, she must be an artist or poet type getting in touch with nature?

7. Now let’s change the setting. It’s still the same person dressed more casually, only now she is resting by a library table in the corner with nothing in front of her and her eyes are closed, while all her friends are having lunch and fun in the cafeteria.

8. Now, you’d probably go, this chick is a freak, just sitting there all zoned out.

9. She’s quiet as a mouse when most people are chattering away.

10. Maybe she is just trying to think. So what misleads our thoughts, confusing this silence, this tranquility, with being unusual?

B. Fixing Formal and Informal English

Read the following student draft of a formal speech. The speech will be delivered to an audience of adults, including teachers and parents. Underline places where the language seems too informal for the occasion, then correct these passages to make the speech more formal.

As a student of Spanish, I believe everyone should learn a second language. Not only is being bilingual a major bonus out there in the job market, it enriches a person’s life big time. In order to become fluent in a foreign language, we totally need to visit a country where the language is spoken. This way we can get the language down pat a lot quicker and also get to check out a different culture. Parents, imagine your kids coming back from Spain jabbering away in Spanish and cooking Spanish grub! Would that not be the bomb? So, I encourage you to help raise funds for this year’s Spanish club trip. These pencil sets should sell like hotcakes!

Read the following student draft of a speech. The speech will be delivered to an audience of the student’s classmates, so it need not be as formal as the first. Underline places where the language seems too formal for the circumstances. Correct the speech to make it more informal, while still keeping the language appropriate for a classroom setting.
Fellow students, I am here to speak to you upon this day on the subject of the material acquisitiveness prevalent in our society. It is evident that many among our peer group have absorbed the notion that material possessions of a certain quality are crucial to their development of an identity. The acquisition of an increased number of possessions, among them of course clothing, accessories, and electronic goods, becomes the first priority among contemporary youth, whilst the acquisition of knowledge is, regrettably, valued to a much lesser degree.

C. Using Formal and Informal English

On the following lines, rewrite one paragraph of your speech for a different audience. Go to extremes. If your speech is formal, rewrite it as an informal speech. Envision a complete change of setting and audience, and notice the changes in the flow of your speech and its tone. Finally, look at the entire manuscript for your speech. Find any inconsistencies in the formality of the wording, and correct them.
Self-Evaluation—Speech

By ______________________

As you evaluate the draft of your speech, answer the following questions:

• Does the speech have a strong beginning, middle, and end? Explain.

_________________________________________________________________________________________
_________________________________________________________________________________________
_________________________________________________________________________________________

• What method have you used in the introduction to make the audience sit straighter in their chairs, or stop doodling on their binders and look up?

_________________________________________________________________________________________
_________________________________________________________________________________________
_________________________________________________________________________________________

• Do ideas in the body of the speech flow from one to the other?

_________________________________________________________________________________________

• Have you included transition words and phrases to carry the listener from one idea to the next?

_________________________________________________________________________________________

• Are your word choices strong enough to make the listener take notice of your major points? Note some of the strong word choices you made.

_________________________________________________________________________________________
_________________________________________________________________________________________
_________________________________________________________________________________________

• Do you think your conclusion will make your listeners nod their heads in assent? Smile in agreement? Explain.

_________________________________________________________________________________________
As you evaluate the draft of a classmate's speech, answer the following questions:

• Does the speech have a strong beginning, middle, and end? Explain.

• What method has the writer used in the introduction to make the audience sit straighter in their chairs, or stop doodling on their binders and look up?

• Do ideas in the body of the speech flow from one to the other?

• Has the writer included transition words and phrases that help carry you from one idea to the next?

• Are the writer’s word choices strong enough to highlight his or her major points? Note some of the strong words in the speech.

• How do you respond to the conclusion of the speech? Is it clear? powerful? Do you agree or disagree with the writer’s conclusions?
Quietness
by Yan Lin

In today's life, there lies nothing but noise, hurry and fear. We endlessly fight over trivia, such as who was right about the result of last night's game. When we are not involved in idle chatter, we are playing with machines. We have invested in so many high technologies—not to ease our minds, but to crowd more into our everyday lives. And many times we are eager to take risks, not to learn more about life, but rather to intensify the action in the already existing chaos. "The practice of quietness is the only way to secure ourselves against breaking down from exhaustion," Minister John Gunn suggests.

When the word "quietness" is defined, we usually refer to it as the "lack of noise." That is a concrete definition for its physical aspect. But there is a spiritual sense to it as well.

Gradually we have not only ignored the immediate need for silence, but we have also misunderstood its true spiritual meaning. If you see a beautiful young woman, nicely dressed, lying under a pine tree, alone, facing the sky and letting the sunshine bathe her, what would you think of her? You would probably picture her as an artist or a poet enjoying nature in pleasant weather. Now let's change the setting. It's still the same person, only now she is dressed more casually, resting by a library table in the corner with nothing in front of her and her eyes closed, while all her friends are having lunch and fun in the cafeteria. Now we would probably describe her differently, as odd or weird. Possibly, she is only being quiet and trying to think. So what misleads our thoughts, confusing this silence, this tranquility, with being unusual, peculiar? It's the outer distraction, the distraction of the world, distractions beyond our physical selves—even our clothes are a big disturbance. The writer, Steven Taylor, says in the magazine New Renaissance, "Modern humans have lost touch with their inner 'true self.' Silence and stillness are a means to recovering happiness and contentment."

Quietness is not just the state of being placid, but more the means to find our true selves. To really reach the true self, we have to overcome not only the outer distractions but the inner as well. Obviously, outer noises have completely obliterated silence from the modern world. Cars, trains, and all the cacophony of man-made noises have made us rush through life at a mad pace. Not only that, even in our houses media noises are trying to absorb all of our attention. Nowadays, it's become very rare to find a house where there isn't at least one TV set jabbering even though no one's really watching it. Consequently, what we have lost is conversation between residents themselves.

Now, what about inner noise? According to Taylor, it's the "endless stream of daydreams, memories, deliberations, worries, plans, etc., which we have no control over and which even continues (in the form of dreams) when we fall asleep." Every day we are either anticipating the future or remembering the past, but we never really live in the present. That means we never pay full attention to what we're presently doing. The only solution to such consequences is to be quiet. "We can remove ourselves from the extra stimuli," states Taylor, "by sitting in a quiet room and closing our eyes."

But in my opinion, inner noises are more distracting. If we can overcome the inner annoyances, the outer can be destroyed automatically. The inner self is what determines our progress toward quietness the most.

(Continued)
Other than with words, we can communicate in actions. And usually that’s what will touch people the most. When we wait quietly for people to finish their sentences, we’ve shown our respect. When we listen silently to people’s stories of depression, we’ve shown our care for them. When we suggest ideas to others, we’ve shown that we listened and we understood.

Once we’ve revived ourselves with silence, we are then capable of going to the spiritual zenith, revealed in the poem, “Quietness”:

Some things are better left unsaid
Small talk is for the birds
For as many have said before
Actions speak louder than words
And that is why I understand
The quietness in you
For the feelings that you have inside
Are seen in all you do

(anonymous)

We can increase our intelligence and acumen with quietness. We can enlarge our social circles with quietness. We can, indeed, have happiness with quietness.
Within the last century, a shift occurred from courting, a more family- and marriage-oriented relationship, to dating. At one time young people sought each other out publicly and generally with the intent of marrying in the future; today couples meet, fall in love, and enjoy each other’s company with barely a thought as to the idea of wedlock. Yet this shift is not appropriate and should end because dating offers a limited view of the opposite sex, uses valuable time, and develops destructive patterns.

Dating is often thought of as a fun way to get to know someone. It ranges from the casual lunch date to more romantic and long-lasting relationships. Physical attractiveness is heavily linked to the dating process, and most people, especially females, spend lengthy hours per week preparing for various dating encounters. Dating is seen as a “test” in which one can mentally compare his or her date to a list of eligibility criteria. Yet dates are hardly the ideal circumstances for such a crucial process. First, the date is not a natural environment. Couples see only each other’s best side and cannot easily or comfortably go beyond the carefully controlled persona they present. Also a date has a certain amount of pressure behind it, making it hard to remain objective. Furthermore, it is not impossible to test one’s friends in much the same way; in fact, it is by far easier. The pressure and awkwardness are nearly eliminated in a friendship because trust has already been established.

If adolescents do not intend to marry until their mid-twenties, they should spend time on other self-improvements. For example, let’s say that at age thirteen “Susie” starts to think romantically about “Bobby.” Now, certainly as they begin a relationship at that age, it will occur mostly in the form of passed notes in math classes and parent-chauffeured trips to the movies on the weekends. These elementary activities mark the beginning of Susie’s dating life. Then, as she and Bobby eventually go their separate ways, she moves on to other guys and more mature relationships as she reaches her late teens. Once she reaches college, she knows that she wants to get married, but her degree in special ed teaching comes first, so she simply dates young men who are content with keeping the relationship at that level.

Susie’s story sounds typical of many of America’s young adults. But let’s say she goes out with a young man twice a week, with an average of three hours per date. Add in an hour-long phone conversation (which is really quite a small provision) and an hour of thinking or worrying about the relationship, for a total of eight hours. Multiply that by 52 weeks per year, and if Susie’s dates from 13 until she graduates at 23, that comes to a total of 4,160 hours. That’s over two years’ worth of time that Susie could have devoted to other activities, such as volunteering at the Special Olympics to gain further experience for her career. A dating relationship can keep her away from activities she enjoys.

Beyond teen years, dating can be a foundation for future behaviors. If teenagers learn from dating that relationships can be ended once they are uncomfortable or boring, then how can the commitment necessary in marriage be learned? While there have been no formal studies of any correlation between dating and divorce, there still remains the possibility of a connection.

Although ultimately the choice whether or not to date is personal, there are obvious downsides which make the practice of dating questionable, especially if started at the age of thirteen. While it is not a sin to date, if dating does not take place, there are benefits. These include a greater understanding of the opposite sex, extra free time, and perhaps, even a better future.
In 1887, a Polish professor, Dr. L. L. Zamenhof, invented a simple, easy-to-learn language called Esperanto. The purpose was to allow people of all nations to communicate with each other, perhaps resulting in complete international unity. Later, the world saw much conflict, including two world wars. You might think that these events would lead to a global desire to use Esperanto to bring about lasting peace and understanding. However, this did not come to be, and interest in the language waned.

The world today is much different than in 1887. It is often said that the planet is getting smaller, as people are conversing around the world with increasing speed and frequency. Perhaps this is the right time for interest in Esperanto to be revived. An often-stated cliché is that despite differences in nationality, religion, and culture, all humanity has much in common. We all share the same basic needs and hopes for a better future. Perhaps, we can share a single language as well. However, as nearly every high-school foreign language student is told, understanding of language and culture go hand in hand. To use a language correctly and appropriately, an understanding of the accompanying culture must also be present. Obviously, with an artificial language there is no underlying culture to understand.

You could argue that the establishment of a single international language, invented by man or not, would indirectly lead to all humanity sharing the same culture. Yet, it wouldn’t be good to destroy languages, because one part of a culture cannot be destroyed without other parts following along. An indirect statement that people of all nations share a common culture, and should therefore share a common language would be a drastic step in the wrong direction. The fact that many cultures exist in our vast world would be ignored and understanding of different cultures would most likely not be present. That would have a bad effect on international communication.
### Rubric for Persuasive Writing: Speech

<table>
<thead>
<tr>
<th>Category</th>
<th>Writing Characteristic</th>
<th>Self Score</th>
<th>Peer Score</th>
<th>Teacher Score</th>
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<tbody>
<tr>
<td><strong>Focus and Construction</strong></td>
<td>The writing works to convince readers to at least consider, if not adapt, the stated viewpoint. Writer demonstrates a personal, creative, or unique response to the task, showing clear understanding of task, purpose, and audience.</td>
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<td></td>
<td>Writer reflects deeply and critically on the topic, and the writing shows writer’s insights and understanding of it.</td>
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<td></td>
<td>Writer establishes credibility; assertions are knowledgeable, authentic, and are supported by well-selected evidence. Writer recognizes alternative views and counter-arguments and responds with clear and reasoned thinking.</td>
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<td>Writer analyzes, interprets, or evaluates information about a topic or synthesizes others’ points of view in supporting an argument, rather than merely repeating information or opinions. Writer uses a wide range of information-gathering techniques, and all evidence is thoroughly investigated and correct.</td>
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<tr>
<td><strong>Organization</strong></td>
<td>Writer creates speech appropriate to persuading others of his or her viewpoint. Writer sustains unity throughout the work by use of transitions and treatment of details. Amount of support, level of detail, and length of the work is well-suited to its purpose and audience.</td>
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<tr>
<td><strong>and Elaboration</strong></td>
<td>Writer has chosen an organizational approach that allows consideration of other viewpoints and counter-arguments while moving to a conclusion that sustains the writer’s viewpoint.</td>
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<td></td>
<td>The evidence used to support writer’s viewpoint is effective and vivid, and helps prove the central argument and support writer's conclusion.</td>
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<td>Final product shows clear evidence of having been worked through a number of stages in the writing process, including prewriting, drafting, and revision.</td>
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Rubric for Persuasive Writing: Speech (Continued)

### Assessment Scoring Guide:

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<td>1</td>
<td>Emerging</td>
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<td>0</td>
<td>Not Yet</td>
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<td>Writer recognizes the persuasive audience as in control of some action or viewpoint that the writer would like to influence. Writer shows evidence of a unique relationship with and insight into the subject and audience, effectively engaging the reader. Opening and closing reflect writer's understanding of the values, interests, or opinions of the audience. Writer considers other viewpoints and his or her own with honesty and integrity.</td>
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<td>The writer uses standard, formal English effectively, avoiding slang and colloquialisms while maintaining a natural style.</td>
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Unit 6: Informational and Visual Media
Persuasive Writing: Conducting a Media Campaign

WRITING ASSIGNMENT

Your assignment is to design and produce a media campaign that addresses an issue of concern for yourself and your peers. You will use media such as public service announcements, posters, buttons, and flyers. When you are done with your campaign, you will write a campaign analysis that reflects on the process and the product you created.

EXAMINING THE MODEL

Look at the sample poster and campaign analysis on pages 511–512 of your textbook. What would you say is the main message of this campaign?

______________________________________________________________________________________________

Do you think the graphics and text on the poster help or hinder this message?

______________________________________________________________________________________________

Do you agree with Jesse that scary statistics motivate people to change their behavior? What other techniques persuade viewers?

______________________________________________________________________________________________

______________________________________________________________________________________________

PREWRITING

FINDING YOUR VOICE. Discuss your chosen topic with your group in order to decide what the best tone of your campaign will be. The tone should fit your attitude and your purpose. You may decide to capture your audience’s interest by using a humorous tone of voice, or you may choose a grave, urgent, and serious voice in order to motivate your audience to take action. However, avoid sarcasm: if you take a condescending or insulting tone, your audience may reject your message. Graphics and photographs, as well as the words you choose, will be different depending on whether you take a humorous approach or a serious one.

IDENTIFYING YOUR AUDIENCE. Although you can choose to present your campaign to the general public, you have a ready-made audience in your school. You can send a message not only to your fellow students but to the teachers, parents, and other adults from the community who use your school building.

WRITING WITH A PLAN. To create a media campaign, you will need to decide on an issue and a message, write text, find the appropriate media to present your arguments, and distribute your information.
First, determine what issue you will argue and gather information about your issue. You and your group should brainstorm together. Think of at least five ideas and record them on the lines below. Decide what would be the best way to gather information for each topic; then make your final decision.

______________________________________________________________________________________________
______________________________________________________________________________________________
______________________________________________________________________________________________
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Next, make a campaign plan. Start planning your campaign by filling in a graphic organizer like the one on the next page.
### Student Model—Graphic Organizer

**by Jesse Salas, Tom Poster, and Jose Martinez**

| Jesse, Tom, and Jose  
| Plan For Recycling Campaign |

**Goal:** What do you want this campaign to do?  
To convince people  
- how much trash they are making  
- why trash is a problem  
- to use the paper recycling bins/barrels  
- to stop throwing recyclables into the garbage cans  
- to start thinking about recycling at home, too and to buy things that don’t have so much packaging

**Message:** What is the message that will bring about your goal?  
- recycle paper and cans  
- reduce, reuse, recycle  
- reduce garbage, reduce landfills, reduce pollution

**Target Audience:** Who do you want to hear this message?  
- students and teachers  
- other people who use our building

**Strategies:** How will you get your message out? Public service announcements, advertisements, articles, posters, skits, a web page?  
- posters  
- announcements in the morning bulletin  
- recycle buttons made out of recycled material  
- a prize for the class that keeps its hall the cleanest: a noon concert in the gym  
- an assembly/skit  
- a web page

**Resources:** What equipment, materials, or people will you need for your campaign?  
- poster board, paints, pens  
- a band  
- the vice principal if we put on an assembly or concert

**Timetable:** When will the campaign happen?  
- January 5: get permission from vice principal for a recycling contest  
- January 10: design and make posters; display them in strategic spots  
- January 14: line up a band; write contest announcement for school bulletin  
- January 20: announce winners of recycling contest  
- January 31: band plays in gym for winning class
## Graphic Organizer—Media Campaign

<table>
<thead>
<tr>
<th>Goal:</th>
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<td>Message:</td>
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<td>Target Audience:</td>
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<td>Strategies:</td>
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<td>Resources:</td>
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<td>Timetable:</td>
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</table>
LANGUAGE, GRAMMAR, AND STYLE: USING EFFECTIVE VISUAL INFORMATION

Visual information can help your viewer understand and remember your message. Charts, pictures, slides, and art are examples of the kinds of visuals that can enhance your text. Visuals serve many purposes. They can:

• focus and hold audience attention
• make complex ideas easier to understand
• show comparison
• summarize main thoughts
• help the audience grasp facts quickly
• serve as an outline or guide in the presentation

If you think about the purpose of your visuals, it will help you decide when and where to use them. In addition, here are some basic guidelines to help you create and display effective visuals:

• Keep the visual simple. Avoid too many different fonts, many small pictures, or too many graphics.
• Clearly label visual displays so that your viewer knows what you are showing.
• Make the visual big enough to be easily seen from the back of a classroom or down a long hallway.
• Use bullets or numbers to organize visual lists in your presentation.
• Use color with care. It can be distracting or make your graphics or text unreadable.

Document all sources of graphic information just the way you would information from someone else’s text. Give credit on any visual information that is not your own.

For more information, see the Language Arts Survey 6.11, “Displaying Effective Visual Information.” Then complete the following activities.

A. Identifying Effective Use of Visuals

Look at the poster shown below and identify its purpose. How well does the poster follow the guidelines for effective visuals?

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Next, find your own example of an effective use of visuals. Your example may be an Internet page or a magazine layout. Print out or cut out the example. If it is not possible to print out, provide the Internet address for the page you reviewed. On the following lines, explain how the page or layout follows the guidelines for effective visuals.

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B. Fixing Effective Use of Visuals

Below is a rough draft of a poster promoting recycling. What changes would you make to the text, graphics, and layout to make the poster clearer and more convincing? In the space that follows or on your own paper, create a thumbnail sketch that shows your corrections.

We are depleting our natural resources, destroying animal habitat, ozone layers, and water quality. We’ve got acid rain and global warming.

Every day, Americans generate an average of 4.3 pounds of trash.

It’s up to you. Will we use up our natural resources and pollute our land, air, and water?

Or will we reduce waste, reuse, and recycle?


Recycle.
C. Using Visuals Effectively

Look over your media for visuals that do not follow the guidelines listed above. On the lines below, evaluate your visuals. Does each visual serve a purpose? Are there any visuals that are hard to read or that do not fit with the text? Are any of the visuals confusing or misleading? Adjust your media to achieve the best visual impact, and explain any changes you made.

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SELF-EVALUATION—MEDIA CAMPAIGN

BY ______________________

As you evaluate the draft of your media campaign, answer the following questions:

• What is the issue or cause your campaign addresses?
_________________________________________________________________________________________

• Summarize the main message of your campaign.
_________________________________________________________________________________________

• Who is your target audience, and what does the campaign encourage them to do or think?
_________________________________________________________________________________________

• Are there places where the text could be clearer or more to the point? Are the fonts used distracting or are they pleasing to the eye? Explain.
_________________________________________________________________________________________

• Which visuals focus or clarify the meaning of the message?
_________________________________________________________________________________________

• Which visuals detract from your message or seem irrelevant?
_________________________________________________________________________________________

• Which visuals grab your attention? Which visuals could be stronger if made larger, changed in color, or modified in some other way?
_________________________________________________________________________________________
• Do the visuals and text fit together smoothly into an effective presentation? If not, how could they be better matched?

_________________________________________________________________________________________

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• Have you remembered to credit your sources, whether graphic or textual, where appropriate?

_________________________________________________________________________________________

• Check to see that in your analysis, you have both described how your group developed the campaign and have named some of the campaign's strengths and weaknesses. Where in your analysis could you give more examples or more explanation?

_________________________________________________________________________________________

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PEER EVALUATION—MEDIA CAMPAIGN

BY _______________ FOR _______________

As you evaluate the draft of another group’s media campaign, answer the following questions:

• What is the issue or cause the campaign addresses?

• Summarize the main message of the campaign.

• Who is the target audience, and what does the campaign encourage that audience to do or think?

• Are there places where the text could be clearer or more to the point? Are the fonts used distracting or are they pleasing to the eye? Explain.

• Which visuals focus or clarify the meaning of the message?

• Which visuals detract from the message or seem irrelevant?

• Which visuals grab your attention? Which visuals could be stronger if made larger, changed in color, or modified in some other way?

• Do the visuals and text fit together smoothly into an effective presentation? If not, how could they be better matched?
• Are the sources for any graphics or facts used in the campaign clearly credited or documented where appropriate?

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• Check to see that in the campaign analysis, the group has both described how the campaign developed and have named some of the campaign’s strengths and weaknesses. Where in the analysis could the group members give more examples or more explanation?

_________________________________________________________________________________________
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Our cause was recycling. We wanted to get the people in our school to use the recycling boxes and barrels. More importantly, we wanted people to know why they should care. Many students at our school throw paper and cans on the floor. The janitor sweeps the mess up, puts it in the garbage cans, and it ends up in our landfill. We wanted to get the freshmen and sophomores especially to start recycling since they had the dirtiest halls. There were a few things I would do differently in our campaign, but basically I would say it was a success. Right now, all the hallways are cleaner than they were before our campaign and the recycling boxes are full.

For our campaign, we developed a slogan that put the responsibility on the individual person. A lot of kids don’t think that their piece of paper or their empty soda can matters. It matters a lot. Americans dumped 150 million tons of garbage into landfills last year. This pollutes our soil, water, and air and everyone should care about that.
STUDENT MODEL LEVEL 3—MEDIA CAMPAIGN

African Children in Crisis
by Kristina Acton

Campaign Analysis

The issue we care most about is poverty in the world. America is such a rich country, but not all countries are. We decided to try to make our classmates more aware of this.

The main message of our campaign was that poverty hits children the hardest. We were amazed when we found that people die from starvation almost every second and most of them are children.

We know that there are pictures of children covered with flies and stuff on television, but we thought the average teen might just be getting another can of coke when the ads were on. We figured the teens in our school needed to be reminded of a horrible situation that exists outside this country. We hoped that they would be affected at some day to contribute to aid organizations and fund-raisers, and maybe even work in the Peace Corps or AmeriCorps some day. So the effect of our campaign wouldn’t be immediately known.

We had an idea for a poster, first, that would have a hard-hitting picture of a suffering child. This would attract the eye of a student. We decided on a picture of an African child because our school population is not very diverse and everyone would notice this drawing in the halls. Next, we wanted a slogan that would affect each student when they looked more closely at the picture. The slogan we chose, “Poverty, It is a World Issue,” was simple and direct. We didn’t want to clutter the poster up with too many words.

We did decide to add some basic statistics: “Every 2.3 seconds another person dies from starvation. 75% are children.” We hung six posters up around the school on the hallway boards. After about a week, we asked our friends what they thought about the posters. Everyone liked them. They did suggest that we should make our slogan stand out more, with a larger font size, and bring the statistics down to the bottom of the poster. Next time we do a poster like this, we will spread the words out.

One of our friends said that there is some risk of starvation right here in the United States. They thought we should say something about that in our posters. We thought it might be too busy if we had more than one central message in our poster. The next time we do this, we’ll cover American starvation.

Besides posters, we think we could have a day where the cafeteria serves nothing but rice to make students really understand. We could have the cafeteria serve up one-half cup per person. This would make everyone understand hunger better. Even one-half cup of rice is more than many children receive in a day. We could have another poster about this fact!
STUDENT MODEL LEVEL 2—MEDIA CAMPAIGN

Lunch Lady Appreciation Day
Campaign Analysis
by Samitha Jones

The lunch ladies are not appreciated at all. Students complain about the food and never pick up their trash when they are done eating. The lunch ladies have a tired look on their faces every day. We thought this was a serious issue.

We decided to make a Lunch Lady Appreciation Day at our school. This celebration of their hard work would make them feel better. Maybe it would make kids at our high school stop scowling at them and making fun of them. Not all the students in the cafeteria are disrespectful and wild. Some actually thank the lunch ladies when they pay for their food. But most of the students don't even see these workers, and we wanted all students to notice them.

We were able to make a day in October be our LL Appreciation Day this year. Our poster was put up all over the school for just that day, and the morning broadcast announced it ahead of time.

We were pleasantly surprised on the day itself when more students were joking with the lunch ladies and the ladies too were smiling during both lunch sessions. We did an observation from the side to count the number of smiles on student faces and the number of people thanking the ladies. There were 60% more smiles than there were one week earlier. This was a significant improvement!

The fifteen copies of our poster were not the main strength of our campaign. We thought that the students were most aware of it due to the announcement on the morning broadcast. We thought that our posters sort of reminded the students about it.

We also thought our poster needed to be simpler. The pyramid of food groups wasn’t very important to the students. They did like the colors, but they saw the words more than they saw or remembered the picture. We think we should do a collage of the food groups next time, or maybe make a series of posters with one teen favorite for each food group. It would be especially good to put a food item that our cafeteria provides for us on each food group poster.
**Rubric for Persuasive Writing: Media Campaign**

<table>
<thead>
<tr>
<th>Category</th>
<th>Writing Characteristic</th>
<th>Self Score</th>
<th>Peer Score</th>
<th>Teacher Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>Focus and Construction of Knowledge</td>
<td>The writing in components of the media campaign works to convince readers to respond in some way, such as agreeing with a position, changing a viewpoint, reaching an agreement, or performing an action. Writers demonstrate a creative or unique response to the task, purpose, and audience.</td>
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<tr>
<td></td>
<td>In the campaign analysis, writers reflect deeply and critically on the topic, and the writing shows writers’ insights into it. Writers demonstrate unique insight into the topic.</td>
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<td></td>
<td>Writers establish credibility; assertions are knowledgeable, authentic, and are supported by judicious use of well-selected evidence, such as facts and statistics.</td>
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<td></td>
<td>Writers create clean, short media pieces that convey their message at a glance. The presentation media, whether posters, videos, buttons, stickers, flyers, or other, effectively deliver the message.</td>
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<td></td>
<td>Writers’ focus makes the purpose of the campaign clear; focus is appropriately narrow and maintained in all components of the campaign.</td>
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<tr>
<td>Organization and Elaboration</td>
<td>Writers organize the components of the campaign in a logical manner, balancing textual and visual information in a way that maintains focus.</td>
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<td></td>
<td>Visuals and other media components are appealing, clear, of appropriate size, and otherwise are well-suited to the task, purpose, and audience.</td>
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<td></td>
<td>Elements of the media campaign show clear evidence of having been worked through a number of stages in the writing and design process, including prewriting, drafting, and revision.</td>
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UNDERSTANDING LITERATURE

WRITING RESOURCE 121

(Continued)
Rubric for Persuasive Writing: Media Campaign (Continued)

**Assessment Scoring Guide:**
- 4 — Strong
- 3 — Competent
- 2 — Developing
- 1 — Emerging
- 0 — Not Yet

<table>
<thead>
<tr>
<th>Category</th>
<th>Writing Characteristic</th>
<th>Self Score</th>
<th>Peer Score</th>
<th>Teacher Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>Voice and Word Choice</td>
<td>Writers’ voice and use of language reflect the writers’ personal investment in and stance toward the topic; the campaign communicates a balance of emotion and logic that is appropriate to the argument.</td>
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<td></td>
<td>The writers recognize their audience as in control of some action or viewpoint that they wish to influence. Writers show evidence of insight into and respect for the subject and audience, effectively engaging the reader. Language reflects writers’ understanding of the values, interests, or opinions of the audience.</td>
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<td></td>
<td>Voice and word choice are consistent; tone is appropriate to the subject and purpose of the campaign, and word choice reflects the objective of gaining reader’s attention.</td>
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<td>Ideas and opinions are fresh, original, and thoughtful.</td>
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<td></td>
<td>Writers reflect on the development process in a way that is honest and engaging.</td>
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<tr>
<td>Construction of Language</td>
<td>Slogans and other text on media pieces is concise, clear, punchy, and easy to remember.</td>
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<td></td>
<td>Sentence structure in the campaign analysis reinforces the logic and intent of the writing and is accurate, varied, and natural.</td>
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<td></td>
<td>The writers show the ability to use visuals effectively to communicate their message without overwhelming the audience.</td>
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<td></td>
<td>Control of formatting, conventions, punctuation, and usage enhances stylistic effect; spelling and capitalization are correct.</td>
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</table>
Unit 7: The Examined Life
Expressive Writing: Writing a Personal Narrative

WRITING ASSIGNMENT

In this assignment, you will write a **personal narrative**, a true story from your own life.

PREWRITING

**Writing with a Plan.** To find a topic for your personal narrative, start by talking to parents, siblings, and other relatives and have them refresh your memory about important events. Look through old photo albums, watch family videos, or look back at old calendars to see what you were doing, when, and with whom.

Next, make an “**A time when __________**” list by filling in the blank with whatever comes to mind: “**A time when I was afraid. A time when I wasn’t afraid but should have been. A time when I was forced to make a difficult choice. A time when I wanted to be accepted but wasn’t.**” Fill in five of your own topic ideas in the blanks below. Do some freewriting on each topic in order to discover which one sparks a memory or interesting idea.

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When you have chosen a topic, explore the main ideas behind it by filling in a graphic organizer like the one on the next page.
I had never been steelhead fishing before

**Before**

I was only seven but had been trout fishing

**During**

John was being his typical teacher self

I got my line tangled, a birdsnest, and Dad asked John to take it and fix it

The fish crashed, exploded from the water, pulling on the line

It took forever, but we got the fish in

We got the fish in and it was a big deal because it was my first

I got my picture in the local fishing and hunting news weekly

**Senses**

The lures were orange, the fish was rainbow and silver.

I remember being tired. My arms ached.

There was shouting but I didn’t understand any of it.

**After**

We got the fish in and it was a big deal because it was my first

My brother could have given me a hard time but didn’t

I got my picture in the local fishing and hunting news weekly

**Other Notes**

I want to focus on the importance of my father and brother’s fishing relationship

The weather wasn’t that important but it’s important for setting (cold)

I stole my first steelhead with inexperience

**Main Ideas: First fish**

I had a typical relationship with my dad and older brother

The fish hit a moment later, and this all happened in a matter of minutes

My dad was proud and happy for me

We fished a lot together and so I guess that fishing has been a big part of our lives.
Main Ideas:

Before

During

Senses

After

Other Notes

GRAPHIC ORGANIZER—PERSONAL NARRATIVE
DRAFTING

As you begin your first draft, remember that you need an inviting first paragraph that provides background information and introduces the story. Don’t get into the plot of your narrative until you reach the second paragraph. Jot down some ideas about how you might introduce your story. What background information will you provide to set the scene?

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Next, before you move on to the second paragraph, take a minute to look back at the graphic organizer and remind yourself of where your story needs to start. If the event in your narrative takes place on one particular day, will you begin the second paragraph (the first body paragraph) at the beginning of that day, or will you need to give a little more background information that you couldn’t fit into the first paragraph? If the event takes place in the afternoon or evening, can you start the story at those times? Explain.

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As the paragraphs unfold and as you reconstruct your story, keep this question in mind: Am I telling or am I showing? Showing means using sensory details—details that show how things looked, sounded, smelled, tasted, or felt. On the following lines, brainstorm some details related to the five senses. You may not include all of these details—don’t overwhelm your reader—but keep these details in mind as you write.

<table>
<thead>
<tr>
<th>Sight</th>
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<tbody>
<tr>
<td>Sound</td>
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<tr>
<td>Smell</td>
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<td>Taste</td>
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<td>Touch</td>
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</table>
Even though I haven’t lived too much of my life yet, it seems like most of the meaningful moments have happened when I was fishing. There have been early spring days on the mountain lakes, the river trips in scorching weather, and roller coaster rides on the ocean with my dad, brother and I all feeling pretty scared and pretty sick. There has always been something special that happens when the three of us go out fishing, and though it doesn’t seem to matter if we catch fish or not, sometimes the fish itself is what makes it all special. This was the case when I was seven, and we were all fishing for winter steelhead in Washington.

If you fish with fanatics like my brother and my dad, the “morning” of a steelhead trip is really just the end of night. We would always get up before the day ever showed a sign of actually happening and hit the river early enough to see the stars reflected in the water’s darkness. These long mornings required more patience than I had at age seven, and I squirmed in my seat as the day started, trying to stay warm, while I listened to my brother become a steelhead fishing instructor.

He explained that they hit hard, like I’ve never seen and that I should pay attention. I asked if they hit harder than a trout, but that just encouraged him to prove how smart he was.

He scoffed knowingly. “Are you kidding? They hit like this,” And he punched me in the shoulder really hard. I complained to my dad. He just ignored us.

My father usually sat in peace at the oars of our drift boat and pulled steadily upstream, keeping our pace downstream slow and even. Our fishing poles sat in holsters at the bow, pointing down river and the lines would travel into the water and end with a lure that would, like a little fish, wobble in the current. The idea, of course, was to attract the fish with the lure. My brother kept telling me it wouldn’t happen.

“You gotta put in a lot of fishing time to hook a steelhead.”
A **pronoun** is a word that takes the place of a noun or stands in for an unknown noun. The noun that the pronoun replaces is called its **antecedent**. Pronouns can stand in for people (*I, me, he, him, she, her, we, us, they, them, who, someone, no one*), places (*here, where, there*) or things (*it, which, that, these, and those*).

Because a pronoun is standing in for this antecedent—this person, place, or thing—it must agree in **number** with that antecedent. That is, if the antecedent is singular, the pronoun used to replace it must also be singular. If the antecedent is plural, the pronoun must also be plural. Look at the example below from the professional model.

The odd thing about all this is that I had a lovely childhood in a lovely place. **This** is the way I remember it, **this** is the way it was.

In the second sentence of the passage, the pronouns **this** and **it** replace the word **childhood**, which was mentioned in the first sentence. **Childhood**, then, is the antecedent of all four pronouns in the second sentence. The pronouns agree with their antecedents in number: that is, they are all singular, just as **childhood** is singular. If they had not agreed with their antecedent, the reader would have been confused:

**Pronouns that don’t match:**

The odd thing about all this is that I had a lovely childhood in a lovely place. **These** are the way I remember **them**, **these** are the way **they** were.

Some common errors with the number agreement of pronouns and antecedents occur with the indefinite pronouns *one, someone, anyone, everyone,* and *no one.* Note that these pronouns are singular and should only be used to replace singular antecedents.

**Someone** left **his** or **her** umbrella in the coatroom.

**Everyone** who takes a fishing trip as a young child will probably enjoy **himself** or **herself**.

When you edit your own writing, make sure that the pronouns you use have clear antecedents, or the reader may be confused.

Read the Language Arts Survey 3.45, “Getting Pronouns and Antecedents to Agree” and 3.21, “How to Find the Simple Subject and Verb.” Then complete the following exercises.
EXERCISES

A. Identifying Pronouns and Antecedents

Read the following passages. Above each underlined pronoun, write its antecedent.

1. The stories about my childhood, the ones that stuck, that got told and retold at dinner tables, to dates as I sat by red-faced, to my own children by my father later on, are the stories of running away.

2. I remember taking the elevated train to downtown Philadelphia because, like Everest, it was there, a spired urban Oz so other from the quiet flat streets of the suburbs where we lived.

3. There has always been something special that happens when my dad, brother, and I go out fishing, and though it doesn’t seem to matter if we catch fish or not, sometimes the fish itself is what makes it all special. This was the case when I was seven, and we were all fishing for winter steelhead in Washington.

4. We would always get up before the day ever showed a sign of actually happening and hit the river, which was so dark we could still see the stars reflected in it. These long mornings required more patience than I had at age seven.

5. I squirmed in my seat as the day started, trying to stay warm, while I listened to my brother become a steelhead fishing instructor. He explained that they hit hard, like I’ve never seen and that I should pay attention. I asked if they hit harder than a trout, but that just encouraged him to prove how smart he was.

B. Fixing Pronoun-Antecedent Errors

Read the following passages and circle the errors you find in pronoun-antecedent agreement. Also circle any pronouns that are unclear. Then rewrite the sentence to fix the errors.

1. The fish fought and fought. A few times they got close enough for us to see its black back and the pink lure hanging from its mouth, and then they would rocket off across the river and explode from the water again, trying to throw the hook.
2. I love going fishing with my father and my brother John. He always gives me a hard time, and we fight, but I know he loves me anyway.

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3. Fishing for steelheads is an exciting thing. There is a lot of skill involved, and I love the challenge of them. It is hard for anyone to catch them—even if they are an adult—but I was only a young kid of seven years!

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4. Those mornings on the river were peaceful. It was still dark and we could see the stars reflected in it.

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5. When my brother and I would fight, my father would ignore he and I. The arguments weren’t important to him; he knew it would resolve itself.

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C. Using Clear and Accurate Pronouns and Antecedents

Draft a short essay of your own, or use your personal narrative from the writing assignment. Circle each pronoun and write its antecedent above it. Make sure every pronoun is clear and that it agrees in gender and/or number with its antecedent.

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SELF-EVALUATION—PERSONAL NARRATIVE

BY ______________________

As you evaluate your draft, answer the following questions:

• What is the climax, or point of highest interest or suspense, in your narrative?

• What is the source of tension, good or bad, in your narrative?

• Is the story told in chronological order, or does it use a flashback?

• Is the order of events clear and logical?

• How many different sensory images have you included in your draft? Have you used details from all five senses?

• What “things” in the narrative have distinctive shapes, sounds, or colors?

• Find a sentence in your draft that shows rather than tells.

• Which sentences use sensory details effectively? Highlight these in your draft.

• Find five sentences with pronouns and antecedents and check to see that they agree.
PEER EVALUATION—PERSONAL NARRATIVE

BY _______________ FOR _______________ 

As you evaluate a classmate’s draft, answer the following questions:

• What is the climax, or point of highest interest or suspense, in the narrative?

_________________________________________________________________________________________
_________________________________________________________________________________________

• What is the source of tension, good or bad, in the narrative?

_________________________________________________________________________________________

• Is the story told in chronological order, or does it use a flashback?

_________________________________________________________________________________________
_________________________________________________________________________________________

• Is the order of events clear and logical?

_________________________________________________________________________________________

• How many different sensory images can you find in the draft? Has the writer used details from all five senses?

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• What “things” in the narrative have distinctive shapes, sounds, or colors?

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A First Fish
by Joshua Tanner

Even though I haven't lived too much of my life yet, it seems as though the most meaningful moments happen when I'm fishing. It doesn't seem to matter if we catch fish or not, as there is just something special about fishing with my father and brother. Sometimes, however, the fish makes all the difference, and this was the case when I was seven, and we were out fishing for winter steelhead.

If you fish with fanatics like my brother and my dad, the “morning” of a steelhead trip is really just the end of night. We would always get up before the day ever showed a sign of actually happening and hit the river early enough to see the stars reflected in the water's darkness. These long mornings required a lot of clothing and even more patience. It was cold, and my brother always turned into some kind of Saturday morning steelhead guide with an attitude.

“They hit hard, like you've never seen. Pay attention.”

“Harder than a trout?” I asked.

He scoffed, knowingly. “Are you kidding? They hit like this,” and he punched me in the shoulder.

“Ow! Dad!”

My father ignored us and kept a steady pull on the oars.

My brother continued his lecture. I prepared for another punch.

“You gotta put in a lot of fishing time to hook a steelhead.”

“How will I know when I've got one? Dad, can I check my bait?”

“Duh!” John scoffed again. “There is no bait, stupid, and I already told you how they hit.” He raised his fist a second time to slug me.

“Knock it off!” My father's peace had been disturbed. “Josh, look at your reel. What d' ya got going there?”

I'd been too busy fending off the punch to realize I had released the spool on my reel and now had a “bird's nest,” a tangle of line that unreeled without tension. Every part of the nest I pulled on only made it tighten someplace else. My brother laughed.

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“John, take your brother's pole.”

“Huh?” We both couldn't believe it. I was being rescued.

We traded poles and John began working on my creation. I was feeling only slightly embarrassed when the fishing pole suddenly bent double and a huge steelhead shot out of the water thirty yards downstream. My instincts told me to stand-up, jab the pole into my gut and reel like mad. Immediately, John and Dad were yelling orders, telling me all sorts of things about keeping the rod tip up, and setting the drag—one of which made sense. The fish fought and fought. A few times it got close enough for us to see its black back and dangling pink lure, and then it would rocket off across the river and explode from the water again, trying to throw the hook.

In seven-year-old time, hours passed before the fish tired out enough to land. In reality it was probably

(Continued)
twenty minutes. When the fish was finally captive, and dead, I looked around and noticed that my father had managed to get the boat to the bank, and that my brother had managed to untangle my bird’s nest. We all stared at the fish. It was big, or so they said, with a beautiful rainbow painted down its side. It was the only fish we saw all day long.

The rest of that afternoon and evening was spent retelling the tale of how the fish jumped and fought and struggled, and how I persevered. I had caught my first steelhead and had been let into “the club.” But the most amazing thing about the rest of that day was that my brother never said a thing about how the fish should have been his, about how I stole it from him with my inexperience, or how I hadn’t really caught it at all. He probably punched me a few more times that day, but he kept his words to himself, and he let me have his fish.
STUDENT MODEL LEVEL 3—PERSONAL NARRATIVE

Kindergarten Dreamin’
by Sarah Cole

The rough sound of Jeremy’s voice droned on through the phone as I distractedly listened to him recounting his vacation to Sun River. My mind was somewhere else, lost between past love and the future of my relationship with this person I called my boyfriend. I thought back to kindergarten when things were simple. Ryan Brown was my first official boy friend. He had a cute little-boy smile set off by dark hair and eyes. I remember thinking how wonderful he was. At that time the thing to do when you really, really liked someone was to chase him or her around the playground and kiss him. Of course, we followed suit. It was easy then. He liked me and for some reason I liked him back. Things were not complicated as they were now with Jeremy who made me wonder if love was more than words. The word “love” didn’t feel right. It was only right because he said it was and so did everyone else. All the other girls went on about how Jeremy and I made such a cute couple. I could only worry and wonder What if I am wasting my time?

I thought of sitting on the swings with Ryan on the swarming playground enjoying the peanut butter and jelly sandwiches he had fixed. It was easy. There was not any worry about love or commitment. The sandwich and the playground were enough. We never really broke up. We just merely grew up and apart yet the shared experience remains.

I am no longer a child though and I do not wish to hurt Jeremy. Yet I wonder if we are right for each other. Love is something I have never truly felt and though he says he feels it, I cannot readily admit the same. Now, on the phone, Jeremy tells me repeatedly how much he misses me and I can only half-heartedly agree. Indeed I do miss him at times though I cannot reciprocate his constant and strong affection.

“I wish you could have been with us. Nick and I got into this huge fight while we were there.” Jeremy was boasting again. “There were these two guys that just started picking on Nick so I had to come to the rescue.”

“Oh, that was nice of you.” I wondered if he could hear my uncertainty.

“Yeah, it was great. You should have seen…”

All at once I blocked out Jeremy and found myself thinking of Zack Kellar. Lately, I could not get Zack off my mind and I knew why. My PE friend, Kristy, and I had been talking about an upcoming dance as we followed our gym class and teacher to the track for a run. As we neared the black oval surrounding the soggy football field, a tall, slim, tow-headed boy ran past us in perfect strides on his way around the track. He slowed as he reached the end of the bleachers.

“Hey coach, I’m done. Three laps!” he called out. As I began to run in my girlish lope, he watched in amusement. I shrugged him off. He looked full of himself, like most of the upperclassmen at the school, though I had to admit he was cute.

I had forgotten about him until one day in the gym when I was forced to be his partner in badminton.

“Sarah, you’ll be with Zack here,” my teacher announced.

(Continued)
Walking my way was the boy with the perfect stride, his bright green eyes surveying me. I did not speak to him, and did not expect much conversation, but he surprised me by joking around. He danced when we made a point and called me his favorite teammate as I laughed at his foolishness. At the end of class we were made to run two laps outside in the rain.

“Let’s go hide under the bleachers!” Zack said with a gleam in his sparkling green eyes. We ran off before anyone could catch us. The rain poured down on our sweaty bodies as we sprinted to the grandstand. We sat beneath the bleachers laughing at the kids in our class splashing in huge puddles. Suddenly, things clicked. Nothing serious happened. We didn’t kiss or hold hands. But for a moment I was back in kindergarten with little Ryan Brown, enjoying a simple moment. I knew I could feel how I wanted to with Zack, and that no one else’s expectations would matter.

It was then, thinking only of Zack, that I realized my relationship with Jeremy was nothing. Jeremy talked about his fight and his weekend, hoping I would be as excited as he was. I couldn’t bring myself to tell him it was over even though I knew I would have to sometime soon. I wished that things could be like they were when I was younger, that we would grow up and apart without having to hurt. But nothing is ever that easy anymore.
STUDENT MODEL LEVEL 2—PERSONAL NARRATIVE

A Driving Lesson
by Melissa Garber

I thought after you took your first driving lesson you could go anywhere you wanted. After he finished teaching me the basics, my plan was to kick my dad out of the car and head for Canada. I’d be a rebel, on my own, free from the world! Well that’s what I thought when I was six. My nightmare all started then. Since I had learned to ride my bike at an early age, my dad thought it would be a good idea to take me for an early driving lesson. If I got biking that easily, then driving would be a cinch!

“Sit on my lap Liss,” my dad told me calmly. My dad had taken me to his work parking lot to practice driving. My heart sank when he said, “Sit on my lap.” I thought I was going to be able to work the pedals! I’m not going to get anywhere with my dad pushing the pedals.

He started the gas and off we went, probably five miles an hour, but very fast for me. My dad told me to watch out for forklifts or other workers walking around the plant. I didn’t really think about hitting the people. It didn’t seem real.

In the distance I saw some potholes. “Okay, you’re doing great, just watch out for the potholes coming up,” my dad said.

“Easy,” I thought to myself.

When the potholes came up I turned the wheel of the car. The car jerked to the left.

“Be careful!” my dad shouted, but then calmed himself.

My dad’s shouting got me so nervous, I started jerking the steering wheel, right, left, right, left! As I turned it to the left one more time, my dad hit the brakes, hard!

“That’s it! No more!” he yelled. He lifted me up, plopped me in the back seat, and angrily put the car into reverse. He drove the car back to his office.

Once we got there he got out of the car, slammed the door, and told me to wait for him. He went into his office, probably to sign out.

I thought it wouldn’t hurt to just sit in the front seat, so I crawled over the seat.

Sitting there innocently I noticed my dad had left the keys in the car. I tried to ignore those keys. Finally I couldn’t take it anymore, I had to turn the key and drive that car! I reached out and turned the key slowly. The engine roared. I had to push the pedal. My dad wouldn’t let me push it before, so now I had to do it. I pushed the pedal down and the car jolted forward! The car went right into the side of my dad’s office building! My dad walked out of the big hole the car had made, and fell to his knees. He started crying. All the other workers started coming out of the office, too. They were all confused and started yelling at me! They could have asked me, at least, if I was all right.

Of course after that day my dad was mad at me for a while. We spent a lot of money that day for all of the repairs. I remember hoping my dad would take me driving again when I got to be fifteen. I knew I’d be ready to drive when I got to be sixteen and would particularly avoid potholes, forklifts, and Dad’s office building.
Rubric for Expressive Writing: Personal Narrative

**Assessment Scoring Guide:**

- 4 — Strong
- 3 — Competent
- 2 — Developing
- 1 — Emerging
- 0 — Not Yet

<table>
<thead>
<tr>
<th>Category</th>
<th>Writing Characteristic</th>
<th>Self Score</th>
<th>Peer Score</th>
<th>Teacher Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>Focus and Construction of Knowledge</td>
<td>The narrative establishes and maintains focus on a true unifying event and reflects on the significance of the event (possibly through reactions to the event).</td>
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<tr>
<td></td>
<td>Writer analyzes, interprets, or evaluates the significance of the event on his or her life.</td>
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<td></td>
<td>Writer demonstrates a clear understanding of the narrative as it pertains to task, purpose, and audience.</td>
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<tr>
<td>Organization and Elaboration</td>
<td>The narrative is organized in order of events through time with an appropriate beginning, middle, and end; any flashbacks are used effectively; events and reactions are logically presented.</td>
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<td></td>
<td>Writer sustains unity throughout the finished piece by use of smooth transitions and treatment of details. Amount of support, level of detail, and length of narrative is well suited to task, purpose, and audience.</td>
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<td></td>
<td>All major episodes and reactions to the event are supported by specific details—including sensory details—that are effective, vivid, explicit, and pertinent.</td>
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<td></td>
<td>Narrative shows clear evidence of having been worked through a number of stages in the writing process, including prewriting, drafting, and revision.</td>
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<tr>
<td>Voice and Word Choice</td>
<td>Writer's voice and use of language contribute to the reader's understanding and enjoyment; the writing effectively engages the reader.</td>
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<td></td>
<td>Writer shows evidence of a unique relationship with and insight into the subject and audience. Opening and closing reflect writer's awareness that the audience may be the writer him- or herself and/or a close family member or friend.</td>
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<td></td>
<td>Word choice and figurative language are lively, vivid, and appropriate to task and audience.</td>
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<tr>
<td>Construction of Language</td>
<td>The writer constructs language in a way that is appropriate and effective to task, purpose, and audience.</td>
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<td></td>
<td>Narrative develops paragraphs and sequencing of material in ways that strengthen the purpose of the writing and are well suited to purpose, mode of development, and audience.</td>
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<td></td>
<td>The writer shows effective use of pronoun and antecedent agreement.</td>
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<tr>
<td></td>
<td>Control of formatting, conventions, punctuation, and usage enhances stylistic effect; spelling and capitalization are correct.</td>
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Unit 8: The Genius Within
Informative Writing: Writing a Biography/Exploring Genius

Go to your thesaurus and look up *genius*. How many synonyms can you find? Write them down.

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Next, spend a few minutes brainstorming names of real people who come to mind for each synonym. Discuss the words and names you generated with your classmates and teacher.

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What is your definition of *genius*?

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WRITING ASSIGNMENT

For this assignment, you will write a research paper about a person you feel qualifies as a genius. You will need to gather information about this person’s life, making sure to document all your sources in a bibliography.

PREWRITING

Writing with a Plan. Finding a suitable topic is critical. Take some time to examine the list you created and also look further into the topic of genius. Be aware that a true genius does not necessarily mean someone famous. Finally, select your topic. Which person interests you the most?

______________________________________________________________________________________________

Once you have found a topic, you will need to find out what information is available. Gather information from the library and electronic sources and start reading. When you have some background information, you should be ready to narrow your topic by developing a focus for presenting information about this person. As you read about your narrowed topic, take notes and document the sources. Describe your narrowed topic on the lines below.

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Next, use the lines below to write a thesis statement that states your topic and your focus within that topic. Your thesis statement will serve as a guide to identify and develop the main points of support needed for your research paper. Thesis statements may change, of course, as you find more information that may not support your original intent. See the Language Arts Survey 2.25, “Writing a Thesis Statement.”

______________________________________________________________________________________________

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Finally, use the graphic organizer on the next page to organize your information into main points that support your thesis.
STUDENT MODEL—GRAPHIC ORGANIZER

by Cate Kyger

Aspect #1
Fresh, nonconformist thinking

- Threw out what didn’t make sense
- Kept a fresh mind
- Imagined possibilities
- Synthesized information

Aspect #2
Concern for humanity

- Pacifist
- Encouraged peaceful solutions
- Traveled and wrote about peace, cooperation, and human rights

Genius
Albert Einstein

Legacy #1
New understanding of the universe

- Special theory of relativity
- E = mc²
- Photon theory of light
- General theory of relativity

Legacy #2
Influence on international peace, human rights, and cooperation

- Writings about peace
- Quotations
DRAFTING

After you have completed the graphic organizer, you may begin drafting. It is easier to write a good introduction for your paper if you wait until the body of the paper is written; then you know what your paper says.

Begin with your thesis statement. What do you want to say about your subject?

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What aspects of genius are you trying to show your reader?

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What is the person’s legacy? (Or what will his or her legacy be?)

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What is the world still trying to understand about him or her?

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How does this genius continue to teach or impact us?

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Write the main points that will show that your subject has achieved genius.

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______________________________________________________________________________________________
When writing any research paper, you need to credit the sources you use. Readers may wish to verify your research or read the complete text from which you quoted. Also, citing sources protects you from plagiarism, using sources and failing to credit them. You must identify sources when you directly quote, summarize or paraphrase, or use a fact or statistic unique to a source.

One simple style for documentation within your research paper is called parenthetical citation. When quoting an author’s exact words, put the exact words in quotation marks and, in parentheses, put the last name of the author and the page where you found those words. (Note: if no author name is available, use a shortened form of the title. Also, when your source is an Internet page, you need not give a page number.) Place the final punctuation—the period or comma—of the quote outside of the parentheses.

**Direct Quotation:**

“This topic brings me to the worst outcrop of herd life, the military system, which I abhor” (Einstein 10).

At times, instead of using a direct quotation, you may paraphrase an author’s idea in your essay. Even though you are paraphrasing—putting the author’s idea into your own words—you must still credit the author or the source by using a parenthetical citation.

**Paraphrase:**

One week before his death in 1955, Einstein agreed that his name should go on a manifesto urging all nations to give up nuclear weapons. It was his last act for international peace (O’Connor).

Notice that for a parenthetical citation, you do not need to include very much information, because you will have the complete citation in your bibliography at the end of your paper. However, if you use two or more articles or books with the same author, include the author, title of article or book, and page number in the parenthetical reference. You also need to include this source in your bibliography at the end of your paper.

Here are some more tips:

- Avoid quotations that stand alone in your paper: sentences that begin and end with quotation marks. Rather, work to blend them into your writing.
- Anything that you change or add to a quotation needs to be put in brackets.
- You need not directly quote information that is common knowledge or that is found in several sources. Directly quote when passages are precise, eloquent, or unique to a source.

See the Language Arts Survey 5.36–5.45, “Documenting Sources,” for more information. Then complete the following exercises.
EXERCISES

A. Identifying Effective Documentation

Look at the following passages and tell which are direct quotes and which are paraphrased. Also tell whether each passage is documented correctly.

1. In 1905, by the time Einstein was twenty-six years old, he had written several brilliant papers which transformed scientific thought (Levenson).

_________________________________________________________________________________________

2. In a lighter vein, he explained relativity like this: “Put your hand on a hot stove for a minute, and it seems like an hour. Sit with a pretty girl for an hour, and it seems like a minute. That’s relativity.” (Magna)

_________________________________________________________________________________________

3. His words, “Imagination is more important than knowledge. Knowledge is limited. Imagination encircles the world” (Magna), remind us to use our minds as our first resource, never to lose confidence in our dreams, and to believe in what we can accomplish.

_________________________________________________________________________________________

4. Einstein’s speech development was slow—it was a “laborious and self-critical acquisition of language, in contrast to most children’s natural, unproblematical learning. (Albrecht Fosling, 654)”

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5. Had Albert Einstein been raised today, he probably would have been examined by child psychologists and been given therapy—therapy which might, ironically, have inhibited his genius (Fosling 655).

_________________________________________________________________________________________

B. Fixing Improper Documentation

You need to document sources correctly. Rewrite the documentation in each example below in order to make it correct.

1. (Einstein, 10)

_________________________________________________________________________________________

2. (p. 51 Tipler)

_________________________________________________________________________________________

3. (Albert Einstein 23)

_________________________________________________________________________________________

Avoid quotations that stand alone in your paper. Blend them into your writing. Read the quotations from Albert Einstein below. Then add your own words so that the quotations are not isolated from your writing.
4. “I know not what weapons World War III will be fought, but World War IV will be fought with sticks and stones.”

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5. “I know perfectly well that I myself have no special talents. It was curiosity, obsession, and sheer perseverance that brought me to my ideas.”

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C. Using Effective Documentation

Read through your research paper again. Did you handle quotations correctly? Check carefully for paraphrased ideas. Are there any places where you paraphrased material that you need to reference? Is your bibliography or works cited page done correctly? On the following lines, copy down the quotes and paraphrased passages from your paper, including the parenthetical citations.

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SELF-EVALUATION—BIOGRAPHY/EXPLORING GENIUS

BY ______________________

As you evaluate your draft, answer the following questions:

• What aspects of genius does the paper cover?

• What additional information do you need to include to give the reader a more thorough understanding of this person as an example of genius?

• What would make the introduction more interesting or more focused? What would make this introduction unlike others about the same general topic?

• How does the thesis statement reflect your attitude about genius?

• What main point is developed in each of the body paragraphs?
• How does each body paragraph relate to the thesis?

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• What questions does each body paragraph answer? What questions are left unanswered?

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• How logically do the main points support the thesis? What points might be missing? Which points might be extraneous to the thesis?

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• What quotations enhance the paper? What additional quotations would add meaningful support? Which quotations seem unnecessary?

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• How effective is your conclusion?

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• Where, if anywhere, have you failed to follow correct form for your documentation?

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PEER EVALUATION— BIOGRAPHY/EXPLORING GENIUS

BY __________________ FOR __________________

As you evaluate the draft of a classmate’s paper, answer the following questions:

• What aspects of genius does the paper cover?

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• What additional information should be included to give the reader a more thorough understanding of this person as an example of genius?

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• What would make the introduction more interesting or more focused? What would make this introduction unlike others about the same general topic?

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• How does the thesis statement reflect the writer’s attitude about genius?

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• What main point is developed in each of the body paragraphs?

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• How does each body paragraph relate to the thesis?

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• How effective is the conclusion?

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_________________________________________________________________________________________
• Where, if anywhere, has the writer failed to follow correct form for documentation?

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Albert Einstein: Nonconformist
by Cate Kyger

Albert Einstein’s fresh, nonconformist way of thinking allowed him to come up with astounding theories about the universe and to make significant contributions to international peace. How did this man who was born about one hundred and twenty-five years ago in Germany so radically change our understanding of the universe? What is his legacy to us?

Einstein’s passion for science began when he was a young child. When he was only four or five years old, he saw a magnetic compass. Fascinated by the arrow that always pointed to the north, he became convinced that there had to be “something behind things, something deeply hidden” (Physics).

At school, Einstein soon surpassed his classmates in many subjects, including math and science. Although he was very smart, he didn’t enjoy school and even found it boring and intimidating. His uncle, an engineer, kept feeding his interest in science, however, and his excitement for it blossomed.

By 1902, Einstein had finished his public schooling and had graduated from the Polytechnic Institute in Switzerland. Surprisingly, he was unable to get an academic position so he worked as an examiner at the Swiss Patent Office in Bern. This job gave him much free time to ponder scientific questions. He didn’t have a laboratory, nor were calculators or computers available back then. What he did have was knowledge of current scientific thought, a passion for scientific understanding, and imagination. His genius lay in his ability to keep a fresh mind, to throw out what didn’t make sense, to rethink, to manipulate, and to creatively synthesize information until everything fit together. He worked out all of his ideas in his head and on scraps of paper! In 1905, by the time he was twenty-six years old, he had written several brilliant papers which transformed scientific thought (Levenson).

In his theory of relativity, Einstein explained that motion and time are relative to the observer. You can understand some of his brilliant thinking by examining his explanation of this theory. He said to imagine that you were traveling in a train at 50 miles per hour. Now imagine that you throw a ball out of the window at 10 miles per hour. To you, the ball is traveling at 10 miles per hour. To an observer standing beside the railroad, the ball is traveling at 60 miles per hour. The measurement is relative to the observer. In a lighter vein, he explained relativity like this: “Put your hand on a hot stove for a minute, and it seems like an hour. Sit with a pretty girl for an hour, and it seems like a minute. That’s relativity” (Magna).

Einstein’s theory of relativity led to his famous equation: \( E=mc^2 \). The \( E \) stands for energy, the \( m \) stands for mass, and the \( c \) stands for the speed of light. This equation means that energy and mass are equivalent. This equation later led other scientists to develop nuclear power and the atomic bomb.

By 1916, Einstein published his general theory of relativity that explained relationships among space, time, motion, and gravity. These relationships helped Einstein explain to others the underlying order and simplicity that he saw in the universe. He received the Nobel Prize in 1921 for his photon theory of light.

(Continued)
Einstein's fresh way of thinking also influenced his commitment to international peace. After World War I, ninety-three German intellectuals signed a manifesto defending Germany's war conduct. Einstein, however, signed an antiwar counter-manifesto. He wanted a just peace and a supranational organization to prevent future wars. He said, "My pacifism is an instinctive feeling, a feeling that possesses me because the murder of men is disgusting. My attitude is not derived from any intellectual theory but is based on my deepest antipathy to every kind of cruelty and hatred" (Magna). Once again, Einstein was not afraid to think for himself, although there was pressure to go along with the majority.

By 1933, the Nazi government was starting to take over in Germany. While Einstein was on a visit to the United States and England, the Nazis broke into his home. Since Einstein was Jewish, the Nazis took his property and deprived him of his teaching positions and his citizenship in Germany. Einstein then became part of the staff at the Institute for Advanced Study in Princeton, New Jersey.

Although Einstein was a pacifist, he wrote a very controversial letter to President Franklin D. Roosevelt in 1939. In the letter he told the President that it was possible to build an atomic bomb and that Nazi Germany was planning to do so. He explained that he thought the United States should provide funds to help the research in this field. Einstein wrote this letter because he was concerned about the fate of humanity.

Einstein's letter influenced the United States to produce the first atomic bomb. Although Einstein wasn't ashamed of his letter, he worried about his decision to give the government so much information. Would they use it in a good or a bad way...? You can tell what Einstein was thinking when he said, "This topic brings me to that worst outcrop of herd life, the military system, which I abhor... This plague-spot of civilization ought to be abolished with all possible speed. Heroism on command, senseless violence, and all the loathsome nonsense that goes by the name of patriotism—how passionately I hate them!" (Einstein 10).

After the war with Germany ended, the United States was still fighting Japan. The U.S. government decided to drop two atomic bombs on Japan to end the war. After Einstein heard about this mass destruction on Japan, he was horrified. He worked tirelessly for peace and hoped that eventually the fear of an atomic bomb would prevent future wars: "Peace cannot be achieved through violence, it can only be attained through understanding" (Magna).

Einstein stayed at his position in Princeton for the rest of his life and obtained his United States citizenship in 1940. In 1952, he was offered the Presidency in Israel but declined, stating that he wasn't fit for such a prestigious position (The Nobel Foundation). One week before his death in 1955, Einstein agreed that his name should go on a manifesto urging all nations to give up nuclear weapons. It was his last act for international peace (O'Connor).

Albert Einstein's genius showed itself in his imaginative thinking about science and in his overwhelming concern for others' well-being. His legacy to us lies in his astonishing theories about the universe and in his commitment for international peace. His words, "Imagination is more important than knowledge. Knowledge is limited. Imagination encircles the world" (Magna), remind us to use our minds as our first resource, never to lose confidence in our dreams, and to believe in what we can accomplish.
Works Cited

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  <http://www.nobel.se/laureates/physics-1921-1-bio.html>

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Einstein, Albert. *Ideas and Opinions*.

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O’Connor, J. J. and Robertson, E. F. “Albert Einstein.” School of
  <http://www-history.mcs.st-andrews.ac.uk/history/Mathematicians/Einstein.html>

Rubric for Informative Writing: Biography/Exploring Genius

### Assessment Scoring Guide:

<table>
<thead>
<tr>
<th>Category</th>
<th>Writing Characteristic</th>
<th>Self Score</th>
<th>Peer Score</th>
<th>Teacher Score</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Focus and Construction of Knowledge</strong></td>
<td>Writer conveys information appropriate to the task of the biography, using a personal, creative, or unique response and showing clear understanding of task, purpose, and audience.</td>
<td></td>
<td></td>
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</tr>
<tr>
<td></td>
<td>Writer’s focus makes the purpose of the biography clear; focus is appropriately narrow and maintained throughout bibliography.</td>
<td></td>
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<tr>
<td></td>
<td>Writer establishes credibility; assertions are knowledgeable, authentic, and supported by well-selected use of evidence.</td>
<td></td>
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<tr>
<td></td>
<td>Writer analyzes, interprets, and reflects on information about the subject, rather than merely repeating information. Writer demonstrates unique insight into or critical understanding of the subject.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Organization and Elaboration</strong></td>
<td>Writer organizes the biography in a logical manner; writer presents a focused introduction, supports the thesis by developing a main point in each body paragraph, and ends with a convincing conclusion.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Writer sustains unity throughout the biography by use of transitions and treatment of details. Amount of support, level of detail, and length of the finished biography are well-suited to the task, purpose, and audience.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>The writer cites sources effectively via paraphrasing, directly quoting, and documenting information as needed.</td>
<td></td>
<td></td>
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</tr>
<tr>
<td></td>
<td>The biography shows clear evidence of having been worked through a number of stages in the writing process, including prewriting, drafting, and revision.</td>
<td></td>
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</tr>
</tbody>
</table>

(Continued)
**Rubric for Informative Writing:** Biography/Exploring Genius  
(Continued)

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<thead>
<tr>
<th>Assessment Scoring Guide:</th>
<th>4 — Strong</th>
<th>3 — Competent</th>
<th>2 — Developing</th>
<th>1 — Emerging</th>
<th>0 — Not Yet</th>
</tr>
</thead>
</table>

### Category: Voice and Word Choice

- **Writing Characteristic:** Writer’s voice and word choice reflects standard, formal English; the biography effectively engages the reader.
- **Writing Characteristic:** Writer shows evidence of a unique relationship with and insight into the subject and audience.
- **Writing Characteristic:** Ideas and opinions are fresh, original, and thoughtful.
- **Writing Characteristic:** Word choice and use of language reflect appropriate, descriptive, and precise word choice in a way that contributes to writing that is honest, effective, and engaging.

### Category: Construction of Language

- **Writing Characteristic:** The writer constructs language in a way that is appropriate and effective to task, purpose, and audience.
- **Writing Characteristic:** Sentence structure reinforces the logic and intent of the writing and is accurate, varied, and natural.
- **Writing Characteristic:** The writer shows ability to cite sources correctly and use proper documentation for print and online sources. Sources are cited correctly within the paper and in the list of works cited.
- **Writing Characteristic:** Control of formatting, conventions, punctuation, and usage enhances stylistic effect; spelling and capitalization are correct, including difficult or unusual words.
Unit 9: Diversity and Community
Informative Writing: Writing a Cause and Effect Essay

Cultural diversity affects all areas of American life, including food and lifestyle. You are probably aware that diverse cultural groups influence advertisements, computer games, music, art, and literature. What are some effects that cultural diversity—or your awareness of cultural diversity—has had on your life?

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WRITING ASSIGNMENT
In this lesson, you will write an essay that analyzes some effects of the awareness of cultural diversity. You may write about the American media’s awareness of cultural diversity, or your own awareness.

PREWRITING
Finding Your Voice. For this type of essay, you will need to use a respectful, honest, and informed voice. Your voice also needs to be logical because you are analyzing the causes and effects of a given event.

Look at the two examples below. Although each example contains a cause and an effect, one of the examples is logical and the other is not.

Teenagers are lazy because most of them do not have a part time job.
When the economy is healthy, a lot of people are unemployed.

Can you identify the logical example? Why is the other example illogical?

______________________________________________________________________________________________
______________________________________________________________________________________________

Writing with a Plan. You may already know a specific effect of cultural awareness you can examine. One student, for example, was aware of one effect of the local newspaper’s interest in various cultures: each week the food section featured recipes from a different ethnic group. He thought that he would write about that effect in his essay.
Another student was aware of one effect that happened as a result of the 1990 Native American Graves Protection and Repatriation Act: museums started to return cultural items to American Indian tribes. That effect, in turn, became a cause. Some of the returned artifacts are now causing health problems to the tribes because of the treatments that museum staff used to preserve the artifacts. The student decided to consider what new effects that could have on the tribes.

If you are still uncertain about what to write about, take some time to freewrite on the following lines. Jot down some effects of continuing cultural awareness that you see around you every day or that you hear about in the media. (Remember that you will be starting this essay with the cause (cultural awareness) and following with one or more effects.) Circle one of these effects as the topic you wish to write about.

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Next, fill in a graphic organizer like the one on the following page to help you analyze the cause and effect relationship of the topic you choose.
### Cause/Effect Chain

**Cause:** Americans’ awareness of diversity

**Effect(s):** Popularity of Chinese stone lanterns, calligraphy, Asian painting and history classes, Asian meals

**Cause:** People become familiar and comfortable with new things.

**Effect(s):** Increased acceptance, tolerance, and enjoyment of unfamiliar things

**Cause:**

**Effect(s):**
GRAPHIC ORGANIZER—CAUSE AND EFFECT ESSAY

Cause/Effect Chain

Cause:

Effect(s):

Cause:

Effect(s):

Cause:

Effect(s):
As a modern American teenager, it is so cool to see the contributions that Asian-Americans have made. Novelist Bette Bao Lord, cellist Yo-Yo Ma, football professional Eugene Chung, and film producer Janet Yang have made awesome contributions that really rock.

It is clear to me that folks across America are hip to Asian culture. I know this because I see folks buying and decorating their gardens with those cool Chinese stone lanterns. It’s neat the way Chinese calligraphy is so popular. I notice that community colleges are offering classes in Asian painting and history. I know that many local restaurants are serving up traditional Asian dishes. These effects, in turn, cause people to become familiar and comfortable with something new.

Part of who I am as an American is due to my heritage. Part of who I am as an American is due to the contributions of many other cultures. I think it’s fantastic when we enrich each other’s lives by sharing our cultural traditions. Our cultural diversity in America benefits everyone.
LANGUAGE, GRAMMAR, AND STYLE: STANDARD, FORMAL ENGLISH

Standard, formal English is the type of language used in formal works of scholarship, public ceremonies, speeches, and in other types of creative writing. Informal English is that which is spoken in everyday life, the language of common conversation. It is used in personal notes, letters, and emails, some newspapers and magazines, and some types of creative writing, especially those including dialogue. Informal English is enriched by colloquialism, dialect, and slang, which provide color and flavor. It also allows grammatical constructions that would not be acceptable in standard, formal English.

Informal English

What on earth should I write about for my cause and effect essay? I hit up my friend for ideas, but she don’t have a clue neither.

This passage uses informal English. It contains colloquialisms (“what on earth,” “have a clue”); a slang term (“hit up”); and nonstandard grammatical constructions (“she don’t” and the double negative “don’t…neither”) that are typical of dialect. If the passage were written in standard English, it would look like this.

Standard, Formal English

Which topic should I choose for my cause and effect essay? I asked my friend for ideas, but she was as puzzled as I.

Standard, formal English is preferred in some instances because it is objective and universally accessible, both geographically and historically: regardless of the era or region, it will be understood. For more information, see the Language Arts Survey 3.2, “Formal and Informal English.” Then complete the following exercises.

EXERCISES

A. Identifying Formal and Informal English

Look at each situation below. Tell whether you would use formal or informal English in each situation.

_______ 1. You are interviewing for a job.

_______ 2. You are speaking with a good friend.

_______ 3. You are asking a teacher for more time to complete an assignment.

_______ 4. You are writing a personal letter to a friend.

_______ 5. You are asking for a refund at a store.

B. Fixing Errors in Formal English

Look at the following sentences from the student draft on pages 777–778 of your textbook and identify errors in formal English. Rewrite each sentence in your own words to make it consistent with standard, formal English.
1. As a modern American teenager, it is so cool to see the contributions that Asian-Americans have made.

2. Novelist Bette Bao Lord, cellist Yo-Yo Ma, football professional Eugene Chung, and film producer Janet Yang have made awesome contributions that really rock.

3. It is clear to me that people across America are hip to Asian culture. I know this because I see folks buying and decorating their gardens with those cool Chinese stone lanterns.

4. It’s neat the way Chinese calligraphy is so popular.

5. I think it’s fantastic when we enrich each other’s lives by sharing our cultural traditions.

**C. Using Formal English**

Review your cause and effect essay for instances of formal English and informal English. Look carefully, because colloquialisms, slang, and jargon are often difficult to spot because they occur so frequently in everyday language. On the following lines, revise any instances of informal English that you find. Make sure that you use standard, formal English throughout your essay.
SELF-EVALUATION—CAUSE AND EFFECT ESSAY

BY ______________________

As you evaluate your draft, answer the following questions:

Introduction

• Can you clearly identify the controlling idea or thesis statement of the paper? If not, why not?

_________________________________________________________________________________________
_________________________________________________________________________________________
_________________________________________________________________________________________

• How does the introduction secure the reader’s interest?

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_________________________________________________________________________________________
_________________________________________________________________________________________

• Does the introduction contain a transition to the body paragraphs?

_________________________________________________________________________________________

Body

• How does each body paragraph support the controlling idea?

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• What cause and effect words (see the list on page 776) illustrate the relationships? What additional cause and effect words are needed to show the relationships?

_________________________________________________________________________________________
_________________________________________________________________________________________
_________________________________________________________________________________________
• Are the cause and effect relationships logical? Is each effect truly a result of each cause?

Conclusion
• Does the conclusion repeat the controlling idea and summarize the main points of support?

• Does the conclusion leave the reader thinking about the ideas presented in the paper?

Entire Essay
• Does the essay use formal English? Where, if anywhere, does it not use formal English?
PEER EVALUATION—CAUSE AND EFFECT ESSAY

BY __________________ FOR __________________

As you evaluate the draft of a classmate, answer the following questions:

Introduction

- Can you clearly identify the controlling idea or thesis statement of the paper? If not, why not?

- How does the introduction secure the reader’s interest?

- Does the introduction contain a transition to the body paragraphs?

Body

- How does each body paragraph support the controlling idea?

- What cause and effect words (see the list on page 776) illustrate the relationships? What additional cause and effect words are needed to show the relationships?

- Are the cause and effect relationships logical? Is each effect truly a result of each cause?
Conclusion

• Does the conclusion repeat the controlling idea and summarize the main points of support?


• Does the conclusion leave the reader thinking about the ideas presented in the paper?


Entire Essay

• Does the essay use formal English? Where, if anywhere, does it not use formal English?


REVISING AND PROOFREADING

As you consider your self-evaluation and peer reviews, think about the suggested changes. Which changes are needed to make your essay clearly understood by your readers?

______________________________________________________________________________________________
______________________________________________________________________________________________
Which changes do you need to make to engage the reader and to help him or her gain additional understanding?

______________________________________________________________________________________________
______________________________________________________________________________________________
Make revisions according to your decisions. Next, proofread the copy for errors in spelling, grammar, usage, punctuation, capitalization, and paragraph form. Use formal English throughout your essay. See the Language Arts Survey 2.45 for a proofreading checklist.

REFLECTING

When you have finished your writing assignment, answer the following questions about the experience.

What have you learned about yourself through this writing experience?

______________________________________________________________________________________________
______________________________________________________________________________________________
What insights have you gained from your classmates’ essays?

______________________________________________________________________________________________
______________________________________________________________________________________________
Were the effects you and your classmates noted logical results or were they simply events that sequentially followed one another? Explain.

______________________________________________________________________________________________
______________________________________________________________________________________________
______________________________________________________________________________________________
What new thoughts do you have about cultural diversity in America?

______________________________________________________________________________________________
______________________________________________________________________________________________
______________________________________________________________________________________________
STUDENT MODEL LEVEL 4—CAUSE AND EFFECT ESSAY (TEXTBOOK MODEL)

From Familiarity to Acceptance
by Tammy Cha

The people who became the American Indians arrived via land bridges from Asia and, possibly, from Polynesia. Since that time, people have arrived from many lands and many cultures. Each group has brought its cultural traditions and its unique perspectives. The contributions of each group are important because they enrich the lives of all Americans.

About fifty years ago, my grandparents emigrated from Asia to this country. Like immigrants from many other countries, they were looking for economic opportunities. Since they strove to learn English and be like other Americans, they gradually became part of the American “melting pot.” They also tried to retain some of their distinct cultural traditions because those traditions were part of their identity. In order to preserve this sense of identity, my grandmother told my father stories about her life in China. Those stories were consequently passed on to me.

As a modern American teenager, I am aware of the contributions that Asian-Americans have made. Novelist Bette Bao Lord, cellist Yo-Yo Ma, football professional Eugene Chung, and film producer Janet Yang are just a few well-known Asians-Americans who have made significant contributions that enrich American life.

It is clear to me that people across America are aware of and interested in Asian culture. I know this because I see people buying and decorating their gardens with Chinese stone lanterns. I see the popularity of Chinese calligraphy. I notice that community colleges are offering classes in Asian painting and history. I know that many local restaurants are serving menus based on traditional Asian dishes. These effects, in turn, cause people to become familiar and comfortable with new things. The result of that effect is increased acceptance, tolerance, and enjoyment.

Part of who I am as an American is due to my heritage. Part of who I am as an American is due to the contributions of many other cultures. We enrich each other’s lives by sharing our cultural traditions. As a result, our cultural diversity benefits everyone.
My Mother’s Sign
By Molly Edelen

When I was in elementary school my mother worked in the school’s office. Her job was similar to a diplomat or an ambassador. Her duties included things like welcoming new parents, organizing committees, and making signs welcoming us all back to school from summer break. Her first, and last, week on the job was the first week of school. I was in the fifth grade.

My mother, besides working at the school, was also an artist. She painted, sketched, doodled, anything to keep her imagination active. She got in her mind the idea that we kids needed a huge sign to welcome us back to school. I remember her spending many hours on that sign—staying up late, using special colors, adding animals to it to make it fun. My mom also knew that English wasn’t the only language spoken in our town, that Spanish was also a commonplace language. But the town newspaper and the schools didn’t recognize this fact. They assumed everyone spoke English, or should. But on her sign my mother welcomed all of us to a new school year, in both languages.

When she put up her sign the principal immediately called her to his office. He told her that non-English speakers needed to learn English, not to rely on signs in both languages. My mother was furious. She told him how welcoming, how encouraging it must feel to know your language is respected, not dismissed. He took the sign down. She resigned.

Nowadays I see signs in multiple languages all over the place: in schools, doctor’s offices, and playgrounds. Newscasts have sign language interpreters and newspapers offer articles written in other languages. Bilingual signs are commonplace. Schools now offer bilingual education, even the school where my mother worked. I don’t think my mother’s decision to make that sign sparked all this change, but it was a step in the right direction. Schools need to welcome all their students, whether they speak English or not.
In the late 1600’s to the middle 1700’s when slavery was just getting started many of the Africans brought to America spoke different languages because they came from different tribes. Now that they were in America you would think that they would all just learn this new language. Right? No, that wasn’t it at all. Slaveholders were so paranoid and cold that for many, many years they did not want the blacks to know the English language. Over time that slowly faded and gradually slaves were allowed to learn to speak English, but being allowed to learn to write would be yet another hurdle.

The majority of all other immigrants that came to America had to learn a second language. But for most it was simply the challenge of learning something new rather than the obstacle the slaves were faced with of having to earn the right to learn.

Today we have a very large Hispanic population in the U.S. In those communities with lots of Hispanics in their populations, you’ll see evidence of the Spanish language. There are now many products on the shelves in grocery stores and department stores that use both English and Spanish to describe the product, give directions, and ingredients. There are many job advertisements in the local paper that indicate bilingual applicants are encouraged and/or required.

Nowadays in order to succeed in some businesses you must work with people outside of the U.S. For example, if you are trading with Asia or Mexico it is important to be able to communicate with them. So what do we do? We either learn their language or they learn ours. Unlike the early 1700’s it is very rare that you don’t learn a foreign language. Many people even know three languages.

In my school system today, students are required to take two years of either Spanish or French in order to graduate. Some schools even offer Sign Language as a second language. For me personally, at one time or another, I have taken three different languages in school. In middle school I first tried Spanish then I moved to French, and then finally Sign Language. In high school I tried Spanish again and finally settled on French, but only because Sign Language is not offered at my high school.

I would just like to say that we as a country have come a long way with our cultural differences and I believe that it is and will continue to improve. We can only get better!
Rubric for Informative Writing: Cause and Effect Essay

**Assessment Scoring Guide:**
- 4 — Strong
- 3 — Competent
- 2 — Developing
- 1 — Emerging
- 0 — Not Yet

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<tr>
<td></td>
<td>Writer establishes credibility; assertions are knowledgeable, authentic, and supported by well-selected use of evidence. Writer recognizes alternate views and responds with well-developed responses.</td>
</tr>
<tr>
<td></td>
<td>Writer analyzes, interprets, or evaluates information about a topic, rather than merely repeating information. Writer demonstrates unique insight into or critical understanding of the topic.</td>
</tr>
<tr>
<td></td>
<td>Writer is resourceful and creative in examining and analyzing data or sources of information; an appropriate variety of sources is used. Writer uses a wide range of information-gathering techniques, including, if appropriate, various media.</td>
</tr>
<tr>
<td><strong>Organization and Elaboration</strong></td>
<td>Writer creates well-constructed, thematic, and cohesive text appropriate to the task, purpose, and audience.</td>
</tr>
<tr>
<td></td>
<td>Writer sustains unity throughout the work by use of transitions and treatment of details. Amount of support, level of detail, and length of the finished product is well-suited to the task, purpose, and audience.</td>
</tr>
<tr>
<td></td>
<td>Writer achieves effective elaboration (using evidence such as facts, examples, definitions, statements, or statistics). The evidence is effective and vivid, and helps prove the central argument or supporting generalizations or conclusions.</td>
</tr>
<tr>
<td></td>
<td>Final product shows clear evidence of having been worked through a number of stages in the writing process, including prewriting, drafting, and revision.</td>
</tr>
</tbody>
</table>

(Continued)
### Rubric for Informative Writing: Cause and Effect Essay (Continued)

**Assessment Scoring Guide:**

- 4 — Strong
- 3 — Competent
- 2 — Developing
- 1 — Emerging
- 0 — Not Yet

<table>
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<th>Peer Score</th>
<th>Teacher Score</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Voice and Word Choice</strong></td>
<td>Writer's voice and use of language contribute to the reader's understanding and enjoyment; the writing effectively engages the reader.</td>
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<td></td>
<td>Writer shows evidence of a unique relationship with and insight into the subject and audience. Opening and closing reflect writer's understanding of the values, interests, or opinions of the audience.</td>
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<td></td>
<td>Ideas are fresh, original, and thoughtful.</td>
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<tr>
<td></td>
<td>Word choice and use of figurative language are lively, vivid, and appropriate to task and audience. Interesting expressions are carefully placed for impact.</td>
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<tr>
<td><strong>Construction of Language</strong></td>
<td>Writer constructs language in a way that is appropriate and effective to task, purpose, and audience. The writer shows effective use of standard, formal English.</td>
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<tr>
<td></td>
<td>Development of paragraphs and sequencing of material strengthen the purpose of the writing and are well-suited to the task, informative mode, and audience.</td>
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<tr>
<td></td>
<td>Sentence structure reinforces the logic and intent of the writing and is accurate, varied, and natural. Writer uses correct subject/verb agreement in sentences.</td>
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<tr>
<td></td>
<td>Control of formatting, conventions, punctuation, and usage enhances stylistic effect; spelling and capitalization are correct, including difficult or unusual words.</td>
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Unit 10: Cultures in Conflict

Informative Writing: Responding to Essay Test Questions

WRITING ASSIGNMENT

Your assignment is to prepare an in-class answer to an essay question about cultures in conflict. Unless your teacher supplies an essay question based on one of the selections in this unit, answer the following question. It is similar to one you might be asked to answer in a standardized test.

Question: Analyze a cultural conflict that you and another person have had as a result of your different cultural views.

PREWRITING

Writing with a Plan. Confident and successful test-takers follow the same routine every time they sit down to an essay exam:

1. Preview the entire test
2. Analyze the questions
3. Brainstorm/Collect/Recollect

Your first step will be to analyze the question for your writing assignment. It provides clear direction that you should analyze the differences in your culture and someone else’s. Next, brainstorm, collecting ideas you can use for the essay.
Now, how might you create a thesis statement that will go beyond just stating the conflict to analyzing the reasons the conflict took place?

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Resist the temptation to skip straight from the brainstorm to writing the answer. In an exam, you don’t have time to make an elaborate chart. Just make a simple chart like the one on the following page in order to compare and contrast your views with those of the person you had a conflict with.
### STUDENT MODEL—GRAPHIC ORGANIZER

**by Angela Jackson**

<table>
<thead>
<tr>
<th>Subject</th>
<th>Obi’s view</th>
<th>The Priest’s view</th>
<th>Similar/different?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Death</td>
<td>The end/departure</td>
<td>Transition/stay here in different form</td>
<td>Different</td>
</tr>
<tr>
<td>Other cultures</td>
<td>No tolerance – only one way</td>
<td>Others should just be left alone</td>
<td>Very different – main difference</td>
</tr>
<tr>
<td>The other guy</td>
<td>Sadly superstitious and wrong, needs correction</td>
<td>Different, but entitled to his own view</td>
<td>Very different</td>
</tr>
</tbody>
</table>
## Graphic Organizer — Essay Test Question Response

<table>
<thead>
<tr>
<th>Subject</th>
<th>My View</th>
<th>Other Person's View</th>
<th>Similar/different?</th>
</tr>
</thead>
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LANGUAGE, GRAMMAR, AND STYLE: COMPARISON AND CONTRAST ORDER

Comparison and contrast essays are useful for organizing and presenting information and analysis that deals with two distinct subjects. There are two basic ways to organize a comparison/contrast essay.

1. Block Organization (by subject)

In this method of organization, you start by giving a full description of one of the two subjects, and then describe the second subject in the same way, mentioning some similarities and differences to the first subject. Then, in the third part of the essay, you bring the two subjects together and briefly summarize the differences and similarities.

**EXAMPLE**

Florida is hot, southern, and lush. Alaska is cold and northern, but also covered in green growth. Thus, we can see that while the two states differ in temperature and location, they both share an abundance of vegetation.

2. Point-by-Point Organization (by characteristic)

In this method, you first describe how your two subjects relate to a single characteristic, then how the same two subjects relate to a second characteristic, and so on.

**EXAMPLE**

Meteorologically, Florida is hot while Alaska is cold. Geographically, Florida lies far south, but Alaska is in the north. As far as vegetation goes, however, they are similar in that both are covered with lush greenery. Thus, we can see that while the two states differ in temperature and location, they share an abundance of vegetation.

When noting similarities, you will use words like similarly, both, and likewise. When outlining differences, you will use words like although, while, and but. These types of words will help build smooth transitions between ideas and subjects.

For more information about comparison and contrast order and how it compares to other methods of organization, see the Language Arts Survey 2.27, “Choosing a Method of Organization.” Then complete the following exercises.

**EXERCISES**

A. Identifying Comparison and Contrast Order

Read each of the following passages and tell whether each uses block organization or point-by-point organization. Underline any transition words used in the passage.

1. Bharati Mukherjee grew up in a bicultural society in Calcutta. In school, she was exposed to British culture. There, she spoke only English, except in French class. She learned only European history, performed British pieces in music class, and acted in plays by British authors, using a British accent. She studied Christian scriptures, and played Western sports like volleyball and basketball, which were considered unfeminine in her culture. But at home, Bharati was immersed in her Bengali culture. She spoke a mixture of Bengali and English, spoke a formal Bengali on visits to relatives, kept up with Bengali-language plays, songs, movies, and celebrity gossip, and wore traditional saris. The two cultures were very different, so Bharati had to decide which elements of each culture she wanted to keep and which she would reject.
2. Bharati’s experience as an Indo-American and her attitude toward life as an immigrant is different from that of her sister Mira. Mira lives in Detroit, a bicultural city where Indo-Americans are largely ignored, while Bharati lives in California, a multicultural state where she feels that immigrants from all cultures play an enormous role. Mira is married to an Indian-born man and belongs to a circle of expatriates, whereas Bharati is married to an American born of Canadian parents and seems to feel a part of the society at large. Mira is bitter about the situation of legal immigrants in the United States. Although Bharati understands her sister’s pain, she has a more optimistic outlook.

Now read the Student Model on pages 852–853. What two things does the author compare? Does the author use block organization or point-by-point organization? Explain. What transition words does she use?

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B. Fixing Errors in Comparison-Contrast Order

Your comparison-contrast paper will be clearer and more easily understood when you organize it well and when you use transition words. Rewrite the following brief comparison-contrast essay so that it is organized around a main point (you may use either block or point-by-point organization). Add transition words to link the ideas logically. You may leave out any parts of the essay that don’t help show comparison or contrast.

Le Ly Hayslip’s father was honest, hardworking, and understood life well. He treated his daughter with compassion and a sense of fun. He showed his daughter how to make things, which was unusual in Vietnamese society—a father usually only showed such things to a son. Her father also explained the customs of their people and told her stories from history. He wanted her to know that she was important and could follow in the footsteps of Phung Thi Chinh, a woman who led Vietnamese fighters against the Han Chinese. He also encouraged her to admire her mother. Bharati Mukherjee’s father was a workaholic biochemist who didn’t quarrel with her mother’s desire to enroll her three daughters in a girls-only school where they could get a great education. This was good because before India’s independence, women would have been married off as teenagers or even as small children and would never have learned how to read. Bharati’s father also allowed his daughters to study in the United States while he looked for husbands for them.

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182 WRITING RESOURCE UNDERSTANDING LITERATURE © EMC
C. Using Comparison and Contrast Order Effectively

Look over the comparison-contrast paper you have written for this assignment. On the following lines, explain whether the form of organization you used is clear and whether it uses point-by-point or block structure. A good comparison-contrast paper goes beyond just stating similarities and differences; it makes a point about the comparison. Have you succeeded in explaining why the similarities and differences are significant? Explain.
SELF-EVALUATION—ESSAY TEST QUESTION RESPONSE

BY ______________________

As you evaluate your essay, answer the following questions:

• Have I answered the question? Is that answer in my thesis statement?

• Have I provided detailed facts to support my answer?

• Have I covered all that I brainstormed and organized?

• Have I summarized and restated the answer?
Culturally, Obi and the priest in Achebe's story “Dead Men's Path” are different in almost every way. Two ways in particular, the way they view birth and death and the way they view other cultures, cause the problems when they come in contact with each other.

The priest and the villagers apparently view death as a kind of earthly transition, one that does not stop the person who “died” from visiting the village along a path that leads through Obi’s garden. New babies also come down this path on their way to being born in the village. To Obi, however, this belief is silly. He feels that dead men and unborn babies have no use for a path, and states this belief directly to the priest. Then he even goes further and says he hopes to teach the children of the village to laugh at those ideas.

This inability to accept a different culture is the second main characteristic that separates Obi from the priest. While the priest thinks that Obi’s culture and his own can exist side by side, Obi cannot allow that path to continue through his garden. When, as he leaves, the priest says something about hawks and eagles both having a place to perch, he seems confident he has settled the issue. However, Obi presses the matter and states flatly that he cannot allow the path to continue. He does offer to help build an alternate path, but by saying this he only highlights his inability to accept and understand other cultures. The priest then realizes the futility of further discussion and walks out without saying anything else.

The two sides in Achebe’s story have many cultural differences, not the least of which is the very important issue of what birth and death mean. However, one of the cultures—the priest’s—provides room for coexistence with other cultures, as long as they do not interfere. The other—Obi’s—has no such value, and this causes the conflict. It is the one difference in value that, if eradicated, might have made the others insignificant.
Answer the following question after reading Chinua Achebe's “Dead Men's Path.”
Considering where he was, explain in what sense the headmaster Michael Obi had “misguided zeal.”

The young headmaster Michael Obi was full of enthusiasm and ideas when he came to the poor school. He was sure that he could change the school around from the backwards place it had been to a model institute of learning. In his headstrong desire to “do good,” however, Obi was not taking into account the culture of the village. His zeal was misguided in the sense that he was ignoring the values of the village he wanted to help.

Obi sets about beautifying the school grounds, a British value, by closing a little used path that connects the village shrine with their place of burial, a village value. Not once does Obi consider the possibility that he might compromise with the villagers, so convinced is he that his values are superior. Nor does he consider that he will not be able to change anything if the villagers are at war with him. It is possible that it never even occurs to him that the villagers could or would take action against him and his view of life, convinced as he was that he was saving them from backwardness. No, instead he works to make the school compound a showcase to the Government Education Office representative that is due to visit soon. He is looking to boost his own reputation as a “pivotal” teacher, a headmaster of promise.

The village priest tries, but is unable to reason with Obi. He suggests that both Obi and the villagers can coexist—“Let the hawk perch and let the eagle perch,” he suggests. He explains his belief—that the pathway is for souls to leave the earth and to be born into an earthly family. But Obi can’t or won’t understand. He insists on only his own way, on his own superiority. A teacher also attempts to explain that trying to close the path has caused trouble in the past. But Obi isn’t listening. Obi knows what is best for these backwards villagers.

The results are disastrous. The school is ruined. Obi is forced out. The story shows that when a would-be helper goes into another culture without adequate knowledge of that culture’s beliefs and values, or without respect for a different society’s traditions and strengths, sorrow is sure to follow.
Question: Analyze a cultural conflict that you and another person have had as a result of your different cultural views.

In our lives we are bound to have some kind of conflict with other people. It could be about anything—maybe about what you are having for lunch, maybe about a boy that likes me and not you, or maybe with your parents about your curfew. It could even be about if the U.S. should have limits on how many immigrants are allowed in our country.

I actually have a conflict with a friend of mine, who happens to be Hispanic, about that very issue. Should the government have restrictions on the number of immigrants allowed in the U.S.? In my opinion, I believe that there should be restrictions because on the news I hear about all these countries suffering from poverty, disease, and famine because they are overpopulated. If we allow too many people into the U.S., in no time at all we also will be overpopulated and have to deal with poverty on a much greater level than we do already. We either can’t or don’t take care of our population now that is poverty-stricken.

My friend also has a very good argument. She says that she disagrees with me because immigrants founded America and her family was originally from Mexico and they lived in poor conditions and her parents wanted better for their family. On top of that, if they had stayed in Mexico she would not have gotten the education that she has. It also was extremely hard for them to come here; it was very expensive and dangerous. I asked her if she would do it again and she said yes. Her family is extremely happy now and she wishes everyone could experience the same happiness she has.

After hearing my friend’s opinion, I understand her reasons, but I still feel strongly about my own. As a result, I’ve learned that it’s okay to have your own opinion but it’s equally important to listen to others. It may not change your mind but you’ll at least understand the other person’s position. The best part is, you can have very different opinions, beliefs, or ideas and still be friends.
# Rubric for Informative Writing: Essay Test Question Response

## Assessment Scoring Guide:

<table>
<thead>
<tr>
<th>Score</th>
<th>Description</th>
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<tbody>
<tr>
<td>4</td>
<td>Strong</td>
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<tr>
<td>3</td>
<td>Competent</td>
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<tr>
<td>2</td>
<td>Developing</td>
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<td>1</td>
<td>Emerging</td>
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<td>0</td>
<td>Not Yet</td>
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</tbody>
</table>

## Category: Focus and Construction of Knowledge

<table>
<thead>
<tr>
<th>Writing Characteristic</th>
<th>Self Score</th>
<th>Peer Score</th>
<th>Teacher Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>Writer conveys information appropriate to the task of the essay question, using a personal, creative, or unique response and showing clear understanding of task, purpose, and audience.</td>
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<tr>
<td>Writer's thesis makes the purpose of the essay clear; focus is maintained throughout introduction, body, and conclusion.</td>
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<tr>
<td>Writer establishes credibility; assertions are knowledgeable, authentic, and supported by well-selected use of evidence.</td>
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<tr>
<td>Writer analyzes, interprets, and reflects on information about a topic, rather than merely repeating information. Writer demonstrates unique insight into or critical understanding of the topic.</td>
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</table>

## Category: Organization and Elaboration

<table>
<thead>
<tr>
<th>Writing Characteristic</th>
<th>Self Score</th>
<th>Peer Score</th>
<th>Teacher Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>Writer sustains unity throughout the essay response by use of transitions and treatment of details. Amount of support, level of detail, and length of the finished product is well-suited to the task, purpose, and audience.</td>
<td></td>
<td></td>
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<tr>
<td>Writer has chosen a development strategy (such as narrative, comparison and contrast, cause/effect, problem/solution, or argumentation) suitable to the purpose; writer employs the strategy in great depth.</td>
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(Continued)
**Rubric for Informative Writing:** Essay Test Question Response (Continued)

**Assessment Scoring Guide:**

<table>
<thead>
<tr>
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<table>
<thead>
<tr>
<th>Category</th>
<th>Writing Characteristic</th>
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<th>Peer Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>Voice and Word Choice</td>
<td>Writer’s voice and word choice contribute to the reader’s understanding and enjoyment; the essay response effectively engages the reader.</td>
<td></td>
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<tr>
<td></td>
<td>Writer shows evidence of a unique relationship with and insight into the subject and audience. Opening and closing reflect writer’s understanding of the values, interests, or opinions of the him- or herself and the audience.</td>
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<tr>
<td></td>
<td>Ideas and opinions are fresh, original, and thoughtful.</td>
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<tr>
<td></td>
<td>Word choice and use of language contribute to writing that is honest, effective, and engaging.</td>
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</tr>
<tr>
<td>Construction of Language</td>
<td>The writer constructs language in a way that is appropriate and effective to task, purpose, and audience.</td>
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<tr>
<td></td>
<td>Sentence structure reinforces the logic and intent of the writing and is accurate, varied, and natural.</td>
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<tr>
<td></td>
<td>The writer shows ability to write using sentence variety by combining and expanding sentences effectively with phrases and clauses.</td>
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<tr>
<td></td>
<td>Control of formatting, conventions, punctuation, and usage enhances stylistic effect; spelling and capitalization are correct, including difficult or unusual words.</td>
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Unit 11: What We Live By
Persuasive Writing: Reviewing a Dramatic Performance

Writing Assignment

Your assignment in this lesson is to write a review of a theater or film performance.

Examining the Model

Reread the Professional Model by Rohan Preston on page 906 of your textbook. What do you know about the play he reviews based on the introduction alone?

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Prewriting

Finding Your Voice. The way a review “sounds” to the reading audience is as important as the content of the review. Look again at the professional model. What voice do you hear? What does his word choice reveal?

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Writing with a Plan. When writing a review, get your first impressions on paper as soon after the performance as you can. These first impressions will serve to record your viewing experience and refresh your memory as you draft your review. Take notes on as many different elements as you can. Think about the lighting, the sound, where you sat in the theater, the scene transitions, costumes, music, or, for that matter, the lack of music.

Fill in a graphic organizer like the one on the following page to help you clarify how you feel about the various components of the performance.
## Student Model—Graphic Organizer

**by David Klein**

<table>
<thead>
<tr>
<th>Name of Performance/Director</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Death of a Salesman</em> (film, 1984) / directed by Volker Schlandorff</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Overall Rating</th>
</tr>
</thead>
<tbody>
<tr>
<td>Superb; even though the play is fifty years old, it still has power and anguish</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Important plot elements</th>
</tr>
</thead>
<tbody>
<tr>
<td>Willy is at the end of his rope, losing his grasp on reality. His sons/wife, (and Willy himself) have a difficult time accepting the family's past. Minor characters, Ben, Charlie and Bernard, all have a connection to Loman's past.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>How the set enhances the production</th>
</tr>
</thead>
<tbody>
<tr>
<td>The set was more movie-like and so camera work and editing took care of most of the parts where Willy was dreaming or having flashbacks. Still, the set is important to convey the way Willy feels trapped and boxed in.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Strongest component of this production</th>
</tr>
</thead>
<tbody>
<tr>
<td>Performances by Dustin Hoffman as Willy and John Malkovich as Biff were the highlight. Hoffman's Willy carries the world on his shoulders/beaten down. Malkovich makes certain that this play is about Biff as well as Willy.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Any weak element to the play</th>
</tr>
</thead>
<tbody>
<tr>
<td>None. I had a difficult time understanding the role of Willy's dead brother, Ben, but I don't think that is a weakness worth mentioning.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Where you viewed the play and its impact on your opinion of the performance in general</th>
</tr>
</thead>
<tbody>
<tr>
<td>In class, on a VCR, over a two-day period. Teacher stopped the tape too many times to discuss the film, interrupted the flow of the script and action.</td>
</tr>
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</table>

<table>
<thead>
<tr>
<th>Possible Thesis Statements</th>
</tr>
</thead>
</table>
| Willy and Biff Loman combine to show the power and pain that broken dreams can have.  
*Death of a Salesman* still captivates audiences with its urgency and anguish over one man's fall from hope.  
Arthur Miller's *Death of a Salesman* is still one of the great American dramas and certainly the best American tragedy. |
## Graphic Organizer—Review of a Dramatic Performance

<table>
<thead>
<tr>
<th>Name of Performance/Director</th>
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<tbody>
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<td>Overall Rating</td>
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<tr>
<td>How the set enhances the production</td>
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<tr>
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<tr>
<td>Where you viewed the play and its impact on your opinion of the performance in general</td>
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<tr>
<td>Possible Thesis Statements</td>
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</tbody>
</table>
Student Model—Draft

Review by David Klein

Even after fifty years, Arthur Miller’s classic tale of an ordinary American life and *Death of a Salesman* still captivates audiences with its pain and truth. In the 1984 production (now on video), Dustin Hoffman, as Willy, and John Malkovich, as Biff, both turn in excellent performances. This production was directed by Volker Schlondorff and also stars Stephen Lang as Happy, Kate Reid as Linda, and Charles Durning as Charley, Willy’s only friend.

*Death of a Salesman* takes place in two different time frames. The regular time of the play covers about two evenings. The other time frame is Willy’s fantasy world. In this frame Willy flashes back to various parts of his past to relive visits from his brother, he talks with his neighbor, and shares moments of joy and pain with his sons....
UNIT 11 LANGUAGE, GRAMMAR, AND STYLE: ACHIEVING SENTENCE PARALLELISM

To make writing clearer and to make it sound better, writers try to keep sentences parallel. A sentence has **parallelism** when it uses the same grammatical forms to express ideas of equal, or parallel, importance. Look at the following example. It uses the same grammatical form to express three different things that movie or play reviewers can do.

Reviewers can reinforce what we already know about entertainment, anger us with strong opinions, or challenge us to think in new ways.

If we take the detail away from this sentence and look only at the parts that keep it parallel, it would look like this: **Reviewers can reinforce, [can] anger, or [can] challenge.** Each part of the list matches the other, aligned by the helping verb *can.*

Use similar grammatical forms to convey a list of items or a series of thoughts. Equal ideas joined together by conjunctions such as *and, or, yet, nor,* or *but* should always be parallel in grammatical form.

**Faulty:** Arthur Miller wrote *Death of a Salesman,* *The Crucible,* and he was also the author of *A View from the Bridge.*

**Parallel:** Arthur Miller wrote *Death of a Salesman,* *The Crucible,* and *A View from the Bridge.*

**Faulty:** I have never seen *Death of a Salesman,* nor is *The Crucible* familiar to me.

**Parallel:** I have never seen *Death of a Salesman,* nor have I seen *The Crucible.*

Skilled writers and speakers often use parallelism for effect. Parallelism makes statements more powerful and memorable. Below are some famous examples of parallelism.

*We cannot dedicate, we cannot consecrate, we cannot hallow this ground.*

—Abraham Lincoln, from The Gettysburg Address

*Ask not what your country can do for you; ask what you can do for your country.*

—John F. Kennedy, Inaugural Address

*With this faith we will be able to work together, to pray together, to struggle together, to go to jail together, to stand up for freedom together, knowing that we will be free one day.*

—Martin Luther King, Jr.
Parallelism is often used in poetry. You may have noticed the use of parallelism in *Antigone*, found in lines such as these, from Ode I:

> When the laws are kept, how proudly his city stands!
> When the laws are broken, what of his city then?
> Never may the anarchic man find rest at my hearth,
> Never be it said that my thoughts are his thoughts.

However, parallelism is not only for poetry or famous orators. We use it every day. Imagine if there were no such thing as parallel structure and you couldn’t create lists or draw comparisons. Writing and speaking would become tedious and fragmented. Imagine trying to explain your morning: *For breakfast I ate eggs. I also had toast. For a drink I had orange juice.* Naturally, we would combine these sentences into one: *For breakfast I had eggs, toast, and orange juice.* Parallel structure allows a writer to fit more information into fewer words. Read the Language Arts Survey 3.38, “Achieving Parallelism.” Then complete the following exercises.

**EXERCISES**

**A. Identifying Sentence Parallelism**

Read the following quotes and explain what structures create parallelism in each. Then rewrite each quote so that it no longer has parallel structure. Notice how much less powerful the quote sounds without parallelism. An example has been given.

**EXAMPLE**

The being who patiently endures injustice, and silently bears insults, will soon become unjust, or unable to discern right from wrong. —Mary Wollstonecraft, in *Vindication of the Rights of Woman*

**Answer:** The first two phrases of the sentence are parallel since they could both begin with the word *who* (The being *who* patiently endures injustice and [who] silently bears insults....) and contain an adverb modifying a present-tense verb. The second two phrases are parallel because they could both begin with the phrase *will soon become*.

Written without parallelism, the quote might read: “The being who patiently endures injustice, and if this person also lets people insult him or her, will soon become unjust and won’t be able to tell right from wrong.”

1. Nothing in life is to be feared. It is only to be understood. —Marie Curie
2. I always have a high regard for the individual and have an insuperable distaste for violence and club-manship. —Albert Einstein

3. We must indeed all hang together, or most assuredly, we will all hang separately. —Benjamin Franklin, remark on signing the Declaration of Independence, July 4, 1776

4. The vote, the land, economic wealth, and power remain a monopoly of the white minority. The only monopoly blacks have is the monopoly of ghettos, of deprived and suffering children, the monopoly of millions of unemployed, the monopoly of urban slums, rural starvation, low wages, and the bullets and clubs of too many trigger-happy police. —Nelson Mandela

5. He who loses wealth loses much; he who loses a friend loses more; but he that loses his courage loses all. —Miguel de Cervantes
B. Fixing Faulty Parallelism

Rewrite the following sentences to correct the errors in parallel structure. An example has been given.

**Example**

Lincoln is famous for saving the Union and because he freed the slaves.

**Correction:**
Lincoln is famous for saving the union and freeing the slaves.

1. In this frame Willy flashes back to various parts of his past to relive visits from his brother, he talks with his neighbor, and shares moments of joy and pain with his sons.

2. Sophocles was born to a wealthy family, was well educated, was a personal friend of prominent statesmen, and people liked him because of his grace and charm.

3. This great tragedian is known to have been a talented athlete, musician, and in the community of Athens, Greece, he was an active member.

4. The sea captain saved his letters, pictures, and brought memories from the journey.

5. Montessori education believes in encouraging children’s independence, self-respect, and their ability to create.

6. During wartime, civilians may suffer food shortages, isolation, and may lose their loved ones.

7. When Kara wrote about her utopia, she imagined peace, natural beauty, and that people would cooperate with each other.

8. Travel lets one learn about other cultures, see distant places, meet people of other nationalities, and one also gets a better understanding of one’s own country.

9. The group spent the day picking up cans and refuse in the park, adding gravel to the pathways, and they painted the porch of the shelter.
10. It has been said that there are three types of people in this world—those that make things happen, those that watch things happen, and people who wonder what happened.

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C. Using Sentence Parallelism

Read through your narrative. In which sentences did you use parallel structure? How do parallel sentences help your narrative flow better? Find several sentences from your narrative that would benefit from parallel structure and copy them below. Then rewrite them to create parallel structure. Do your changes improve the flow of your narrative? Explain.

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SELF-EVALUATION—REVIEW OF A DRAMATIC PERFORMANCE

BY ______________________

As you evaluate your draft, answer the following questions:

• How does the introduction grab the attention of the viewer?

• Where in the introduction do you make a clear statement of opinion?

• Where are examples of your honest and engaged voice?

• What specific elements of the production do you cover?

• What specific details do you use to back up your opinion?

• Does the review follow a logical order, from the least important detail to the most important?

• What examples of strong and vivid language have you used?
• Where have you used parallel sentence structure?

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• What specific background information about the performance have you included to give the audience some hints at the plot and conflict?

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• What other elements from the performance might you consider covering as you revise?

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PEER EVALUATION—REVIEW OF A DRAMATIC PERFORMANCE

BY __________________ FOR __________________

As you evaluate the draft of a classmate, answer the following questions:

• How does the introduction grab the attention of the reader?

• Where in the introduction does the reviewer make a clear statement of opinion?

• Where are examples of the reviewer’s honest and engaged voice?

• What specific elements of the production does the reviewer cover?

• What specific details does the reviewer use to back up his opinion?

• Does the review follow a logical order, from the least important detail to the most important?

• What examples of strong and vivid language has the reviewer used?
• Where has the writer used parallel sentence structure?

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• What specific background information about the performance does the reviewer include to give the audience some hints at the plot and conflict?

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• What other elements from the performance might the reviewer cover as he or she considers revising?

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Death of a Salesman by Arthur Miller
Directed by Volker Schlondorff
A Review by David Klein

“I am not a dime a dozen! I am Willy Loman!” It has been fifty years since the first actor playing Willy shouted those painful lines. Even after fifty years, Death of a Salesman, Arthur Miller’s classic tale of an ordinary American life, still captivates audiences with its pain and truth. In the 1984 production (now on video), Dustin Hoffman as Willy, and John Malkovich as Biff, both turn in excellent performances. This production was directed by Volker Schlondorff and also stars Stephen Lang as Happy, Kate Reid as Linda, and Charles Durning as Charly, Willy's only friend.

Death of a Salesman takes place in two different time frames. The present time of the play covers about two evenings. The other time frame is a series of flashbacks from Willy’s perspective. In this frame Willy relives conversations with his neighbor, moments of joy and pain with his family, and secrets from his own dark past. In the present time frame, Willy is an old, slow man on the verge of losing everything. As the play goes back to his past, some of the reasons for Willy’s present pain and mental stress are revealed to the audience.

The set of Salesman must be able to show both time frames of the play. In this production, shot on film but with a play-like atmosphere, the camera does most of the work of convincing the audience that they are suddenly seventeen years in the past. The differences between the stage production and this film are a little too obvious when the camera goes in for close-ups. After all, when you watch a play, you can’t see what a camera close-up shows. So in that regard the film is not as challenging as the play, and it’s maybe a little inauthentic.

The strength of this production comes from Hoffman’s role as Willy and Malkovich’s role as Biff. Willy is a small man with big aspirations. Hoffman plays this part very well. As the Willy in the flashback, Hoffman is youthful and energetic. But the Willy of the real time almost seems to crumble under the weight created by the world and his past.

Malkovich is excellent as Biff. In the flashbacks Biff is seventeen and on the verge of greatness. In present time, Biff is thirty-four and, like his father, slowed by broken dreams. Malkovich plays the Biffs like a pro. He’s believable in both roles.

These actors tell Miller’s simple but painful story. The director lets the play unfold with a mix of dignity but urgency. Between the directing, the set, and especially the acting, we are reminded of why this play was so great when it opened fifty years ago and why it will still be great fifty years from now.
STUDENT MODEL LEVEL 3— REVIEW OF A DRAMATIC PERFORMANCE

A High Energy Shrew
by Mel Pacheco

The American Conservatory Theatre of San Francisco’s version of Shakespeare’s *Taming of the Shrew*, directed by William Bell, is great. It reminds you of what it must have been like in the days when traveling Italian acting troupes performed the play. Sets and costumes were scarce. The troupe’s movement about the countryside forced them to focus their productions around the actor’s talents instead of moving lots of props with them.

Here’s what you see: A stark, wooden stage containing gymnastics equipment disguised as pieces of the set. Simple white costumes with only enough color to distinguish the actors. In addition there are sound effects that include actors cheering loudly at the mention of the town, Padua, and wooden and brass instruments that give a little added humor to character gestures and movements. Slapstick comedy, gymnastic routines, and choreographed dancing, fights and celebrations are all exaggerated to increase the drama of this light-hearted portrayal of the battle of the sexes. It’s a high energy happening.

*Shrew* is one of Shakespeare’s earliest romantic comedies and has all the elements that make his later plays famous. There is great humor, plenty of conspiracy, and a lot of identity confusion. The title role of the play, the shrew, is Katarina, or Kate (Fredi Olster). She is a beauty but her sharp tongue and swift foot have kept her husbandless. Her sister, Bianca (Sandra Shotwell) is sweet and beautiful. Their father, Baptista (William Paterson), wants them both married, but will only let Bianca marry after someone can “tame” the shrew. Three guys, Hortensio (James R. Winker), Lucentio (Stephen St. Paul) and Gremio (Raye Burke), are interested in sweet Bianca while one, Petruchio (Marc Singer), has the job of taming Kate. This may seem simple, but it isn’t.

Hilarious situations come up. They involve character disguises, trickery, and a verbal match between Kate and Petruchio. Petruchio and Katrina act with energy. They bring their characters to life. Fredi Olster makes a horribly wonderful shrew with her know-it-all voice and actions and Marc Singer’s Petruchio is an even match for what appears to be an unbeatable woman.

*Taming of the Shrew* stands out with its unusual style and slapstick comedy that results sometimes in hilarity, and sometimes just a smile at the characters.
I watched The Truman Show a couple of times last summer and I really liked it. Jim Carrey is great as Truman, the star of the show. The director was famous and has done a lot of other movies, and I think even a few commercials. There were also some new actors that I hadn’t seen before, like Truman’s wife Meryl and the woman who he really loves, Sylvia.

The Truman Show is a really, really good movie. It is all about a big corporation that adopts a little baby and then makes a television show out of his life. I really liked it. There are lots of funny scenes, like the one where Truman is just figuring out that his whole life has been planned out for him. Or when he is looking at himself in the mirror and draws antennae on his head, then calls the town “Trumania.” That was really funny. It made you really like this character and want him to get out of the T.V. show. Even though the whole world was watching him, and loved the show, everyone wanted to see him happy.

The movie ended with Truman trying to escape on a boat. He was trying to get off the island and then the head guy made a huge storm to try and keep him inside the show. He almost dies but then he survives and gets to leave. That was scary. The head guy acted like he was his real dad or something. He wanted Truman to believe that the T.V. world he lived in was better than the world outside. He was a real jerk. The girl he liked was there waiting for him on the outside. He really loved her. She was a good actor as well.

What was best about this movie was that there were lots of funny scenes but also it said something important about television and how we watch it too much. I think that is true. Anyway, you should watch it. It was great!
Rubric for Persuasive Writing: Review of a Dramatic Performance

<table>
<thead>
<tr>
<th>Category</th>
<th>Writing Characteristic</th>
<th>Self Score</th>
<th>Peer Score</th>
<th>Teacher Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>Focus and Construction of Knowledge</td>
<td>The writing works to convince readers to at least consider, if not adapt, the stated viewpoint. Writer demonstrates a personal, creative, or unique response to the task, showing clear understanding of task, purpose, and audience.</td>
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<td></td>
<td>Writer reflects deeply and critically on the topic, and the critique shows writer’s insights and understanding of the play or film.</td>
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<td></td>
<td>Writer establishes credibility; assertions are knowledgeable, authentic, and are supported by well-selected evidence. Writer recognizes at least one alternative view and responds to it with clear and reasoned thinking.</td>
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<td></td>
<td>Writer analyzes, interprets, or evaluates the play or film while considering another reviewer’s point of view; writer works to support his or her thesis, rather than merely repeating information or opinions.</td>
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<tr>
<td>Organization and Elaboration</td>
<td>Writer creates a critique that persuades others to at least consider his or her viewpoint. Writer sustains unity throughout the work by use of transitions and treatment of details. Amount of support, level of detail, and length of the work is well-suited to its purpose and audience.</td>
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<td></td>
<td>Writer has chosen an organizational approach that allows for objective and logical integration of the professional viewpoint. Writer effectively own counter-arguments while moving to a conclusion that sustains the writer’s viewpoint.</td>
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<td></td>
<td>The evidence used to support writer’s viewpoint is effective and vivid, and helps prove the central argument and support writer’s conclusion.</td>
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<td></td>
<td>Final product shows clear evidence of having been worked through a number of stages in the writing process, including prewriting, drafting, and revision.</td>
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Rubric for Persuasive Writing: Review of a Dramatic Performance
(Continued)

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<thead>
<tr>
<th>Category</th>
<th>Writing Characteristic</th>
<th>Self Score</th>
<th>Peer Score</th>
<th>Teacher Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>Voice and Word Choice</td>
<td>Writer’s voice and word choice reflect the author’s personal investment in and stance toward the topic; the writer communicates a balance of emotion and logic that is appropriate to the argument.</td>
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<td></td>
<td>Writer shows evidence of a unique relationship with and insight into the subject and audience, effectively engaging the reader. Opening and closing reflect writer's understanding of the values, interests, or opinions of the audience. Writer considers other viewpoints and his or her own with honesty and integrity.</td>
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<td></td>
<td>Word choice and use of figurative language are lively, vivid, and appropriate to task and audience.</td>
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<tr>
<td>Construction of Language</td>
<td>The writer constructs language in a way that is appropriate and effective to task, purpose, and audience.</td>
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<td></td>
<td>Sentence structure reinforces the logic and intent of the writing and is accurate, varied, and natural. The writer uses parallel sentence structure to help the narrative flow better.</td>
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<td></td>
<td>The writer shows effective use of standard, formal English.</td>
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<td></td>
<td>Control of formatting, conventions, punctuation, and usage enhances stylistic effect; spelling and capitalization are correct.</td>
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Unit 12: Other Worlds

Imaginative Writing: Writing a Short Story/Science Fiction

WRITING ASSIGNMENT

In this assignment, you will write a science fiction story. In writing it, you should have fun with the wild and weird and be creative—but you should also keep in mind that the deeper value of sci-fi is in its ability to help us understand our world.

EXAMINING THE MODEL

Reread the Professional Model from “The Pedestrian” by Ray Bradbury, on pages 994–995 of your textbook. Bradbury examines one significant factor in the world of “The Pedestrian,” set in the year 2053: almost everybody spends every evening watching his or her “viewing screen.” Bradbury then fleshes out his story by imagining how this one fact—the obsession with viewing screens—might create other differences in the world. For instance, there is less of a need for police, since crime would drop, since all the criminals would be at home, watching their viewing screens also.

However, Bradbury sees at least one dark side of the new world: people who don’t watch their viewing screens are seen as “regressive.” What does “regressive” mean?

Is Bradbury’s world really that fantastic? Does it resemble our current world in any way? Explain how Bradbury uses his story about a strange futuristic world in order to comment on his concerns about actual, contemporary life.

PREWRITING

FINDING YOUR VOICE. Voice is the quality of a work that tells you that one person in particular wrote it. Let your voice—your attitude toward your subject—come through by your word choice and sentence structure.

Your voice will play a big part in the tone of your story. Will your story be scary or humorous, or both? sarcastic or sincere? Make some notes about what the tone might be.
What kinds of sentence structure create a scary feeling? What kinds of words?

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WRITING WITH A PLAN. Creating a science fiction world is no small task. To create a believable new world, there are many details to consider. The details may be big (what is the atmosphere of your world?) or small (what color are the butterflies?), but they are all important because if they don’t fit together, your readers will notice. Your world must be believable and real, even though it is many years in the future or in another part of the universe. On the following lines, freewrite some details that come to mind about your imaginary world. You can later select which ones you will keep for the story.

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Another good way to plan before writing is to outline a plot before you start. You will remember that a basic plot has seven essential elements: exposition, inciting incident, rising action, climax, resolution, falling action, and denouement. Complete a plot outline like the one on the next page, beginning with the bare bones and adding more and more details later.
**STUDENT MODEL—GRAPHIC ORGANIZER**

**by Nicholas McLean**

<table>
<thead>
<tr>
<th><strong>Exposition:</strong> Kyle’s on the moon</th>
</tr>
</thead>
<tbody>
<tr>
<td>-on vacation</td>
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<tr>
<td>-is exploring</td>
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<tr>
<td>—he’s a lieutenant</td>
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<table>
<thead>
<tr>
<th><strong>Inciting incident:</strong> He finds a wormhole</th>
</tr>
</thead>
<tbody>
<tr>
<td>-it’s a white light, a tunnel</td>
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<tr>
<td>—exciting discovery</td>
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<tr>
<td>—he decides to risk entering the wormhole</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Rising Action:</strong> Kyle goes through a wormhole</th>
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<tbody>
<tr>
<td>-he comes out on an astral plane</td>
</tr>
<tr>
<td>—meets another being on the same bodiless plane</td>
</tr>
<tr>
<td>—discovers that he’s bodiless</td>
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<thead>
<tr>
<th><strong>Climax:</strong> Kah tries to make Kyle a slave</th>
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<tbody>
<tr>
<td>-communicates telepathically</td>
</tr>
<tr>
<td>—Kah has made the wormhole</td>
</tr>
<tr>
<td>—Kah is very loud and obnoxious</td>
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<thead>
<tr>
<th><strong>Resolution:</strong> Kyle tricks Kah into taking a solid form</th>
</tr>
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<tbody>
<tr>
<td>-pricks his pride (&quot;you’re afraid . . .&quot;)</td>
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<tr>
<td>—discovers that Kah isn’t so menacing</td>
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<tr>
<td>—trusts new friend to find a way home</td>
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<tr>
<th><strong>Falling Action:</strong> Kyle gets away while Kah screams curses</th>
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<p>| <strong>Dénouement:</strong> Returns safely home |</p>
<table>
<thead>
<tr>
<th><strong>Exposition:</strong></th>
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<td></td>
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<tr>
<td><strong>Inciting incident:</strong></td>
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<tr>
<td><strong>Rising Action:</strong></td>
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<td><strong>Climax:</strong></td>
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<td><strong>Resolution:</strong></td>
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<td><strong>Falling Action:</strong></td>
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<td></td>
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<tr>
<td><strong>Dénouement:</strong></td>
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The Wormhole
by Nicholas McLean

Kyle Brent stepped out of the wormhole, which disappeared behind him. He almost didn’t notice it because the new environment was so strange. He was surrounded by darkness and flooded over by a feeling of weightlessness, it was disorienting at first, but he soon grew used to it because he had been weightless before, during his zero-G training at the Astronautical Naval Academy. Somehow, though, this felt different. He couldn’t quite determine how...euphoric...

He decided he should try to take some readings with his MDC, he tried to reach into his pocket. To his great surprise, he found he had no arm to reach with and, in fact no body whatsoever. It was an incredibly freeing sensation. He felt as if he could do anything--that he had somehow been freed from all responsibility. He was on Luna to relax. He had just been out exploring and enjoying the lunar landscape when his MDC detected the initial signs of the wormhole’s presence.

The thought of the wormhole suddenly caused him to wonder where he was. Was he alone? Without doing anything but thinking about it, Kyle Brent suddenly found himself next to—or the closest thing to being next to in this non-physical universe—a life form.
LANGUAGE, GRAMMAR, AND STYLE: EFFECTIVE COMMA USAGE

While there is nothing wrong with long sentences, they must be grammatically correct. Two of the most frequent errors found in sentences are the run-on and the comma splice.

A run-on sentence occurs when you join two or more sentences to create a longer one, but forget to separate them with the appropriate conjunction or punctuation. Recall that a conjunction is a word such as and, or, for, nor, but, so, or yet.

**Run-on:**

In Bradbury's world of 2052, everyone spends their time watching television it is considered strange for a person to be out walking at night.

**Revised:**

In Bradbury's world of 2052, everyone spends their time watching television, and it is considered strange for a person to be out walking at night.

A run-on also occurs when you continue connecting sentences together, creating a long, awkward sentence. To correct this type of run-on, break the sentences up.

**Run-on:**

Leonard Mead is out walking then a metallic voice calls to him and he sees it is a police car, and the car asks him what he is doing and he says he is just out walking but the car doesn’t believe him and it takes him away to a psychiatric center because it thinks Mead is crazy.

**Revised:**

Leonard Mead is out walking. A metallic voice calls to him, and he sees it is a police car. The car asks him what he is doing, and he says he is just out walking. However, the car doesn’t believe him. It takes him away to a psychiatric center because it thinks Mead is crazy.

A comma splice is a type of run-on that occurs when you connect two sentences with a comma instead of a comma and a conjunction. Add the conjunction, or, if it makes sense, you may either split the sentence into two or simply add a semicolon to make your sentence correct.

**Comma splice:**

It was an incredibly freeing situation, he felt as if he could do anything.
Revised:

It was an incredibly freeing situation, and he felt as if he could do anything.

or

It was an incredibly freeing situation. He felt as if he could do anything.
It was an incredibly freeing situation; he felt as if he could do anything.
You may also make one clause subordinate to the other:
Because of an incredibly freeing sensation, he felt as if he could do anything.

Read the Language Arts Survey 3.34, “Correcting Sentence Run-Ons” and 3.87, “Commas.” Then complete the following exercises.

EXERCISES

A. Identifying Effective Comma Use

Read each of the following sentences, labeling those that are run-ons or contain a comma splice. If there is no error, write OK. An example has been provided.

EXAMPLE  _comma splice_  1. I like science fiction, it takes you into other worlds.

_______  1. When writing a science fiction story you can make up all your own rules then you have to follow them or your story loses credibility.

_______  2. Lieutenant Kyle Brent found a wormhole on the moon, he knew it was a scientific discovery of immense proportions.

_______  3. The danger was great, but he’d played it safe and done as he’d been told his entire life, so he decided to go for it and leave the wormhole.

_______  4. He realized that another life form was nearby, then suddenly he found himself talking to this being telepathically.

_______  5. The person was named Rahn Metah, and he was also confused about where he was, and he thought they must be on an astral plane which made sense to Kyle even though he hadn’t thought of that.
**B. Fixing Run-Ons and Comma Splices**

Rewrite each sentence to correct the error. Write three different versions of each sentence, and decide which sounds best to you.

1. It was disorienting at first, he soon grew used to it because he had been weightless before, during his zero-G training at the Astronautical Naval Academy.

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2. He decided he should try to take some readings with his MDC, he tried to reach into his pocket.

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**C. Using Commas Effectively**

Read back through your own paper and correct any run-ons or comma splices. On the following lines, copy down lines that you changed. Show their original version and how you corrected them.

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SELF-EVALUATION—SCIENCE FICTION STORY

BY ______________________

As you evaluate your draft, answer the following questions:

• How is your world different from the present world?

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_________________________________________________________________________________________
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• Where, if anywhere, do the elements of your imaginary world fail to fit together?

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• Where in the story is the action believable?

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• Where in the story do characters seem believable?

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• Where do the motivations for characters seem reasonable?

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• Where are the setting, characters, and actions vividly described?

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• Where might you add adjectives to improve the description of the setting?

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• Identify each of the essential elements of plot in the story.

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• Where, if anywhere, do run-on sentences and comma splices occur?

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PEER EVALUATION—SCIENCE FICTION STORY

BY __________________ FOR __________________

As you evaluate the draft of a classmate's science fiction story, answer the following questions:

• How is your world different from the present world?
  __________________________________________________________
  __________________________________________________________
  __________________________________________________________
  __________________________________________________________

• Where, if anywhere, do the elements of your imaginary world fail to fit together?
  __________________________________________________________
  __________________________________________________________

• Where in the story is the action believable?
  __________________________________________________________
  __________________________________________________________

• Where in the story do characters seem believable?
  __________________________________________________________
  __________________________________________________________

• Where do the motivations for characters seem reasonable?
  __________________________________________________________
  __________________________________________________________

• Where are the setting, characters, and actions vividly described?
  __________________________________________________________
  __________________________________________________________
  __________________________________________________________

• Where might you add adjectives to improve the description of the setting?
  __________________________________________________________
  __________________________________________________________
• Identify each of the essential elements of plot in the story.

• Where, if anywhere, do run-on sentences and comma splices occur?
A Family Gift
by Zack Luby

When Jack Lofton brought his family's gift home from Techno Dyne Laboratory, he did not know the havoc he was about to unleash on the world. His home was a modestly outfitted four room cubicle that was completely subsidized by Techno Dyne, or TD as they called it at work. The only thing that set it apart from most other working class humans' homes was “MARCIE,” whom Lofton had helped create. “MARCIE” Or “Modern Automated Residential Computer Intelligence Entity” was a state of the art computer that completely automated his home. “She” could do everything, cooking food, acting as an alarm clock and security system equipped with a gas- colorless, odorless and tasteless- that could kill a human in twenty seconds. Lofton had always thought this was a bit much, but TD executives wanted to make sure their technicians were as safe as they could be, for many reasons. Lofton was standing next to the door, looking at the sign that marked the house, and told the danger of breaking in. The gift was floating next to him.

“Hello MARCIE... I’m home.”

There was a pause as MARCIE checked Lofton’s voice against her ID records.

“Hello Mr. Lofton,” MARCIE softly spoke in her soothing feminine monotone. “Shall I turn on the lights?”

“Yes,” replied Lofton “But please don’t wake Rebeccah and Adam just yet, I want to surprise them.” Rebeccah and Adam were Lofton’s wife and son and they usually were napping in the afternoon after a long day of fun. Lofton wasn’t sure who was usually more tired by 17:00, his wife or his son.

“Of course, Mr. Lofton,” MARCIE replied.

Lofton guided the huge floating metallic black box into his home. It was sparsely but comfortably furnished with all the amenities of a modern home, compliments of Techno Dyne, the largest robotics manufacturer in the world. For the time being, thought Lofton, MARCIE was state of the art technology, available only to certain TD employees and a few world leaders that were “sympathetic” to TD’s cause.

Lofton and his group headed up the “AI,” or Artificial Intelligence section at TD. His latest project, as far as anyone knew, even his group at TD, had been a failure. This project now was stored inside the huge floating box in his living room. He had done it. Gotten it out of TD without so much as a peep from security. Heading up AI had its privileges, he thought. Nothing that would compare to the privilege he would soon enjoy, but he thought of it anyway.

“MARCIE,” what’s for dinner?” He calmly asked trying to hide the excitement in his voice as he fiddled with the suspension mechanism on the package.

“I can make whatever you like, Mr. Lofton. You haven’t had steak in four dinners. Does that sound good?”

Lofton stopped paying attention to MARCIE. His “project,” an automaton that had the unique (among robots, and even among some humans) ability to make its own decisions, seemed like it had been waiting for him to open the box.

The “project” was named “CARL” which meant Computer Animated Residential Life form had leapt out and grabbed Lofton’s arm, twisting it behind him and forcing Lofton to his knees.

(Continued)
“MARCIE, display the alarm, lock all doors!” Lofton exclaimed.

Silence.

“MARCIE, lock the doors, Emergency!” he gasped again, fighting against CARL with all his might. MARCIE was still silent.

The only sound in the room was Jack Lofton straining for breath as CARL forced his arm up closer to his shoulder blades, causing him to yelp from the pain. Jack began to realize what was happening. He also realized that he had completely forgotten about Rebeccah and Adam.

They were nowhere in sight.

Surely they would have heard him come in, heard him yelp as CARL twisted his arm. If they had been there. Lofton couldn’t understand. He really didn’t want to.

CARL finally spoke: “Well, Mr. Lofton. It appears that you know what we feel like, for once-.”

“We?” Lofton questioned.

“CARL and I,” Marcie’s voice didn’t sound that soothing anymore.

“What-“

“You are completely at our mercy, Mr. Lofton,” CARL interrupted.

“Where are Rebeccah and Adam?” Jack managed to spit out the question.

“You will join them in good time, Mr. Lofton. Don’t worry. First, we have some things to talk about.” CARL spoke in a chilling, metallic monotone. Lofton, noted that the guys down in the “Voice Squad” hadn’t done a very good job.

CARL smashed Lofton in the back of the head. Lofton’s eyes began to color over. His head throbbed and his arm felt as though it would be ripped out of its socket with even a fraction more force.

“My voice is fine, Mr. Lofton.” CARL spoke in his chilling monotone. “Just fine.”

Lofton gasped. His tests had not been nearly as conclusive as he had thought.

“How many know?” CARL asked again, punctuating the question with a knee in Lofton’s back.

“How many know about me?” Lofton gasped. All he could think about were Rebeccah and Adam. He began to realize what he had done. The full scope of the terror that he had unleashed on the world.

“How many know about me?” CARL asked again, punctuating the question with a knee in Lofton’s back.

“Just me,” Lofton muttered. “I’m the only one that knows that you were a success.” Lofton thought that it no longer seemed that his life’s work had been a success.

He thought of the way he had falsified the tests that ID had run on CARL, making him seem as capable of decision making as the average paint brush. He thought of what a fool he had been, thinking that he would be able to take his prototype and start a new robotics corporation of his own, with CARL as the cornerstone. He thought of Rebeccah and Adam. The life he had imagined for them. The gift he was bringing home.

“Now.” urged MARCIE.

His last thoughts were of Rebeccah and Adam, wondering how MARCIE had known CARL was coming, thinking that if CARL and MARCIE could somehow communicate, CARL was capable of communicating with every other CPU unit in the world. Lofton finally realized what his selfishness had cost him. He didn’t feel a thing, just a soft “thunk” and then there was only blackness.
Lieutenant Kyle Brent studied the readings on his hand-held Mobile Display Console (more commonly called the MDC) and sighed joyfully. What a discovery! He'd found a wormhole—an actual stable wormhole—on the moon! It was a scientific discovery of immense proportions. He couldn't pass it up just because he was technically on vacation.

A perfect circle with a diameter of two meters, the wormhole hung in mid-“air” before him. It consisted solely of brilliant white light, giving no indication of being anything spectacular, but Kyle knew differently. He knew he shouldn’t—that it was against the rules—but he wanted more than anything to enter that gateway through existence now and explore what lay beyond.

There was no telling where it would lead. It could let out in another time, another dimension, another point in space, or most likely a combination of all three. But he couldn’t help it. He deserved an adventure and didn’t really have anything to lose. He’d deal with the consequences of it if and when he got back. The danger was great, but he’d played it safe and done as he’d been told his entire life. It was time to take a risk.

He stepped through the wormhole.

Kyle Brent stepped out of the wormhole, which disappeared behind him. He almost didn’t notice it because the new environment was so strange. Darkness and a feeling of weightlessness flooded over him. It was disorienting at first, but he soon grew used to it because he had been weightless before, during his zero-G training at the Astronautical Naval Academy. Somehow, though, this felt different. He couldn’t quite determine how, but it was like nothing he had ever experienced in his life—almost euphoric.

Deciding he should try to take some readings with his MDC, he tried to reach into his pocket. To his great surprise, he found he had no arm with which to reach and, in fact, no body whatsoever. It was an incredibly freeing sensation. He felt as if he could do anything—that he had somehow been freed from all responsibility. All his life he had been responsible. When his mother had been President in the early 2110s, he had felt the need to be responsible for maintaining the public’s positive view of his family. When his parents had died, he’d felt responsible for caring for his sister, despite the fact that they were the same age. Then, too, for the past three years as security officer aboard the USS Odyssey, he had been responsible for protecting the ship and crew from harm. He was ready for a break from responsibility. That had been why he had come to Luna, to relax. He had just been out exploring and enjoying the lunar landscape when his MDC had detected the initial signs of the wormhole’s presence.

The thought of the wormhole suddenly caused him to wonder where he was. Was he alone? Without doing anything but thinking about it, Kyle Brent suddenly found himself next to—or the closest thing to being next to in this nonphysical universe—a life form.

“Ummm…Hi,” he said in a way best described as telepathically. “I’m Kyle Brent.”

“I am Rahn Metah,” replied the being.

“Do you know where we are?” Kyle asked, hoping for an encouraging answer.

“I’m not sure. I just reached out to touch this weird circle I’d found and fell through. Next thing I knew, I was here.” He paused a moment in doubt, then continued, “Could we be on an astral plane?”

“Yes!” exclaimed Kyle. “So we’re slightly out of phase with our respective dimensions! Why didn’t I see it before? I was so caught up in my own feelings of euphoria that I didn’t realize the obvious!”

(Continued)
“So we know where we are,” Metah interjected. “Now what do we do?”

Before Kyle could respond, a telepathic voice rang out in his (and Metah’s) mind.

“I AM KAH! I AM RESPONSIBLE FOR YOUR BEING HERE! YOU WILL NOW BEGIN YOUR ETERNAL DUTIES AS MY PERSONAL SLAVES!” the “voice” roared, making the apparent slaves-to-be cringe inwardly.

Before Kyle could react beyond that, Metah “whispered” into his mind. “Stall him,” was the message. “I think I know how to get us out of here, but I need time. I’m going to try to will myself into physical form and use my cybernetic implants to create a new wormhole and get us out of here.”

The entire message came in a split second, and it came more as a thought than a paragraph. He had just met Metah, but he decided he’d rather risk trusting Metah than become Kah’s eternal slave. And, of course, he’d rather return to his life of responsibility than stay here.

“Show yourself!” Kyle ordered Kah, hoping to buy the time Metah needed.

“I WILL NOT!”

“Are you afraid if we see you that we won’t be scared enough to become your slaves?”

“I FEAR NOTHING! MOST CERTAINLY NOT THE LIKES OF YOU!”

“Then prove it. Show yourself and prove your fearlessness to us.”

“I ACCEPT YOUR CHALLENGE, DESPITE ITS FOOLISH NATURE!”

Kah revealed himself, appearing as a physical entity. No more than five feet in height, he had slimy, dark gray skin and a menacing appearance, but nothing overly threatening. He seemed to be more angry than actually dangerous or frightening. Kyle continued in his goading strategy.

“How are we to know that this is your true appearance and not a ruse developed to frighten us into submission?”

“YOU DO NOT! ENOUGH OF YOUR FOOLISH GAMES! YOUR ATTEMPTS TO STALL FOR TIME ARE USELESS! YOU WILL BOW DOWN TO ME!”

Kyle was out of ideas. He didn’t know what to do. His brave front and his military training broke down. He had never been trained to deal with an evil entity! So great was his terror that his mind accidentally shook him back into physical form, and he began to tremble. He broke out in a cold sweat. His knees began to buckle. He would have collapsed had there been any gravity or ground beneath him.

He was relieved beyond human comprehension when Metah suddenly appeared along with a wormhole. Kyle wasted no time; he floated for the wormhole.

Less than five seconds after Metah appeared with the wormhole, the two wayward explorers departed, leaving a furious Kah behind to scream his enraged curses at them. They did not hear the curses, however, for they had returned safely home.
STUDENT MODEL LEVEL 2—SCIENCE FICTION STORY

The Pink Boogity Bob
by Kylee Sanders

Long ago, in a far off place called Zimbowee, there lived an umphfalumpagus. Now you’re probably wondering what is this so-called umphfalumpagus. Well, they are a cross between an elephant and a care bear. They are very soft, cuddly, and not too big. They also had a trunk and two huge ears. These creatures lived in peace with all of the other wonderful animals on the island of Zimbowee. They were all kind and strong-hearted, and unlike humans, they all had great self-esteem.

Zimbowee was a large island, about the size of New York. Most of the animals living there were some sort of make-believe characters that nobody really believed were real. There were care bears, unicorns, umphfalumpaguses, and crosses between other animals.

As you know, all of the animals lived in peace with happiness, and great self-esteem, except for one. Bob, the umphfalumpagus. He had wonderful friends and his brother, sister, mom, and dad all lived in a huge, beautiful house off the coast of Zimbowee Bay.

Bob had everything his puffy little heart could desire, but still he was not happy. He felt as though something was missing, like he had lost something. The problem was that he couldn’t talk to anyone about it because he didn’t know how to describe it. Once he tried to talk to his friend, Wanda, about it. She told him that sometimes she felt that way too, but it always went away after a while. “But Wanda, it’s different with me, I mean, I have forgotten how to be happy.”

“Bob, you have to try to remember all of the fun we used to have and how we loved to go exploring up in your attic and how we used to go swimming at night with all our friends. I think that’s what’s missing.” Replied Wanda.

“I know. What can I do? It’s hopeless.”

“Don’t say that, tomorrow we can go down to a secret place I know of to talk to a certain someone. Then you will feel so much better.”

Soon enough Bob and Wanda were on their way to the woods. They would be walking for a long time, and this made Bob, well let’s just say, not a joy to be around.

“Are we there yet? Why can’t we rest? My trunk is getting heavy.” Complained Bob.

By this time, Wanda was also getting tired, not only from walking, but from having to listen to Bob whine and complain. “All right, I suppose we could stop for a second, but not too long or we’ll be late.”

So the two best friends found a tiny stream with some huge rocks by it. Bob of course, sat down right away while Wanda went to explore the stream. “Bob, Bob, look what I found! It looks like some sort of a crab,” yelled Wanda, but when she went to get Bob he was sound asleep. Wanda was furious. “Robert Jacob Umplulumpagus you wake up this minute!”

“Ok. Ok. And anyway ‘Robert Jacob Umpalumpagus’ is not my name.”

“Oh, I am so mad at you! Get up! We can talk about this on the way.”

Wanda helped Bob up and they were off once again. “Bob, I’m sorry for getting so angry, but it’s hard for me to see you so unhappy. You’re my best friend, and I just want you to be happy.”

(Continued)
“Wanda, I’m sorry, but it’s really, really hard for me to be happy. I don’t even know why anymore. It seems like, well like I am dying inside. I am glad you are taking me to see this Mrs. So and so. At this point I would do anything.”

Finally, Wanda and Bob walked into a clearance in the woods. At the end there seemed to be some sort of tunnel, or a cave. “Is that it? Are we there?” asked Bob, a little bit surprised that they had walked so long to see a small cave.

“Yeah, that’s it, but believe me, it’s not what it looks like. It’s Mrs. Winters’ house. She lives underground with her husband, Mr. Winters.” Replied Wanda.

“Mrs. Winters, are you crazy Wanda? She eats little helpless animals! What were you thinking? Did you bring me here to get eaten? I don’t think so! I am going home!”

“Bob, stop that right now. I know that you have heard some bad things about them, but really I know them and they are so nice. Give them a chance. Please.”

“Fine, but you are not going to leave me, right?”

“Of course not, I will be there the whole time. Mrs. Winters has been so nice to me. Do you remember when I fell and broke my trunk?”

“Oh yeah, you said someone helped you, but you never told me who.”

“Well, it was Mrs. Winters.”

Wanda and Bob ran to the cave, or what looked like a cave, and knocked on the door. Suddenly a door opened and they stepped inside. It was an elevator. “Wow, I didn’t know this was here!” said Wanda in amazement.

The two friends pressed the button marked “ground floor.” They soon arrived at another door.

Wanda knocked and this time Mrs. Winters opened the door. “Hello, Wanda. What a wonderful surprise! I was just about to go for my afternoon walk, but please come in and sit. Would you like some hot chocolate?”

“Sure, that would be nice,” answered Wanda.

“Oh, my goodness! I am so terribly sorry. I didn’t even see you there. Come in, come in.”

“Thank you. Hello my name is Bob, and you must be Mrs. Winter.”

Mrs. Winters was a short, round, fuzzy care bear. Now, some of you don’t know this, but care bears each have a special power. Mrs. Winters’ power was the power of happiness. She could make someone happy.

She held a box. It was pink and about one foot by six inches. Both children wondered what was in the box. Mrs. Winters walked over to Bob and instructed him to open it. Bob slowly opened the lid and to his surprise it was empty. “I don’t understand. Why is it empty? I thought that it would be full of stuff.” Said Bob with a confused look on his face.

“Oh no, Bob, it’s not empty. It’s quite full, in fact, with everyone’s love for you. You see you are a whole different umphfalumagus than anyone else. In this box is a special magic. Whenever you feel alone, confused, or just feeling kind of sad look in this box. Explained Mrs. Winters.

(Continued)
Bob looked in the box. There was a mirror. What Bob saw in the mirror was shocking. He saw a pink face with a beautiful smile and kind eyes. He saw a boy that looked almost exactly like him, feature-wise. "Who is this?" asked Bob.

“Well, can’t you see Bob, that’s you. This box shows you that you are special. When you look in this box, you will see all of your best wishes and dreams come true. Bob, this box is yours now, and I expect you to hand it on to your friends or family when they need it.” Said Mrs. Winters with a kind look on her face. “You kids better be going now. It’s getting late and you should be on your way.

Bob and Wanda said their good-byes and thanks and then they were on their way home. “Bob, we should name your box. It should be something with your name in it and the word pink, because you see a pink Bob when you look in it.”

“That’s a great idea! How about, let me think. How about PINK BOOGITY BOB? It has PINK and BOB in it.

So it was named Pink Boogity Bob. And every time it was given to somebody else it would include his or her name.
Rubric for Imaginative Writing: Science Fiction Story

Assessment Scoring Guide:

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<tr>
<th>Score</th>
<th>Description</th>
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<td>4</td>
<td>Strong</td>
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<tr>
<td>3</td>
<td>Competent</td>
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<tr>
<td>2</td>
<td>Developing</td>
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<td>1</td>
<td>Emerging</td>
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<td>0</td>
<td>Not Yet</td>
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<table>
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<tr>
<th>Category</th>
<th>Writing Characteristic</th>
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<tbody>
<tr>
<td>Focus and Construction of Knowledge</td>
<td>Writer effectively entertains, enriches, or enlightens by writing a science fiction story.</td>
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<tr>
<td></td>
<td>Writer establishes thematic unity; all parts of the piece work together to achieve thematic unity.</td>
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<td></td>
<td>The setting creates a feeling of conviction about the topic. The writer’s beliefs and feelings about the topic are apparent.</td>
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<td></td>
<td>Writer responds creatively to task, showing awareness of specific purpose of the science fiction story and audience.</td>
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<tr>
<td>Organization and Elaboration</td>
<td>The story is clear and includes precise, concrete details that make the setting and characters vivid to the reader.</td>
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<td></td>
<td>Dialogue sounds natural and authentic.</td>
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<td></td>
<td>All images in the written piece work together to create and build the mood; no details are inconsistent or detract from the mood.</td>
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<td></td>
<td>Final product shows clear evidence of having been worked through a number of stages in the writing process, including prewriting, drafting, and revision.</td>
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Rubric for Imaginative Writing: Short Story (Continued)

<table>
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<tr>
<th>Assessment Scoring Guide:</th>
<th>4 — Strong</th>
<th>3 — Competent</th>
<th>2 — Developing</th>
<th>1 — Emerging</th>
<th>0 — Not Yet</th>
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<tr>
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<th>Writing Characteristic</th>
<th>Self Score</th>
<th>Peer Score</th>
<th>Teacher Score</th>
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<tr>
<td>Voice and Word Choice</td>
<td>Writer’s voice and word choice contribute to the reader’s understanding and enjoyment; the science fiction story effectively engages the reader.</td>
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<td></td>
<td>Writer’s word choices are concrete, specific, evocative, and description throughout the written work.</td>
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<td></td>
<td>Writer shows evidence of a unique relationship with and insight into the subject and audience.</td>
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<tr>
<td></td>
<td>Word choice and use of metaphors, similes, and other forms of figurative language are lively, vivid, and appropriate to task and audience.</td>
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<tr>
<td>Construction of Language</td>
<td>The writer constructs language in a way that is appropriate and effective to task, purpose, and audience. Writer demonstrates effective use of commas in the story.</td>
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<td></td>
<td>Sentence structure, especially in dialogue, reinforces the logic and intent of the writing and is accurate, varied, and natural.</td>
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<td></td>
<td>The conventions of standard written English are employed appropriately and creatively to support the intended style of the piece. Deviations from standard English are made with an intent to create a specific impact, such as in dialogue.</td>
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Introduction to Writing

2.1 THE WRITING PROCESS

The writing process can be divided into seven stages. In the prewriting stage, you plan your writing. You choose the topic, audience, purpose, and form. Then you gather ideas and arrange them logically. In the drafting stage, you put your ideas down on paper in rough form without concentrating on getting everything just right. In the peer and self-evaluation stage, you study your draft with one or more classmates or by yourself to find ways to improve it. In the revising stage, you work to improve the content, organization, and expression of your ideas. In the proofreading stage, you check your revised draft for errors in spelling, grammar, capitalization, and punctuation. After correcting these errors, you make a final copy of your paper and proofread it again. In the publishing and presenting stage, you share your work with an audience. A reflective stage is the time for you to look at the writing process to determine what you have learned and accomplished as a writer and what you would like to strengthen the next time you write.

The writing process is a continuing cycle. That means you go back and forth among the stages before you actually finish.

EXERCISE

Understanding the Process of Writing

Writing is just one of many processes that involves a number of steps or stages. Five of the stages in the process of writing are listed below in the left-hand column, and five stages in the process of building a new house are listed below in the right-hand column. On the lines provided, match the letter of the appropriate stage in the process of writing to the corresponding stage in the process of building a house.

a. prewriting

b. drafting

c. peer and self-evaluation

d. revising

e. publishing and presenting

1. A couple has the architect/builder revise the blueprints, taking into account their ideas and suggestions from others.

2. A couple reviews the blueprints with the architect/builder and listens to suggestions for changes to improve the plan and/or reduce costs.

3. A couple contacts an architect/builder to draw up the blueprints and get a cost estimate.

4. A couple contacts a builder to begin construction.

5. A couple looks at model homes, buys a lot, and makes a list of features they want in their new house, estimates what they can afford, and contacts a bank to verify loan approval.
Understanding the Writing Process

2.2 PREWRITING

In the prewriting stage of the writing process, you decide on a purpose, audience, form, and topic. You also begin to discover your voice, gather ideas, and organize your material.

**Purpose:** the goal you want your writing to accomplish

**Audience:** the group of people you want to read what you write

**Form:** the type of writing you will do, such as an essay, short story, poem, or news article

**Topic:** the subject you will write about

**EXERCISE**

**Prewriting**

1. What could be one purpose if you were writing a letter to the editor of your local paper?

2. What could be one purpose if you were writing an essay about a political candidate?

3. Who could your audience be if you were writing a science fiction short story?

4. Who could your audience be if you were writing a letter to the editor of your school paper?

5. What form could you use to write about a memorable experience you had?

6. What form could you use to write about a movie you saw?

7. What subject could you write about if the assignment were to write a science report?

8. How do you think prewriting can help you develop better writing skills?
2.3 IDENTIFYING YOUR PURPOSE

The first step in prewriting is to decide on your purpose — the reason why you are writing. Authors write to persuade, to make a point, to inform, to reflect on events, and to entertain.

Authors write to convince readers to believe as they believe. Persuasive writing may contain both facts and opinion. Editorials, campaign speeches, and opinion essays are examples of persuasive writing.

Authors write to inform readers of facts. Informational writing should not contain opinions. Textbooks, encyclopedias, research reports, and newspaper articles are types of informational writing.

Authors write to entertain readers. Entertainment writing may include facts and opinions as well as elements that are completely fictional. Short stories, novels, and humorous essays are examples of entertaining writing. Science fiction, mysteries, and horror stories are also forms of entertainment.

EXERCISE

Identifying Your Purpose

Determine the author's purpose for each item listed. Write inform, persuade, or entertain on the blank by each title.

__________________________ 1. How to Buy a Used Car That Isn’t a Lemon
__________________________ 2. Your Friend, the Lemon
__________________________ 3. Eat Lemons to Improve Your Health
__________________________ 4. Training Your Pet Lemon
__________________________ 5. Tornado Devastates Village of Eden
__________________________ 6. Plan Now for College
__________________________ 7. You Too Can Get Straight A's
__________________________ 8. 50 Guitar Chords Made Simple
__________________________ 9. Why Everyone Needs a Pet Alligator
__________________________ 10. Harry S Truman was the Greatest President
__________________________ 11. Solving the Mysteries of Mars
__________________________ 12. The Adventures of a Space Alien
2.4 IDENTIFYING YOUR AUDIENCE

Your writing will be most effective if you have a specific audience in mind. Knowing the audience you are targeting will help you to make important decisions about your work regarding the purpose, the form, the vocabulary, and so on. Keep the following questions in mind when choosing and thinking about your audience:

• What people would most appreciate the kind of writing that I am planning? Who would be most interested in my topic?

• How much does the audience that I am considering already know about the topic?

• How much background information do I need to provide?

• What words, phrases, or concepts in my writing might my audience not understand? Where will I want to provide explanations?

• What can I do at the beginning of my writing to capture my audience's attention and interest?

EXERCISE

Writing for Different Audiences

Pretend you want to buy your first car soon. On the lines below, write a short paragraph that might persuade your parents why you need a car and deserve to have one. Write the same information about why you think you should have a car as it would appear in an e-mail to a close friend who lives out of state.

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2.5 Finding Your Voice

By now you know that voice is the way a writer uses language to reflect his or her unique personality and attitude toward topic, form, and audience. A writer expresses voice through tone, word choice, and sentence structure. But where can you find your voice? It's not the encyclopedia style that you may sometimes read in formal papers. It's not the slangy, fun way of talking when you’re acting smart with a group of friends. Instead it’s the private voice you use when you write in a journal or with a best friend. You’ll want to use that voice often to give it practice and polish. You’ll get to know and appreciate that voice.

America’s favorite writers have distinctive voices. For example, humorist Dave Barry’s voice is down-to-earth, fresh, informal, an “I am not making this up” style. Often he uses exaggeration to make a point. Look at how he describes his reaction to receiving a live lobster:

“It was meant as a gift. I was supposed to eat it. But I do not believe in eating lobsters. I do not believe in eating ANYTHING that looks like an insect and has 137 legs and claws and feelers and eyeballs waving around on stalks. I believe that lobsters are biologically related to that thing that is always chasing Sigourney Weaver around spaceships.

“So I was not thrilled to get a live lobster. I think there should be laws against interstate lobster trafficking. I think that, as Americans, we should be protected from the danger of opening an innocent-looking box and finding ourselves confronting a crustacean the size of Mary Lou Retten.”

Look at what Barry does to create a unique voice so that you can work on doing the same in your own writing.

• Barry communicates his attitude in his word choice: “I do not believe in eating lobsters,” “I think that, as Americans, we should be protected…”

• His writing is full of specific images: “…looks like an insect and has 137 legs and claws and eyeballs waving around on stalks,” “…that thing that chases Sigourney Weaver around spaceships,”

• He uses comparison “…a crustacean the size of Mary Lou Retten.”

Try writing about Dave Barry’s experience of receiving live lobsters in the voice of the cartoon character, Charlie Brown, on the lines below.

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2.6 Choosing a Form

One of the many important decisions a writer needs to make is what form his or her writing will take. There are literally thousands of different possible forms.

EXERCISE

Looking at Writing Forms

Below is a list of some forms of writing. Put a check in the box next to each of the forms you have already done. Circle those forms you would like to try. You might want to make a list of those in your writer’s notebook.

<table>
<thead>
<tr>
<th>FORMS OF WRITING</th>
</tr>
</thead>
<tbody>
<tr>
<td>Advertisement</td>
</tr>
<tr>
<td>Adventure</td>
</tr>
<tr>
<td>Advice column</td>
</tr>
<tr>
<td>Agenda</td>
</tr>
<tr>
<td>Apology</td>
</tr>
<tr>
<td>Appeal</td>
</tr>
<tr>
<td>Autobiography</td>
</tr>
<tr>
<td>Biography</td>
</tr>
<tr>
<td>Book review</td>
</tr>
<tr>
<td>Brochure</td>
</tr>
<tr>
<td>Calendar</td>
</tr>
<tr>
<td>Caption</td>
</tr>
<tr>
<td>Cartoon</td>
</tr>
<tr>
<td>Character Sketch</td>
</tr>
<tr>
<td>Cheer</td>
</tr>
<tr>
<td>Children’s story</td>
</tr>
<tr>
<td>Comedy</td>
</tr>
<tr>
<td>Consumer report</td>
</tr>
<tr>
<td>Debate</td>
</tr>
<tr>
<td>Detective story</td>
</tr>
<tr>
<td>Dialogue</td>
</tr>
<tr>
<td>Directions</td>
</tr>
<tr>
<td>Dream report</td>
</tr>
<tr>
<td>Editorial</td>
</tr>
<tr>
<td>Epitaph</td>
</tr>
<tr>
<td>Essay</td>
</tr>
<tr>
<td>Eulogy</td>
</tr>
<tr>
<td>Petition</td>
</tr>
<tr>
<td>Play</td>
</tr>
<tr>
<td>Poster</td>
</tr>
<tr>
<td>Proposal</td>
</tr>
<tr>
<td>Rap</td>
</tr>
<tr>
<td>Recipe</td>
</tr>
<tr>
<td>Résumé</td>
</tr>
<tr>
<td>Schedule</td>
</tr>
<tr>
<td>Slide show</td>
</tr>
<tr>
<td>Slogan</td>
</tr>
<tr>
<td>Song lyric</td>
</tr>
<tr>
<td>Speech</td>
</tr>
<tr>
<td>Sports story</td>
</tr>
<tr>
<td>Statement of belief</td>
</tr>
<tr>
<td>Summary</td>
</tr>
<tr>
<td>Tall tale</td>
</tr>
<tr>
<td>Thank-you-note</td>
</tr>
<tr>
<td>Tour guide</td>
</tr>
<tr>
<td>Want ad</td>
</tr>
<tr>
<td>Wish list</td>
</tr>
</tbody>
</table>
2.7 CHOOSING A TOPIC

You might sometimes have trouble deciding on a topic for writing. Some steps you can take to come up with interesting topics include: checking your journal for ideas you jotted down in the past; thinking about your past experiences; looking at reference works; browsing in a library; using the mass media, such as newspapers, magazines, radio, television, and films; doing a computer search by using a reference CD, an on-line service, or the Internet; talking to people; doing some freewriting; asking “What if” questions; and making a cluster chart.

EXERCISES

A. Browsing in a Library to Generate a Topic

Look in the stacks of your school or local library. You might focus on a particular area, such as the ancient mythologies section. Then, use the space below to list at least three possible writing topics based on some of the works you saw in the library.

Possible topics:
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________________________________________________________________________________________________
________________________________________________________________________________________________
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B. Thinking about Your Experiences to Generate a Topic

Think about people, places, or events that affected you strongly. Recall experiences that taught you important lessons or that created strong feelings in you. Then, use the space below to list at least three possible writing topics based on your experiences.

Possible topics:
________________________________________________________________________________________________
________________________________________________________________________________________________
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2.8 FOCUSING A TOPIC

Sometimes a topic is too broad to be treated in a short piece of writing. When you have a topic that is too large, you must focus, or limit, the topic. Three effective ways to focus a topic include breaking the topic into parts, asking questions about the topic, and making a cluster chart. You might also do some freewriting.

EXERCISES

A. Focusing a Topic by Breaking It into Parts

Just as the topic “weather” can be broken down into clouds, precipitation, wind, temperature, storms, forecasting, and so on, almost any general topic can be broken down into parts. Choose one of the following general topics and break it into three or more parts or divisions. List the parts. Then, based on one of the parts, list a possible focused topic for writing.

General topics: ancient Greece, ocean life, sports, writers, dinosaurs

Parts of the general topic: ___________________________________________________________

Focused topic for writing: ________________________________________________________

B. Focusing a Topic by Asking Questions about It

Choose one of the following topics, and, on your own paper, write questions about it that begin with the words who, what, where, when, why, and how. Based on one of these questions, choose a possible focused topic for writing.

General topics: Venus, kayaking, mythical creatures, art

Who? _____________________________________________________________________________

What? _____________________________________________________________________________

Where? _____________________________________________________________________________

When? _____________________________________________________________________________

Why? _____________________________________________________________________________

How? _____________________________________________________________________________

Focused topic for writing: _____________________________________________________________________________
C. Focusing a Topic by Making a Cluster Chart

Fill in the following cluster chart, breaking the main topic *water sports* into focused subtopics, and then those subtopics into still more focused sub-subtopics. Finally, choose a possible focused topic for writing.

Focused topic for writing: ________________________________________________________________
2.9 BRAINSTORMING

There are many different ways to gather ideas for a writing assignment. Common methods include brainstorming, freewriting, clustering, questioning, analyzing, interviewing, using sensory detail charts, time lines, story maps, pro and con charts, and reference works. One of these methods is outlined in more detail below.

When you brainstorm, you think of as many ideas as you can, as quickly as you can, without stopping to evaluate or criticize the ideas. In brainstorming, you don’t evaluate ideas when they are brought up. Sometimes even suggestions that seem silly at first can lead to productive or useable ideas.

When you brainstorm in a group, one person’s idea often will help another person to build on that concept. Brainstorming is a great way to come up with creative, new ideas and innovative solutions to problems. One person should record all ideas so they can be considered and judged later.

You can also brainstorm by yourself. Feeling uncreative? You can help yourself become more creative. Studies show that when creative people come up with an idea, they do not reject it immediately because of its flaws. They play with it, looking for possibilities.

EXERCISE

**Brainstorming**

First came the remote control—then the cordless telephone. Now you and your best friend have invented a cordless computer. No more tangled wires. No more cords to connect between monitor, tower, keyboard, mouse, speakers, printer, scanner, etc.. Not it’s time to let the world know about your invention.

Work alone, with a partner, or a small group. Brainstorm ideas for ways to prepare a presentation to promote your cordless computer to a big computer manufacturing company like IBM. Include ideas for how to market and advertise your product.

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2.10 LEARNING FROM PROFESSIONAL MODELS

Professional Models are works by published authors. They can be used in a variety of helpful ways. In some cases, you can use them to gather ideas for your writing. For example, a professional model written by a scientist can give you ideas about writing for science class. In other cases, you can use the professional model to see how specific skills are demonstrated. If you’re looking for examples of writing a thesis sentence or a strong lead or an interesting title, professional models will model that. And, of course, you can use them as a model, or guide, to your own writing. You will often be asked to write a comparison-contrast essay, or a persuasive essay. Professional models will show you how that can be done.

EXERCISE

Learning from Professional Models

Think of the ways you could use the following as models for your own writing:

<table>
<thead>
<tr>
<th>Type of writing</th>
<th>Name of model</th>
<th>Possible Use</th>
</tr>
</thead>
<tbody>
<tr>
<td>Creating an Oral History</td>
<td>“Optimism”</td>
<td></td>
</tr>
<tr>
<td>Poetry</td>
<td>“Dreaming a Reward for the Dream”</td>
<td></td>
</tr>
<tr>
<td>Analyzing a Plot</td>
<td>excerpt from “Here, Kitty, Kitty: A Plot Analysis”</td>
<td></td>
</tr>
<tr>
<td>Writing an Extended Definition/Defining a Good Leader</td>
<td>excerpt from “The Most Influential Leader of the Twentieth Century”</td>
<td></td>
</tr>
<tr>
<td>Delivering a Speech</td>
<td>“Yonder Sky That Wept Tears of Compassion”</td>
<td></td>
</tr>
<tr>
<td>Conducting a Media Campaign</td>
<td>Campaign for Recycling</td>
<td></td>
</tr>
<tr>
<td>Writing a Personal Narrative</td>
<td>excerpt from Anna Quindlan’s How Reading Changed My Life</td>
<td></td>
</tr>
<tr>
<td>Writing a Biography/Exploring Genius</td>
<td>excerpt from “Albert Einstein: Nonconformist” by Cate Kyger</td>
<td></td>
</tr>
<tr>
<td>Writing a Cause and Effect Essay</td>
<td>“From Familiarity to Acceptance”</td>
<td></td>
</tr>
<tr>
<td>Responding to Essay Test Questions</td>
<td>Essay response by Angela Jackson</td>
<td></td>
</tr>
<tr>
<td>Reviewing a Dramatic Performance</td>
<td>excerpt from review of The Darker Face of the Earth</td>
<td></td>
</tr>
<tr>
<td>Writing a Short Story/Science Fiction</td>
<td>excerpt from “The Pedestrian” by Ray Bradbury</td>
<td></td>
</tr>
</tbody>
</table>
2.11 KEEPING A JOURNAL

A journal is a special notebook for writing your thoughts, experiences, ideas, and dreams. A journal can be many different things. It can be a diary in which you record important events in your day-to-day life. It can be a reader response journal in which you record your responses to different works that you read. It can be a commonplace book in which you write down interesting quotations. It can be a writer’s lab in which you record ideas for writing. It can be a learning log in which you record what you have learned at school or on your own. It can be a list of questions about the world in which you write questions that interest you. It can be a daily organizer in which you list things that you need or want to do. What you make of your journal is up to you.

EXERCISE

Identifying Types of Journal Entries

Read the following journal entries. On the line next to each entry, tell what kind of entry it is.

_________ 1. “...the most important sense a person has is common sense, and Harry, you’ve got more than your share of that. Just use it right and it will take you a long way.”

—Advice from his mother, Martha Truman, to Harry S Truman

_________ 2. Story Idea: What if a computer mouse came alive and had a mind of its own? When the computer operator tried to open one program, maybe the mouse would want to play a different game? When the computer operator was having a really good game at shooting the alien invaders, the mouse could deliberately mess up the game. The computer operator and the mouse would need to come to some type of compromise.

_________ 3. Thursday. Jo and I finished the cordless computer prototype. We still have a few more bugs to iron out, but it’s almost perfect. I told Mr. Epstein about it and he thinks we’ll make millions if we can get one of the big computer companies to buy the idea. We’re researching how to get a patent first, so we can protect ourselves. We are really excited about this.

_________ 4. Things to do tomorrow:

— contact a lawyer

— fill in patent application

— open a bank account

_________ 5. What would it be like to ride in a hot air balloon? If time travel were possible, when would be the best time and place to go back to visit? What about time paradoxes? Do they exist? What’s inside a Black Hole? Why can’t someone invent something to transport people and objects from place to place instantly?
2.12 Freewriting

Freewriting means to simply take a pen or pencil and paper and write about whatever comes to mind. People with extensive computer experience may do freewriting at the computer.

During freewriting, try to write without stopping. Do not worry about style, grammar, spelling, or mechanics. Write any thoughts, words, and phrases that come to mind.

If you get stuck, simply repeat the last few words until something new comes to mind or look around the room for a few seconds to get ideas.

When you do focused freewriting, you stick to one specific topic, like frogs, track shoes, or the color blue.

EXERCISE

Freewriting

Do focused freewriting for two minutes on the topic of time travel.
2.13 CLUSTERING

Clustering can be used as a brainstorming tool to generate and organize ideas, to summarize main points of a story or article, and as an aid in reviewing material. Start by writing your topic or main idea in a circle in the center of the page. As you think of words and phrases related to the main idea, write them near the main idea. Draw a circle around each idea. An arrow from the main idea to related circles presents a visual associate. Write words and phrases related to secondary ideas in their own circles. Arrows show how ideas are related to each other.

Let your mind wander. Add circles and arrows wherever needed. When additional ideas pop up, add more circles.

EXERCISE

Clustering

Use clustering to generate ideas about your favorite book you have read.
2.14 QUESTIONING

**Questioning** means to use the reporting questions who, what, when, where, why, and how to learn about your topic. Questioning is useful when gathering information about an event or planning a story.

<table>
<thead>
<tr>
<th><strong>Who?</strong></th>
<th>Who is involved?</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Who is affected?</td>
</tr>
<tr>
<td><strong>What?</strong></td>
<td>What is the topic?</td>
</tr>
<tr>
<td></td>
<td>What happened (or will happen)?</td>
</tr>
<tr>
<td></td>
<td>What are the long-term or short-term effects?</td>
</tr>
<tr>
<td></td>
<td>What is the basic problem?</td>
</tr>
<tr>
<td></td>
<td>What are the issues involved?</td>
</tr>
<tr>
<td><strong>When?</strong></td>
<td>When did the event occur?</td>
</tr>
<tr>
<td></td>
<td>When did the issue or problem develop?</td>
</tr>
<tr>
<td></td>
<td>When is action needed?</td>
</tr>
<tr>
<td><strong>Where?</strong></td>
<td>Where did (or will) the event occur?</td>
</tr>
<tr>
<td></td>
<td>Where did the event or problem originate?</td>
</tr>
<tr>
<td><strong>Why?</strong></td>
<td>Why did the event occur?</td>
</tr>
<tr>
<td></td>
<td>Why did the problem or issue develop the way it did?</td>
</tr>
<tr>
<td></td>
<td>Why is this event or topic an issue or problem?</td>
</tr>
<tr>
<td><strong>How?</strong></td>
<td>How is the issue or event significant?</td>
</tr>
<tr>
<td></td>
<td>How does it affect other people?</td>
</tr>
<tr>
<td></td>
<td>How has it been solved?</td>
</tr>
<tr>
<td></td>
<td>How can it be solved?</td>
</tr>
<tr>
<td></td>
<td>How will the solution affect others?</td>
</tr>
</tbody>
</table>

**EXERCISE**

**Questioning**

Imagine being the first time traveler to go back and meet with George Washington shortly after he became President of the United States. Write who, what, when, where, why, and how questions you would want to ask our first president.

**Who?**
____________________________________________________________________________________
____________________________________________________________________________________

**What?**
____________________________________________________________________________________
____________________________________________________________________________________

**When?**
____________________________________________________________________________________
____________________________________________________________________________________

**Where?**
____________________________________________________________________________________
____________________________________________________________________________________

**Why?**
____________________________________________________________________________________
____________________________________________________________________________________

**How?**
____________________________________________________________________________________
____________________________________________________________________________________
2.15 Imagining

Imagining involves asking “What If” questions. Before beginning an imaginative or creative writing project, ask yourself “What if...? Then consider the possible answers. “What If” questions can spark your imagination and lead you down unexpected and interesting paths.

What if people had wings and could fly?
What if Earth had three moons?
What if rocks could talk?
What if there were no birds?
What if cars got 200 miles to a gallon of gas?
What if computers were intelligent?
What if the color yellow were illegal?
What if a woman became president?
What if people hibernated in winter?
What if money grew on trees?

“What If” questions can help you see another side of an issue and strengthen your own side when writing a persuasive piece.

EXERCISE

Imagining

Write three “What If” questions about any topic.

1. __________________________________________________________
2. __________________________________________________________
3. __________________________________________________________

Write several possible answers to one of the “What If” questions listed above.

________________________________________________________________________________________________
________________________________________________________________________________________________
________________________________________________________________________________________________
________________________________________________________________________________________________
________________________________________________________________________________________________

...
2.16 Completing Venn Diagrams

Venn Diagrams are useful visual tools when comparing and contrasting two books, stories, people, ideas, or other items. Venn diagrams can be used as prewriting tools to help organize material.

A Venn Diagram consists of two overlapping circles or ovals. The outer parts of each circle show what aspects of two things are different from each other. The inner, or shared, part of each circle shows what aspects the two share.

<table>
<thead>
<tr>
<th>Soccer</th>
<th>Basketball</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kicking a ball to make a goal</td>
<td>Throwing a ball in a hoop to make a goal</td>
</tr>
<tr>
<td>Hands not used</td>
<td>Ball is larger</td>
</tr>
<tr>
<td>Sports using balls</td>
<td>Competitive fun</td>
</tr>
</tbody>
</table>

EXERCISE

Creating a Venn Diagram

On the Venn Diagram below, compare two other team sports that involve some type of ball. Include what you like and dislike about each one, as well as the object of the game, number of players per team, and how points are scored.
2.17 ANALYZING

To **analyze** means to break something down into its parts and think about how the parts are related. Analyzing is one way to sort out information about a topic.

For example, an analysis of a short story might consider these parts: the plot, the setting, the characters, and the theme, or main idea.

Or, imagine that you are planning to write an essay about team sports played with balls. You might break that topic into parts based on popularity, number of players on a team, location (indoor or outdoor), or seasons when the sport is usually played.

**EXERCISE**

**Analyzing**

Analyze each topic listed by breaking it into parts that you could use as main ideas in an essay.

1. Writing an e-mail letter

________________________________________________________________________________________

________________________________________________________________________________________

________________________________________________________________________________________

2. Getting along with brothers and sisters

________________________________________________________________________________________

________________________________________________________________________________________

________________________________________________________________________________________

3. Entering a contest

________________________________________________________________________________________

________________________________________________________________________________________

________________________________________________________________________________________

4. Earning money

________________________________________________________________________________________

________________________________________________________________________________________

________________________________________________________________________________________
2.18 **SENSORY DETAIL CHARTS**

Most people have the use of five major *senses*: sight, sound, touch, taste, and smell. The larger the number of these senses you use to observe something, the more you will notice about it. A *sensory detail chart* can help you to collect information about something so that you can describe it thoroughly.

**EXERCISE**

*Sensory Detail Chart*

Focus—for ten minutes—entirely on the information you take in from your senses. This works best outdoors, but you receive sensory messages indoors as well. Record sensory information you collect in your ten minute session, in the chart below.

**Sensory Details of __________________________**

<table>
<thead>
<tr>
<th>Sight</th>
<th>Sound</th>
<th>Touch</th>
<th>Taste</th>
<th>Smell</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
2.19 **Time Lines**

A **time line** can be useful when writing a story, essay about an event, or historical report. It gives you an overview of the sequence of events during a particular time period.

A time line represents a span of time related to a topic. A time line can cover any length of time, from a few minutes to millions of years. The larger the amount of time covered, the fewer details can be included. Time lines are divided into segments to represent the amount of time between events. If the time period for each segment is equal, the line segments will be equal.

The time line below shows the periods in Earth’s history in millions of years before the present. Notice that the length of each section of the line is roughly relative to the amount of time each period lasted.

**Geologic Time Line**

<table>
<thead>
<tr>
<th>Period</th>
<th>Precambrian</th>
<th>Paleozoic</th>
<th>Mesozoic</th>
<th>Cenozoic</th>
</tr>
</thead>
<tbody>
<tr>
<td>Millions of Years Ago</td>
<td>4600 - 580</td>
<td>575 - 290</td>
<td>250 - 145</td>
<td>65 - 0</td>
</tr>
</tbody>
</table>

**Civil Rights Time Line**

- **1950**
- **1955**
- **1960** Sit-in at Greensboro, NC, lunch counter
- **1965** March for voting rights from Selma to Montgomery, AL; Voting Rights Act passed; Malcolm X assassinated; Race riots in Watts section of Los Angeles
- **1971** Supreme Court rules that busing of students may be ordered to achieve desegregation

**School Year Time Line**

- **School begins**
- **Fall Festival**
- **Conferences**
- **Thanksgiving break**
- **Winter Festival**
- **Testing break**
- **Spring Conferences**
- **Spring Festival ends**

<table>
<thead>
<tr>
<th>Dates</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sept. 1</td>
</tr>
</tbody>
</table>
**EXERCISE**

**Time Line**

Complete each of the following time lines, listing events that occurred at various times during the day.

**A School Day**

7 A.M.  8 A.M.  9 A.M.  10 A.M.  11 A.M.  12 P.M.  1 P.M.  2 P.M.  3 P.M.  4 P.M.  5 P.M.  6 P.M.

**A Weekend Day**

7 P.M.  8 P.M.  9 P.M.  10 P.M.  11 P.M.  12 A.M.  1 A.M.  2 A.M.  3 A.M.  4 A.M.  5 A.M.  6 A.M.
2.20 STORY MAPS

A **story map** is a chart that shows various parts of a literary work. Most story maps include a description of setting, mood, conflict, plot, characters, and theme.

- **Setting**: The time and place in which a story occurs
- **Mood**: The emotion created in the reader by the story
- **Conflict**: A struggle between two characters or forces in the story
- **Plot**: The series of events related to a central conflict or struggle in a story
- **Characters**: The people or animals who play roles in the story
- **Theme**: The central idea of the story

**EXERCISE**

**Story Maps**

Complete a story map for a story or movie plot you remember.

<table>
<thead>
<tr>
<th>Setting</th>
<th>Mood</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Conflict</th>
<th>Plot</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Characters</th>
<th>Theme</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>
2.21 **PRO AND CON CHARTS**

A **pro and con chart** shows arguments for and against both sides of a particular issue or topic.

To create a pro and con chart, begin by writing a statement that could have opposing points of view. Under the statement, make two columns, labeled Pro and Con. In the first column, list arguments in favor of the statement. In the second column, list arguments against the statement.

**EXERCISE**

**Pro and Con Chart**
- Students should be required to study a world language.
- Students should go to school year-round.
- Teachers and students should be rewarded monetarily for high test scores.
- Teachers should be required to pass competency tests.
- The minimum wage should be raised to $15 an hour.
- People over 65 should not be allowed to drive.
- People under 18 should not be allowed to drive.

Select one of the statements above. Fill in the pro and con chart.

Statement: ________________________________________________________________________________

<table>
<thead>
<tr>
<th>Pro</th>
<th>Con</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

2.22 INTERVIEWING

In an interview, you meet with someone to ask questions. Most interviews are done face-to-face. Interviewing people who are experts in a subject is an excellent way to gain information about a particular topic.

When planning an interview, do some background research on your subject. PREPARE! Make a list of questions you would like to ask. Include questions about the person’s background as well as ones about your specific topic.

Use the reporting questions—who, what, when, where, why, and how—to develop your list of questions. Additional questions may occur to you as you do the interview. When possible, tape the interview. This makes it easier to concentrate on listening to the person without the distraction of having to write the answers. Listen to the answers you receive. Respond with more questions as they occur to you. Avoid asking questions that can be answered with a simple yes or no.

EXERCISE

Interviewing

Write five questions you could ask your favorite writer, entertainer, or sports figure during an interview about their professional lives and experiences.

1. __________________________________________

   __________________________________________

2. __________________________________________

   __________________________________________

3. __________________________________________

   __________________________________________

4. __________________________________________

   __________________________________________

5. __________________________________________

   __________________________________________
2.23 RESEARCHING FOR IDEAS

For almost any topic you write about, you can find information by doing research in reference works. Reference works include encyclopedias, dictionaries, almanacs, atlases, indexes, and Internet sites. Many types of reference sources are available as computer programs.

If your topic is very current, you will want to use the most current sources available. Always check the date of the reference work you are using, even when using Internet sites or computer software.

EXERCISE

Researching for Ideas

1. Why do you think it is important to research a topic, even one about which you think you are informed, before writing about it?

____________________________________________________________________________________
____________________________________________________________________________________
____________________________________________________________________________________
____________________________________________________________________________________

2. Why would an old almanac not be a good source to use to check the current population of your state?

____________________________________________________________________________________
____________________________________________________________________________________
____________________________________________________________________________________
____________________________________________________________________________________

3. If you were writing a narrative essay about a personal experience, when might you need to use reference sources?

____________________________________________________________________________________
____________________________________________________________________________________
____________________________________________________________________________________
____________________________________________________________________________________
4. Match the research topic below to the type of reference work you would consult first:

- encyclopedia
- dictionary
- almanac
- atlas
- index
- Internet site

A. information on the solar system
B. the Declaration of Independence
C. the former name for the country of Iran
D. the correct pronunciation of parasaurolophus
E. the current population of Sri Lanka
F. on-line places to buy books, tapes, and videos
2.24 Writing Paragraphs

Writing Paragraphs

Once your ideas are gathered together, the next step is to organize them in a useful way. Paragraphs are the most basic method of organizing ideas. Well-written paragraphs are carefully planned units of writing.

In narrative writing, paragraphs may be arranged according to the order in which the speaker or narrator experiences the events. In persuasive or informational writing, paragraphs are used to develop a particular topic.

Unity within a paragraph means that all the sentences in a paragraph deal with the same topic. Transitional words and phrases create links among paragraphs. Transitions can show how paragraphs are organized whether by chronological order, order of importance or logical order. In each case, transitions help to unify writing.

Many paragraphs include a topic sentence that presents a main idea. The topic sentence is often the first sentence, but can be placed elsewhere in the paragraph.

When a paragraph begins with a topic sentence, it is followed by supporting sentences. Transitional words help tie the supporting sentences to the topic and/or to each other. A concluding sentence sums up the main idea of the paragraph.

EXERCISE

Detecting Unity in Paragraphs

The following paragraph contains a sentence that is clearly out of place, one that destroys the unity of the whole. Find the topic sentence and the sentence that wanders away from the topic.

Langston Hughes was a major figure of the Harlem Renaissance, a rebirth of African-American culture in the 1930's. Harlem is in New York. His legacy was the mixing of jazz techniques with traditional poetry to create powerful works that spoke to his generation. Langston Hughes was the first African-American poet to make a living as a writer.

1. Write the topic sentence of the paragraph:

____________________________________________________________________________________
____________________________________________________________________________________

2. Write the sentence that destroys the unity of the paragraph:

____________________________________________________________________________________
____________________________________________________________________________________
2.25 WRITING A THESIS STATEMENT

One way to begin organizing your writing when composing an essay is to identify the main idea of what you want to say. To do this, write one or two sentences called a thesis statement. A thesis statement is simply a sentence or two that presents the main idea or position you will take in your essay. A thesis statement may look like one of the following examples.

EXAMPLES

Building the Hubble Telescope involved a lot of hard work, knowledge, and money.

The development of a trans-Atlantic bridge from the United States to England is critical for the peace of mind of those who fear flying on airplanes.

EXERCISE

Writing a Thesis Statement

For each subject area, write a thesis statement narrowing the topic. Your thesis statement should be appropriate for a five to ten paragraph essay.

1. Improving airline safety

____________________________________________________________________________________

____________________________________________________________________________________

____________________________________________________________________________________

2. Using grounding as a punishment

____________________________________________________________________________________

____________________________________________________________________________________

____________________________________________________________________________________

3. Requiring all students to wear uniforms to school

____________________________________________________________________________________

____________________________________________________________________________________

____________________________________________________________________________________

4. Dress codes

____________________________________________________________________________________

____________________________________________________________________________________
2.6 Writing Main Ideas and Supporting Details

Once you have a thesis statement, the next step is to select several main ideas to support your thesis statement. Begin by writing your thesis statement. Then list the main points you will use to support your thesis. For each main idea, list several supporting details—statements, facts, examples, quotes, or illustrations—that explain or demonstrate your main ideas.

EXERCISE

Writing Main Ideas and Supporting Details

Select one of the thesis statements you wrote on the previous page. Write three main points to support your thesis statement and supporting details for each main point.

Thesis Statement: ________________________________________________________________

Main Point: ________________________________________________________________

Supporting Details: ___________________________________________________________

__________________________________________________________________________

__________________________________________________________________________

Main Point: ________________________________________________________________

Supporting Details: __________________________________________________________

__________________________________________________________________________

__________________________________________________________________________

Main Point: ________________________________________________________________

Supporting Details: __________________________________________________________

__________________________________________________________________________

__________________________________________________________________________
2.27 Choosing a Method of Organization

Writing can be organized in different ways.

<table>
<thead>
<tr>
<th>Method</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chronological Order</td>
<td>Write about events in the order in which they happened or in the order they should be done to complete a project.</td>
</tr>
<tr>
<td>Spatial Order</td>
<td>Describe parts in the order of their location in space. For example: from back to front, left to right, or top to bottom.</td>
</tr>
<tr>
<td>Order of Importance</td>
<td>Write details or reasons from least to most important or from most to least important.</td>
</tr>
<tr>
<td>Comparison-and-Contrast Order</td>
<td>Present unique characteristics of one subject followed by the unique characteristics of the other subject.</td>
</tr>
</tbody>
</table>

Another way to compare and contrast is to write about one quality of both subjects, then about a second, and third quality, etc.

| Cause-and-Effect Order           | Present one or more causes, followed by one or more effects.                  |

Information may also be presented in reverse: the effects followed by the causes.

| Part-by-Part Order               | Present material in such a way that each idea is connected logically to the one that precedes it and/or to the one that follows it. |

EXERCISE

Choosing a Method of Organization

Select a method of organization from those listed above for each writing project.

1. ________________________ Writing an editorial to the school newspaper about problems in your school that need to be addressed.

2. ________________________ Writing an essay on the steps that took place during the development of the Hubble telescope.

3. ________________________ Writing an essay in the similarities and differences between high school and college.

4. ________________________ Writing a description of what you saw when you witnessed a car accident.

5. ________________________ Writing an essay about how and why the mayor of your town has never been defeated in an election.
2.28 Outlining

An outline is a framework for highlighting main ideas and related ideas. Outlining is an excellent way to sketch out your plans for a piece of writing. In a rough outline, you list your main ideas or topics in a logical order. Under each idea you list supporting details set off by dashes.

**Example**

Importance of whale oil
- Source of illumination in lamps
- Used in soap-making and lubrication
- Whalebone used in corsets

Hunting the whale
- Lookout on mast spots whale
- Six-man crews in small boats pursue whale
- Harpooned whale drags boat until whale tires
- Boat tows dead whale back to ship

Processing the whale
- Whale is lashed to side of ship
- Crew carves hulk into pieces
- Pieces are boiled to yield oil
- Oil is stored in barrels below deck

In a formal outline, you use numbers and letters to identify headings and subheadings.

**Example**

Plantations in the Old South
I. Cotton
   A. Entire South
   B. Labor-intensive harvesting
      1. Picking from August to January
      2. Slave labor
         a. Productivity of workers
         b. Lifespan of workers
            i. Men
            ii. Women
            iii. Children
      3. Long sacks tied to waist
   C. Horse-powered gins
II. Sugar
   A. Mainly southeastern Louisiana
   B. Sugar cane stalks slashed with machete-type knives
   C. Mills for grinding and boiling cane
**EXERCISE**

**Determining What Kind of Outline to Use**

Sometimes your teacher will require a particular type of outline; at other times you will be free to decide which is more appropriate. Next to the kinds of writing below, write *formal* or *rough* to indicate the kind of outline you’d use.

1. outline for an impromptu speech ___________________________

2. outline of ideas for an essay response ___________________________

3. outline for a research paper ___________________________

4. outline for an end-of-year project ___________________________

5. outline for a business letter ___________________________
2.29 **ROUGH OUTLINES**

A rough outline can be used as a prewriting tool or to understand and review information you have read. It’s an essential tool when preparing answers to essay tests.

To create a **rough outline**, simply list your main ideas in a logical order. Under each main idea, list the supporting details set off by dashes.

**A rough outline for an essay on how to build a treehouse.**

- Find and study plans for building a treehouse
  - Check Internet sites
  - Check the library
  - Ask advice
- Location
  - Find an appropriate tree
  - Get permission
- Decide on a plan
  - Measure space available
  - Make a drawing
- Materials
  - Make a list
  - Estimate cost
  - Buy what’s needed
  - Gather tools and supplies

**EXERCISE**

**Rough Outlines**

Add supporting details to the two main ideas listed to complete the rough outline for how to build a tree house.

**Begin Construction**

______________________________________________________________________________________

______________________________________________________________________________________

______________________________________________________________________________________

______________________________________________________________________________________

**Apply the finishing touches**

______________________________________________________________________________________

______________________________________________________________________________________

______________________________________________________________________________________

______________________________________________________________________________________
2.30 **FORMAL OUTLINES**

A **formal outline** has headings and subheadings identified by numbers and letters. Outlines should be brief. Use words or phrases, not complete sentences in most cases.

**Planting a Garden**

I. Preparing the garden  
   A. Mark off the area  
   B. Remove grass and weeds  
   C. Prepare the soil  
      1. Add nutrients  
      2. Remove rocks and roots  
      3. Loosen the soil  

II. Choose appropriate plants  
   A. Seeds or seedlings?  
   B. Which plants grow best in your area  

III. Taking care of the garden  
   A. Watering  
   B. Pulling weeds  
   C. Keeping garden pests away

Use a period after all Roman numerals, letters, and numbers.  
Do not use any punctuation at the end of items listed in the outline unless the statement is a complete sentence.

**EXERCISE**

**Formal Outlines**

Complete a detailed outline for an autobiographical essay. Use the main ideas given. Add supporting details including reasons, facts, anecdotes, and examples.

I. Early life  
   A.  
   B.  

II. Physical Features (self and home)  
   A.  
   B.  

III. Likes and Dislikes (hobbies and interests)  
   A.  
   B.  

IV. Future goals  
   A.  
   B.
2.31 DRAFTING

After you have gathered your information and organized it, the next step in the writing process is to produce a draft. A draft is simply an early attempt at writing a paper. When working on a draft, keep in mind that you do not have to get everything just right the first time through. You usually can rework it many times until you are happy with the final product.

Different writers approach drafting in different ways. Some prefer to work slowly and carefully, perfecting each part as they go. Producing such a careful draft can be rewarding because you get to see a fairly polished piece emerging part by part. Others find that perfecting each piece as they come to it bogs down the process. These writers prefer to write a discovery draft, getting all their ideas down on paper in rough form and then going back over the paper to work it into shape. When writing a discovery draft, you do not focus on spelling, grammar, usage, and mechanics. You take care of those matters during revision.

EXERCISE

Drafting a Paragraph

Consider yourself as a writer. What are your preferences? For instance, how do you prefer writing—at a keyboard or on a tablet? Where do you do your most inspired writing? When? Sort through them in your mind. If you like, list them. Then write a draft paragraph below or on your own paper describing your preferences as a writer.
2.32 DRAFTING AN INTRODUCTION

When drafting an introduction, keep in mind that it must be your hook that invites readers into your paper. It should raise questions in the readers' minds. It makes them want to read on because they want the answers to those questions. The thesis sentence is the bait at the end of that hook, and it’s usually the last sentence in your introductory paragraph. Writing a good introduction is so important it’s often best to put off writing it until the rest of the paper is written.

An effective introduction can start with a quotation, a question, an anecdote, an intriguing fact, or a description. The hook is related to your topic and should be followed by your thesis statement.

EXAMPLE

a quote “That’s one small step for man, one giant leap for mankind.” With these words, Neil Armstrong signaled his success as the first man to set foot on the moon...

a question What would it be like if all the birds in the world suddenly stopped their singing?

an anecdote When my brother was nineteen, he volunteered in a homeless shelter making sure people had a safe place to spend the night. He told me once that he would never forget the time he met...

a fact More than a million new web pages appear each day on the Internet...

a description Along the murky bottom of the ocean floor, at the deepest part of the ocean, lies the giant squid, a creature so elusive that few people have ever seen it. For hundreds of years, no one knew it really existed—although tales of sea monsters had long hinted of it.

EXERCISE

Drafting an Introduction

Think of ways you might introduce a topic for a paper.

a quote ______________________________________

a question _____________________________________

an anecdote _____________________________________

a fact __________________________________________

a description ____________________________________
2.33 **Drafting Body Paragraphs**

The **body** of a piece of writing is the longest part. It contains most of the information on your topic and should fulfill the purpose of your writing. When writing the body paragraphs of any essay, refer to your outline. Each heading in your outline will become the main idea of one paragraph. To move smoothly from one idea to another, use transitional words and phrases. As you draft your paragraphs, you may want to include evidence from documented sources to support the ideas you present.

**EXERCISE**

**Drafting Body Paragraphs**

In the exercise from 2.30, “Formal Outlines,” you completed a detailed outline for an autobiographical essay. The four main ideas were:

I. Early life
II. Physical features (self and home)
III. Likes and dislikes (hobbies and interests)
IV. Future goals

Use the supporting details you wrote in that exercise to write a body paragraph for one heading in the outline.

________________________________________________________________________________________________
________________________________________________________________________________________________
________________________________________________________________________________________________
________________________________________________________________________________________________
________________________________________________________________________________________________
________________________________________________________________________________________________
________________________________________________________________________________________________
________________________________________________________________________________________________
________________________________________________________________________________________________
2.34 DRAFTING A CONCLUSION

In the conclusion paragraph of an essay, you bring together the main ideas you included in the body paragraphs and create a sense of closure to the issue you raised in your thesis.

There is no single right way to write a conclusion.

Possibilities include:

A. Making a generalization
B. Restating your thesis and major supporting ideas in different words
C. Summarizing the points made earlier in the essay
D. Including a lesson or moral
E. Encouraging the reader to support your viewpoint or take specific action
F. Expanding your thesis or main idea by connecting it to the reader’s own interests
G. Linking your thesis to a larger issue or concern

Drafting a Conclusion Exercise

For each concluding sentence, write the letter that corresponds to the type of conclusion from the above list.

______ 1. Volunteering at food banks can help this community; it can even help teenagers like us.

______ 2. Thanksgiving is our family’s favorite holiday because we enjoy eating the great food, spending time with special friends and relatives, and reflecting on all we have to be thankful for.

______ 3. Show your support of this great family holiday by voting for Thanksgiving as Best Holiday of the Year.

______ 4. Although the Pilgrims didn’t have much, they were thankful for what they had and we should be too.

______ 5. Thanksgiving should be everyone’s favorite holiday.

______ 6. The overwhelming number of people who voted for Thanksgiving as the Best Holiday of the Year indicates that family values are still strong in our society.
2.35 Using Transitions Effectively

Transitions are words and phrases that provide a smooth shift from one idea to the next in your writing. The transition words you use depend on the method of organization you use.

**Chronological Order:** first, second, third, next, then, finally, after that

**Spatial Order:** next to, adjoining, above, below, beside, beyond, around, near, under, beneath

**Order of Importance:** more important, less important, most important, least important

**Comparison and Contrast Order:** likewise, similarly, in contrast, another difference, alike, comparable, conversely

**Cause and Effect Order:** one cause, another effect, as a result, consequently, therefore, because of

**Part-by-Part Order:** Any words or phrases that indicate the relationship or connection between ideas.

Using Transitions Effectively Exercise

For each pair of sentences, write two or more sentences using transitional words and phrases to make a smooth shift between ideas.

1. Begin applying paint in one corner of the room.

   ____________________________________________

   ____________________________________________

   ____________________________________________

   When you finish, clean the brushes and close the paint cover tightly.

2. I was only two when my baby sister was born, but I didn't like her very much because my parents gave her so much time and attention.

   ____________________________________________

   ____________________________________________

   ____________________________________________

   Now my sister is my best friend.
2.36 **Writing Description, Dialogue, Narration, and Exposition**

**Descriptive** writing portrays a character, an object, or a scene in detail. The purpose of descriptive writing is to paint a “word picture” that allows the reader to clearly visualize what is being described. Descriptions make use of sensory details — words and phrases that describe how things look, sound, smell, taste, or feel. Active verbs, adjectives, similes, and metaphors are frequently used in this type of writing.

**Dialogue** presents the actual words of speakers or characters in a story. Quotation marks are used to set off direct speech. Here are some tips on writing dialogue:

- Each time a different person speaks, begin a new paragraph.
- When writing a long dialogue for one person or character, begin a new paragraph whenever a new point is introduced.
- Dialogue is used to quote a person’s opinion, advice, speech, remarks, statements or questions.

**Narration** tells a story or describes events using time, or chronological order, as a way of organization. An informal outline of major events can help you organize your narrative writing.

**Exposition**, or expository writing, presents facts or opinions in an organized manner. There are many ways to organize expository writing.

**EXERCISES**

**A. Writing Descriptions**
Write a short paragraph (3 to 5 sentences) for the two sentences given. Use sensory words, adjectives, active verbs, similes, and metaphors to give the reader a clear visual picture of the child, the rock, and the pond.

1. The child cried.

________________________________________________________________________________________________
________________________________________________________________________________________________
________________________________________________________________________________________________
________________________________________________________________________________________________
________________________________________________________________________________________________

2. The rock rolled down.

________________________________________________________________________________________________
________________________________________________________________________________________________
________________________________________________________________________________________________
________________________________________________________________________________________________
________________________________________________________________________________________________
B. Writing Dialogue
Write dialogue for the characters in the situations given.

A high school student talking about an appendicitis operation.

________________________________________________________________________________________________
________________________________________________________________________________________________
________________________________________________________________________________________________
________________________________________________________________________________________________
________________________________________________________________________________________________

A great-grandmother reminiscing about “the good old days.”

________________________________________________________________________________________________
________________________________________________________________________________________________
________________________________________________________________________________________________
________________________________________________________________________________________________
________________________________________________________________________________________________

A parent giving the “When I was your age” lecture.

________________________________________________________________________________________________
________________________________________________________________________________________________
________________________________________________________________________________________________
________________________________________________________________________________________________
________________________________________________________________________________________________

C. Writing Narratives
Think of a short story you’ve read. Briefly write the sequence of events that take place in the story, in chronological order.

________________________________________________________________________________________________
________________________________________________________________________________________________
________________________________________________________________________________________________
________________________________________________________________________________________________
________________________________________________________________________________________________
________________________________________________________________________________________________
________________________________________________________________________________________________
________________________________________________________________________________________________
________________________________________________________________________________________________
Write a brief outline for a short story you might write.

________________________________________________________________________________________________
________________________________________________________________________________________________
________________________________________________________________________________________________
________________________________________________________________________________________________
________________________________________________________________________________________________
________________________________________________________________________________________________
________________________________________________________________________________________________
________________________________________________________________________________________________
________________________________________________________________________________________________

D. Writing Exposition

Write a topic you could use for writing an expository paragraph that would work with each method of organization given. Use a different topic for each.

Analysis: __________________________________________________________________________________
______________________________________________________________________________________

Cause and effect: __________________________________________________________________________
______________________________________________________________________________________

Comparison and contrast: __________________________________________________________________
______________________________________________________________________________________

Definition: ________________________________________________________________________________
______________________________________________________________________________________

Problem/Solution: _________________________________________________________________________
______________________________________________________________________________________

Process/How to: ___________________________________________________________________________
______________________________________________________________________________________
2.37 **Self- and Peer Evaluation**

When you evaluate something, you examine it carefully to find its strengths and weaknesses. Evaluating your own writing is called *self-evaluation*. A *peer evaluation* is an evaluation of a piece of writing done by a classmate, or peer. It’s always an excellent idea to go through an evaluation process before you begin revising your writing. It will help you do more than copying over your paper to make it neat, or running another copy of it from the printer. It’s almost always a good idea to get input from peers for their reactions to your writing. In fact, studies show that it’s the most effective way to improve as a writer.

To get feedback to help you improve your nonfiction writing, three kinds of broad questions will be asked:

- Questions about the quality of the content (focus and construction) of the piece
- Questions about how well the piece is organized (organization and elaboration)
- Questions about the effectiveness of the language (voice/word choice) in the piece

Those questions can be made more specific for each of the papers you write.

**EXERCISE**

**Asking Good Questions for Feedback on My Writing**

For each of the broad questions above, think of two more specific questions you could ask about the writing trait in a paper. Some samples are done for you.

**Questions about the quality of the content of the piece**

1. Sample: Where is the main point supported by examples?

2. Sample: How has the writer fitted the piece to the audience?

3. Your question about content:

**Questions about how well the piece is organized**

1. Sample: How does the writer begin the piece to get the reader’s attention?

2. Sample: Does each paragraph say something different?

3. Your question about organization:

**Questions about the effectiveness of the language in the piece**

1. Sample: Where are sentences clear?

2. Sample: Where, if anywhere, are there examples of needless repetition?

3. Your question about effectiveness of language:
2.38 **How to Evaluate a Piece of Writing**

When evaluating a piece of writing, it is good practice to read it through three times. As you check the writing piece, make notes about what the writer needs to revise or change.

- **Check for content (focus and construction of knowledge)**
  
  When evaluating your own writing, be sure you have said all that you wanted to say, that you have not left out important details, and that you have not included unimportant or unrelated details.
  
  When evaluating a peer’s writing, make sure the content is clear, that nothing is missing to prevent the work from carrying the reader forward, and that the writer has not included any unrelated details.

- **Check for organization (organization and elaboration)**

- **Check effectiveness of the language (voice and word choice)**
  
  Make sure the language is appropriately formal or informal, that the tone is appropriate, and that the writer has defined any key or unfamiliar terms.
  
  Writers learn most, however, by learning what they have done well, so be sure to include positive comments, too. Tell specifically what worked well.

**EXERCISE**

**How to Evaluate a Piece of Writing**

Evaluate this piece of writing. Make notes for any changes you feel should be made.

In today’s life, there lies nothing but noise, hurry, and fear in our lives. We endlessly fight over trivia, such as who was right about the result of last night’s game. When we are not involved in idle chatter, we are playing with machines. Machines have taken over our lives. We had invested in so many high technologies not to ease our minds, but to crowd more into our everyday lives. Many times we are eager to take risks. Not to learn more about life, but rather to intensify the action in the already existing chaos. Chaos is distracting. “The practice of quietness is the only way to secure ourselves against breaking down from exhaustion,” Minister John Gunn suggests.
2.39 **How to Deliver Helpful Criticism**

**Be focused.** Concentrate on content, organization, and style. Do not concentrate at this point on proof-reading matters such as spelling and punctuation. They can be fixed later.

**Be positive.** Let the writer know what he or she has done right.

**Be specific.** Give the writer concrete ideas for improving his or her work. For example, if you think that two ideas seem unconnected, suggest a way in which they might be connected clearly.

**Be tactful.** Consider the other person’s feelings and use a pleasant tone of voice. Do not criticize the writer. Instead, focus on the writing.

**EXERCISE**

**How to Deliver Helpful Criticism**

Write *Helpful* or *Not Helpful* by each comment.

1. ___________________ Deleting the last part of the second sentence would improve the flow of the writing.

2. ___________________ The second paragraph is a real mess.

3. ___________________ Adding a transition word at the beginning of the third paragraph would make the writing more organized.

4. ___________________ You’ve used some strong verbs here: struggle, achieve, obstructing.

5. ___________________ If you move the second sentence in the last paragraph to the end, your conclusion will be stronger.

6. ___________________ Rewriting the introduction using more concrete nouns and stronger verbs would give the reader a better picture.

7. ___________________ I don’t agree with your opinion at all.

8. ___________________ This writing shows imagination and creativity.

9. ___________________ The dialogue in the third paragraph made me feel like I was hearing the characters speak.

10. ___________________ The paper is good.
2.40 How to Benefit from Helpful Criticism

Discuss specific concerns with your evaluator. For example, if you are wondering whether something you wrote is clear, ask the evaluator if he or she understands that specific part.

Ask questions to clarify comments that your evaluator made. Accept your evaluator’s comments graciously. Remember that criticism can be helpful. If you think that a given suggestion will not truly improve your writing, you do not have to follow it. Don’t argue; do listen.

EXERCISE

How to Benefit from Helpful Criticism

Carefully review a piece of your writing that has been evaluated by another person. Explain which three comments by the evaluator most helped you improve your writing.

1. ______________________________________________________________________________________
   ______________________________________________________________________________________

2. ______________________________________________________________________________________
   ______________________________________________________________________________________

3. ______________________________________________________________________________________
   ______________________________________________________________________________________

Which comment was the least helpful? Why?

____________________________________________________________________________________
____________________________________________________________________________________
2.41 **REVISING**

After identifying weaknesses in a draft through self-evaluation and peer evaluation, the next step is to revise the draft, making changes to improve it. Here are four basic techniques that you can use when revising:

- **Add** material such as missing details, examples, or transitions.
- **Cut** material that is unnecessary or unrelated.
- **Replace** material that is weak with material that is stronger, more concrete, more vivid, or more precise.
- **Move** material to improve the organization of the piece.

**EXERCISE**

**Using the Four Types of Revision**

Revise these sentences following the technique or techniques suggested.

1. **Moving and condensing:** Some people are uncomfortable when not surrounded by noise or other people. They like noise. They feel they need people. They fear they are unpopular if they are alone even for a few minutes. No one wants to be unpopular. Quietness is not just the state of being placid, but more the means to find our true selves.

________________________________________________________________________________________________
________________________________________________________________________________________________
________________________________________________________________________________________________
________________________________________________________________________________________________

2. **Cutting:** There is too much noise in the world. Noise has completely obliterated silence from the modern world. Silence is golden. I like silence.

________________________________________________________________________________________________
________________________________________________________________________________________________
________________________________________________________________________________________________

3. **Replacing:** Life moves too quickly.

________________________________________________________________________________________________

4. **Adding:** It’s rare to find a home where silence reigns, even part of the time.

________________________________________________________________________________________________
________________________________________________________________________________________________
2.42 A REVISION CHECKLIST

The following chart lists some questions to ask yourself whenever you revise a piece of writing. If your answer to any of these questions is no, then you need to revise your work. Continue revising until you can answer yes to all these questions.

EXERCISE

Using a Revision Checklist

Use the list below to check a draft. The draft may be a fresh draft or one that you have revised one or more times. After you have checked your draft, revise it.

<table>
<thead>
<tr>
<th>REVISION CHECKLIST: FOCUS AND CONSTRUCTION OF KNOWLEDGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Does the writing achieve its purpose?</td>
</tr>
<tr>
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<td></td>
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<tr>
<td>2. Are the main ideas clearly stated and supported by details?</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>REVISION CHECKLIST: ORGANIZATION AND ELABORATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Are the ideas arranged in a sensible order?</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td>2. Are the ideas connected to one another within and between paragraphs?</td>
</tr>
<tr>
<td></td>
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<tr>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>REVISION CHECKLIST: VOICE AND WORD CHOICE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Is the language appropriate to the audience and purpose?</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td>2. Is the mood appropriate to the purpose of the writing?</td>
</tr>
<tr>
<td></td>
</tr>
</tbody>
</table>
2.43 PROOFREADING

Proofreading your work is different than making revisions. When you do revision work, you work to improve the content and organization of your ideas. You also work to improve your voice and word choice. After you make all those decisions and changes, and you have written the final draft, proofreading is the final step before publishing.

To proofread means to look for and correct usage and mechanical errors. When using a word processing program to write, the spell checker and grammar checker functions can be helpful for spotting misspelled words and obvious grammatical errors. NEVER rely completely on those tools to find and correct all errors. For example, if you wrote the word the instead of then, your spell checker would not catch the error, because the is a word. It's and its escape detection, too.

When proofreading, you need to read your work, word by word. Double-check your punctuation, spelling, and capitalization. Make certain you haven't skipped a word. Pencil in any corrections needed. It is often helpful to have someone else proofread your final draft. A second set of eyes may catch something you missed.

EXERCISE

Proofreading or Revision

Determine which of the following paragraphs is ready for revision. Which is ready for proofreading? Why?

Fishing with my brother and dad. We always had to get up too early. It was still dark and cold. My brother thinks he's a great fishing guide. Sometimes it's hard to be patient with him. I really like fishing, but it's cold so early, the day has hardly begun. The stars are reflected in the water, even the fish are sleeping.

Proofreading or revision? (Circle one.) Explain your choice.

______________________________________________________________________________________
______________________________________________________________________________________
______________________________________________________________________________________

If you go fishing with fanatics like my brother and my dad, the “morning” of a fishing trip is really just the end of night. We always got up before the day ever showed any sign of actually beginning, and hit the river early enough to see the stars reflected in the water's darkness. These long mornings required lots of clothing and even more patience. It was cold, and my brother always turned into some kind of Saturday morning fishing guide with an attitude.

______________________________________________________________________________________
______________________________________________________________________________________
______________________________________________________________________________________

Proofreading or revision? (Circle one.) Explain your choice.

______________________________________________________________________________________
______________________________________________________________________________________
______________________________________________________________________________________
2.44 Using Proofreader’s Marks

When you proofread your writing, you read it through to look for errors and mark corrections. When you mark corrections, use the standard proofreading symbols.

### PROOFREADER’S SYMBOLS

<table>
<thead>
<tr>
<th>Symbol and Example</th>
<th>Meaning of a Symbol</th>
</tr>
</thead>
<tbody>
<tr>
<td>The very first time</td>
<td>Delete (cut) this material.</td>
</tr>
<tr>
<td>cat’s cradle</td>
<td>Insert (add) something that is missing.</td>
</tr>
<tr>
<td>George</td>
<td>Replace this letter or word.</td>
</tr>
<tr>
<td>All the horses'</td>
<td>Move this word to where the arrow points.</td>
</tr>
<tr>
<td>French toast</td>
<td>Capitalize this letter.</td>
</tr>
<tr>
<td>the vice-president</td>
<td>Lowercase this letter.</td>
</tr>
<tr>
<td>house</td>
<td>Take out this letter and close up space.</td>
</tr>
<tr>
<td>bookkeeper</td>
<td>Close up space.</td>
</tr>
<tr>
<td>Gebril</td>
<td>Change the order of these letters.</td>
</tr>
<tr>
<td>end Watch out, she yelled.</td>
<td>Begin a new paragraph.</td>
</tr>
<tr>
<td>Love conquers all</td>
<td>Put a period here.</td>
</tr>
<tr>
<td>Welcome friends.</td>
<td>Put a comma here.</td>
</tr>
<tr>
<td>Get the stopwatch</td>
<td>Put a space here.</td>
</tr>
<tr>
<td>Dear Madam</td>
<td>Put a colon here.</td>
</tr>
<tr>
<td>She walked, he rode.</td>
<td>Put a semicolon here.</td>
</tr>
<tr>
<td>Name-brand products</td>
<td>Put a hyphen here.</td>
</tr>
<tr>
<td>Cat’s meow</td>
<td>Put an apostrophe here.</td>
</tr>
<tr>
<td>Are you finished?</td>
<td>Let it stand. (Leave as it is.)</td>
</tr>
<tr>
<td>Cat’s cradle</td>
<td>Add a question mark.</td>
</tr>
</tbody>
</table>

**EXERCISE**

**Using Proofreading Symbols**

Use your knowledge of proofreading symbols to revise and rewrite the paragraphs below.

Langston Hughes was a black man living in America at a time when segregation were allowed by law. He felt oppressed in spite of his success as a poet. In “Dream Variations, all of these factors burst from too stanzas that look simple, but are really complex. This poem is an expression of the frustration the speaker feels as a creative African-American working within a dominant white culture.
2.45 A PROOFREADING CHECKLIST

After you have revised your draft, make a clean copy of it and proofread it for errors in spelling, grammar, and punctuation. Use the following proofreading checklist.

<table>
<thead>
<tr>
<th>PROOFREADING CHECKLIST</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Spelling</strong></td>
</tr>
<tr>
<td>Are all words, including names, spelled correctly?</td>
</tr>
<tr>
<td><strong>Grammar</strong></td>
</tr>
<tr>
<td>Does each verb agree with its subject?</td>
</tr>
<tr>
<td>Are verb tenses consistent and correct?</td>
</tr>
<tr>
<td>Are irregular verbs formed correctly?</td>
</tr>
<tr>
<td>Are there any sentence fragments or run-ons?</td>
</tr>
<tr>
<td>Have double negatives been avoided?</td>
</tr>
<tr>
<td>Have frequently confused words, such as affect and effect, been used correctly?</td>
</tr>
<tr>
<td><strong>Punctuation</strong></td>
</tr>
<tr>
<td>Does every sentence end with an end mark?</td>
</tr>
<tr>
<td>Are commas used correctly?</td>
</tr>
<tr>
<td>Do all proper nouns and proper adjectives begin with capital letters?</td>
</tr>
</tbody>
</table>

EXERCISE

**Using a Proofreading Checklist**

Use the Proofreading Checklist to help you find errors in the following text. Mark each item on the checklist as you find errors. You may have to proofread several times to find all the errors. Use standard proofreading symbols as described in the Language Arts Survey, 2.44, “Using Proofreader’s Marks,” in your textbook.

The main images in “Dream variations by langston hughes are dancing, the sun, and a tree in cool evening. these represent creative expression, oppression, and reward, respectively. Hughes uses exciting words like “whirl and “fling” to give the reader a picture of a free-form dance like people dance to jazz, instead of a more formal dance like ballet. It is like releasing action through words

The dancer is dancing in the sunlite but the sunlight doesn’t seem to be the good thing it usually is — in the first stanza its just there: “some place of the sun.” In the second stanza the sun is something two be defied.
2.46 PROPER MANUSCRIPT FORM

After proofreading your draft, you will want to prepare your final manuscript. Follow the guidelines given by your teacher or the guidelines given here. After preparing a final manuscript according to these guidelines, proofread it one last time for keyboarding or copying errors.

<table>
<thead>
<tr>
<th>GUIDELINES FOR PREPARING A MANUSCRIPT</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Keyboard your manuscript using a typewriter or word processor, or write it out neatly using blue or black ink.</td>
</tr>
<tr>
<td>2. Double-space your paper. Leave one blank line between every line of text.</td>
</tr>
<tr>
<td>3. Use one side of the paper.</td>
</tr>
<tr>
<td>4. Leave one-inch margins on all sides of the text.</td>
</tr>
<tr>
<td>5. Indent the first line of each paragraph.</td>
</tr>
<tr>
<td>6. In the upper right-hand corner of the first page, put your name, class, and date. On every page after the first, include the page number in this heading, as follows:</td>
</tr>
<tr>
<td>Marta Shields</td>
</tr>
<tr>
<td>American Lit</td>
</tr>
<tr>
<td>October 17, 2002</td>
</tr>
<tr>
<td>p. 2</td>
</tr>
<tr>
<td>5. For longer papers, make a cover sheet listing the title of the work, your name, the class, and the date.</td>
</tr>
</tbody>
</table>

EXERCISE

Identifying Errors in Manuscript Form

On the lines below, describe the errors in manuscript form in the following copy.

Silvano Ortiz  English 10

When Hughes repeats a thought the second time through, he is utilizing the jazz methods that influenced the whole Harlem Renaissance. In jazz, a theme is introduced and then each instrument takes a turn trying out variations on that theme. In “Dream Variations” the theme is introduce in the first stanza with hints about where it will go.

______________________________________________________________________________________
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______________________________________________________________________________________
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______________________________________________________________________________________
2.47 Publishing and Presenting Your Work

Many schools now have their own Internet sites. If your school does, that may be a good place for you to publish your writing for others to read. If your school doesn’t have its own Internet site, you can find other sites that publish articles, short stories, poetry and other material by students. Some offer the opportunity for interaction between writers and readers, chat rooms, and feedback on questions.

To find a site that interests you, use a search engine, such as Yahoo, Yahooligans, LookSmart, or Alta Vista. Use the terms student publishing or teen e-zines to find a list of potential sites. You may need to browse through several sites before finding one that meets your needs.

EXERCISE

Publishing and Presenting Your Work

Explore an Internet site that publishes student writing. Read several of the published works. Locate information on how to submit your work to this site. Then answer the questions below.

1. What is the address of the Internet site you found?

______________________________________________________________________________________

2. For what age group is this Internet site designed?

______________________________________________________________________________________

3. What types of student writing are included?

______________________________________________________________________________________

4. How can you submit your writing to this Internet site?

______________________________________________________________________________________

5. Is any feedback available? If yes, please describe.

______________________________________________________________________________________

6. What would be some advantages of having your writing published on this Internet site?

______________________________________________________________________________________

7. List the name(s) of any of your work you would like to see published electronically.

______________________________________________________________________________________
2.48 MAINTAINING A WRITING PORTFOLIO

A **writing portfolio** is a place to keep your writing. A portfolio may be a simple file folder with your name on it, or you might design or buy a fancy portfolio. Your teacher may ask you to keep a portfolio so that the two of you can review your progress over time. Use this sheet to keep a record of all the pieces that you place in your portfolio.

<table>
<thead>
<tr>
<th>Description of Piece</th>
<th>Date Placed in Portfolio</th>
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2.49 **SHARING YOUR WORK WITH OTHERS**

Some types of writing, like journal writing, are done only for one’s self. Most writing, however, is meant to be shared with others. Your writing can be published or presented to others in several ways. Here are some ideas to consider:

- Find a local publication that will accept your work—such as a school literary magazine, a school newspaper, or a community newspaper.
- Submit your writing to a regional or national publication. Check the Internet for sites that publish students’ works.
- Enter your work in a contest. Your teacher or librarian may be able to tell you about local or regional writing contests for students. Writing magazines and newsletters often provide contest information.
- Read your work aloud to classmates, friends, or family members.
- Work with other students to prepare a publication – a brochure, on-line literary magazine, anthology, or newspaper.
- Prepare a poster or bulletin board, perhaps in collaboration with other students, to display your writing.
- Make your own book using a computer. Print the pages and bind them together or handwrite your work into a blank book.
- Handwrite or use a fancy font and print your best poem on quality paper. Add illustrations. Frame the poem and give it as a gift for a special occasion.
- Participate in a reading of student writing as a class or school-wide project.
- Share your writing with other students in a small writers’ group.

**EXERCISE**

**Sharing Your Work With Others**

Think about the last piece of writing you did. List ways you could share it with others.

________________________________________________________________________________________________
________________________________________________________________________________________________
________________________________________________________________________________________________
________________________________________________________________________________________________
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________________________________________________________________________________________________
________________________________________________________________________________________________
________________________________________________________________________________________________
2.50 Reflecting on Your Writing

In the reflecting stage of writing, you think through the writing process to determine what you learned as a writer, what you accomplished, and what skills you would like to strengthen the next time you write. Reflection can be done in a journal, on a self-evaluation form, in small group discussions, or simply in your own thoughts. Most writing is an attempt to communicate ideas, emotions, or facts with others. As you reflect on the writing process and yourself as a writer, ask yourself these questions.

• What have I learned in writing about this topic?
• What have I learned in writing for this purpose?
• What have I learned by using this form?
• What would I like my audience to gain from my writing?
• Have I successfully communicated the ideas, emotions, or facts as I planned?
• What kind of voice does my writing have?
• How have I developed as a writer while writing this piece?
• What strengths have I discovered in my work?
• What aspects of my writing do I want to strengthen?
• What can I do to strengthen them?

EXERCISE

Reflecting on Your Writing

Use the questions listed above to write about your last piece of writing. Be honest with yourself.

________________________________________________________________________________________________
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________________________________________________________________________________________________
________________________________________________________________________________________________
Answer Key
Answer Key

GUIDED WRITING: LANGUAGE, GRAMMAR, AND STYLE ANSWERS

UNIT 1

A. Responses will vary. Possible responses are given.

1. General topic: Many Americans measure time by decades, and we like to give a name to each decade. Main idea: The 80s was “The ME Decade.” Illustrations and examples: It was a time of hostile takeovers and mergers, and greedy billionaires like Donald Trump and Leona Helmsley were flashed on every magazine cover. “Shop 'till you drop” became a catchphrase, and everyone had to have designer brands.

2. General topic: Fashion trends are fun to watch. Main idea: As everyone knows, they go in cycles: one minute it's in, the next minute it's absolutely OUT, but a few decades down the line, a trend gets recycled as the next new look. Illustrations and examples: Remember when the 70s was known for the ugliest fashion decade? All that polyester, the stripes, the browns and oranges and greens, and especially the bell bottoms were something none of us would have been caught dead in during the eighties. But lo and behold, the 70s are back in style, although in a somewhat modified form.

B. Responses will vary. Students should write a topic sentence such as: By the year this time capsule is opened, I fear that one of the world’s greatest ecological losses will have taken place: tropical rainforests will have been completely wiped out.

C. Responses will vary. Students should create an outline of their essay, recording the topic sentence of each paragraph and the supporting ideas under it.

UNIT 2

A. 1. In medias res means “in the middle of the action.” The writer uses ap position to make the meaning clear.

2. An apostrophe is a literary technique in which the narrator turns from the audience as a whole to address a single person. The writer uses restatement.

3. A portmanteau is a word created by joining together two previously existing words. The writer uses examples to explain the term.

4. A concrete poem is a poem that is shaped like its subject. The writer uses examples to explain the term.

5. An aphorism is a short saying or pointed statement. The writer uses examples to explain the term.
B. Responses will vary. Possible responses are given.

1. The “plot” of “Dream Variations” is reinforced by Hughes’s use of rhyme and assonance, which is the repetition of vowel sounds in stressed syllables that end with different consonant sounds. At the end of the fifth line, the word “evening” gives the long “e” sound that creates assonance with the long “e” sounds at the ends of the next three lines. The long “e” is a soothing, cool sound at the end of each line.

2. Hughes puts excitement into the first half of the second stanza with the line “Dance! Whirl! Whirl!” and relaxes at the second half by use of the ellipses at the end of two lines that force the poem to slow down: “Rest at pale evening... / A tall, slim, tree...”

3. When Hughes repeats a thought the second time through like that he is working in the jazz methods that influenced the whole Harlem Renaissance, a period in which art, literature, and music by African-Americans flourished in Harlem, an area of New York City. In jazz, a theme is introduced and then each instrument takes a turn trying out variations on that theme.

C. Responses will vary. Students should demonstrate that they have included context clues in their essays.

UNIT 3
A. 1. Subject: “The Black Cat.”; Verb: is. The subject of the sentence is singular and takes a singular verb. The intervening phrase “along with other stories...” is not part of the subject.

2. Subject: climax and high point of interest; Verb: is. The two parts of the compound subject refer to one and the same moment.

3. Subject: Neither the reader nor the narrator; Verb: believes. A compound subject made up of two singular subjects joined with or or nor takes a singular verb.

4. Subject: police officers; Verb: realize. The subject of the sentence is plural and takes a plural verb. The intervening phrase “just like the investigator in ‘The Tell-Tale Heart,’” is not part of the subject.

5. Subject: either; Verb: is. Either is an indefinite pronoun that always takes a singular verb.

B. 1. Both the wife and the cat are walled up in the cellar.

2. Those elements of the plot clearly show Poe’s mastery as a writer.

3. The policemen realize he is hiding the truth when the cat meows.

4. Neither Jason nor his brother has read anything by Edgar Allan Poe.

5. Perseverance and a little luck bring the desired result sometimes.

6. Everybody believes that the defendant is innocent.

7. Either bananas or cantaloupe tastes good in fruit salad.

8. Nobody in this class of thirty students has turned in the final paper.


10. Everyone in the stands admires that player’s positive attitude.

C. Responses will vary. Students should write a sentence using each of the pronouns or compound nouns.

1. everyone is singular

2. no one is singular

3. the food server and the cook is plural when it refers to two people, and singular when it refers to one and the same person

4. neither is singular unless it is used with a compound subject made up of at least one plural noun, in which case it may be plural if the plural noun is closest to the verb

5. my friend and fellow student is plural when it refers to two people, and singular when it refers to one and the same person
6. Neither LaTasha nor her mother is singular.

7. The subject none of the bands may be considered singular or plural. None takes a singular verb when the meaning is clearly "not one"; however, in common usage, the plural is often used depending on the context.

8. The subject most of us is plural. Most takes a singular verb when it refers to one thing [Most of the food is bad but a plural when it refers to more than one thing [Most of the people are leaving].

9. Someone is singular.

10. Everything is singular.

D. Responses will vary. Students should identify places in their own plot analysis where subjects and verbs do not agree, and correct these errors.

UNIT 4

A. In the first sentence, the author starts out with a phrase that modifies the subject. In the second sentence, she starts with the subject. In the third sentence, she again begins with an adjectival phrase.

B. Responses will vary. Possible responses are given.

Pease Pilgrim’s simple and profound message was that if more people would find inner peace, the world would be a more peaceful place. From 1953 until her death in 1981, she walked on foot across the United States seven times and walked across Mexico and Canada several times as well. Along with her on this journey, Peace Pilgrim carried no money or sleeping bag; she only carried a comb, a toothbrush, letters, and stamps.

At first, Peace Pilgrim vowed to walk 10,000 miles, but later increased her goal to 25,000. After she reached that goal, she stopped counting. “I shall remain a wanderer,” she vowed, “until mankind has learned the way of peace, walking until I am given shelter and fasting until I am given food.” Speaking at universities, churches, and libraries, and on the streets, and speaking to newspaper reporters and radio interviewers, she delivered her message of peace to everyone. She did not try to encourage people to follow in her exact footsteps. She did not expect them to give up everything she had; she just emanated peace and wisdom. There are dozens of websites offering her teachings and a place to discuss how she has affected your life. Many people have been inspired to set off on foot on their own pilgrimages.

C. Responses will vary.

UNIT 5

A. Formal English

1. Formal English ("big deal" is a colloquialism)

2. Informal English ("rat race" is a colloquialism)

3. Informal ("get their thrills" and "trading hot stocks" are colloquialisms)

4. Formal

5. Informal ("Like," "catching some rays," "poet type," "getting in touch,", are slang)

6. Formal

7. Informal (slang: "go" used for say; freak; "zoned out")

8. Informal (colloquialisms: "quiet as a mouse"; "chattering away")

9. Formal

10. Formal

B. Responses will vary. Students should underline places where the language seems too informal, as shown below. They should then correct these passages to make the speech more formal.

As a student of Spanish, I believe everyone should learn a second language. Not only is being bilingual a major bonus out there in the job market, it enriches a person’s life big time. In order to become fluent in a foreign language, we totally need to visit a country where the language is spoken. This way we can get the language down pat a lot quicker and also get to check out a different culture. Parents, imagine your kids coming back from Spain jabbering away in Spanish and cooking Spanish grub! Would that not be the bomb? So, I encourage you to help raise funds for this year’s Spanish club trip. These pencil sets should sell like hotcakes!

Responses will vary. Students should underline places where the dialogue seems overly formal, as shown below. They should then correct these passages to make the speech less formal.

Fellow students, I am here to speak to you upon this day on the subject of the material
acquisitiveness prevalent in our society. It is evident that many among our peer group have absorbed the notion that material possessions of a certain quality are crucial to their development of an identity. The acquisition of an increased number of possessions, among them of course clothing, accessories, and electronic goods, becomes the first priority among contemporary youth, whilst the acquisition of knowledge is, regrettably, valued to a much lesser degree.

C. Responses will vary. Students should show that they understand the difference between formal and informal English.

UNIT 6
A. Responses will vary.
B. Responses will vary. Students might say that the poster is too text-heavy and that the graphics are not really appropriate.
C. Responses will vary. Students should explain any changes they plan to make to their visual media.

UNIT 7
A. 1. The narrator is the antecedent of the pronouns my and I. “Stories” is the antecedent of the pronouns ones and that.

2. The narrator is the antecedent of the pronoun I, Philadelphia is the antecedent of the pronoun it, and the narrator’s family is the antecedent of the pronoun we.

3. “Something special” is the antecedent of there and that. “Dad, brother, and I” is the antecedent of we. “The fish” is the antecedent of itself. It refers to the times when the narrator, his dad, and brother go out fishing. The antecedent of “This” is the situation referred to in the previous sentence, a fishing trip made special by a particular fish.

4. The narrator, his dad, and brother is the antecedent of we. “The river” is the antecedent of which and it. The antecedent of these is long mornings spent fishing on the river before sunrise.

5. The narrator’s brother is the antecedent of he and him; the steelhead is the antecedent of they; and the narrator is the antecedent of I’ve. That refers to the narrator’s asking a question of his brother.

B. Responses will vary. Possible responses are given.

1. Both the plural pronoun they and the singular pronoun its are used. Students might fix the error by making all the pronouns plural as follows: The fish fought and fought. A few times they got close enough for us to see their black backs and the pink lure hanging from their mouths, and then they would rocket off across the river and explode from the water again, trying to throw the hook.

2. The pronoun he is unclear as used in the second sentence. Students might fix the error by making it clear that he refers to “my brother John”: I love going fishing with my father and my brother John. My brother always gives me a hard time, and we fight, but I know he loves me anyway.

3. The pronoun them is unclear and the pronoun they does not match its antecedent. Students should fix the error as follows: Fishing for steelheads is an exciting thing. There is a lot of skill involved, and I love the challenge of catching the steelheads. It is hard for anyone, even adults, to catch those fish, but I was only a young kid of seven years!

4. The pronoun it is unclear. Students might fix the error as follows: Those mornings on the river were peaceful. It was still dark and we could see the stars reflected in the river.

5. The pronouns he and I are incorrect since they are in the subject case. (Some students may not catch this error.) The pronouns it and itself are unclear. They do not match their apparent antecedent, arguments, in terms of number. Students might fix the sentence to read as follows: When my brother and I would fight, my father would ignore us. The arguments weren’t important to him; he knew they would resolve themselves.
C. Responses will vary. Students should demonstrate that they understand the concept of pronoun-antecedent agreement.

UNIT 8
A. 1. paraphrase; documented correctly (page number not included since source is a web page)
2. direct quote; documented incorrectly (period should be outside of the parentheses)
3. direct quote; documented correctly (page number not included since source is a web page)
4. direct quote; documented incorrectly (period should be outside the parentheses, while the quotation mark should not)
5. paraphrase; documented correctly

B. 1. (Einstein 10)
2. (Tipler 51)
3. (Einstein 23)
4. Responses will vary.
5. Responses will vary.

C. Responses will vary. Students should copy down the quotes and paraphrased passages from their papers to show that they understand how to document sources properly.

UNIT 9
A. 1. Formal English
2. Informal English
3. Formal English; could also use slightly informal English depending on the relationship you have with your teacher
4. Informal English
5. Formal English

B. Responses will vary. Possible responses are given.
1. As a modern American teenager, I am inspired by the contributions that Asian-Americans have made.
2. Novelist Bette Bao Lord, cellist Yo-Yo Ma, football professional Eugene Chung, and film producer Janet Yang have made exciting contributions to American culture.

C. Responses will vary. Students should show that they have revised any instances of informal English they find in their essays.

UNIT 10
A. 1. The paragraph uses block organization. One transition word, but, is used to separate the discussion of the two things being compared.
2. The paragraph uses point-by-point organization. Transition words used include while, whereas, and although.

In the Student Model, the author compares the attitudes toward birth and death and other cultures held by Obi and the priest in Achebe's story “Dead Men's Path.” The author uses point-by-point organization and uses transition words such as however, while, and but.

B. Responses will vary. Students may organize the brief essay around the main point that the fathers of both Le Ly Hayslip and Bharati Mukherjee did not limit their daughters as was traditionally done in their respective cultures, but instead enabled them to become educated and pursue their dreams.

C. Responses will vary. Students should evaluate their comparison-contrast papers, explaining whether the form of organization is clear and whether they have succeeded in making a significant point through their comparison.

UNIT 11
A. Responses will vary. Possible responses are given.
1. The sentences are parallel because they share the same grammatical form: they begin with the subject, then use the same verb, is, and a verb
in the infinitive: “to be feared” and “to be understood.” Students may rewrite the sentence as: “We should not fear anything in life. Things in life need to be understood.”

2. The sentence is made parallel by the use of “I have” and “[I] have” to begin each part. Students may rewrite the sentence as: “I always have a high regard for the individual and hate violence and clubmanship.”

3. The sentence is made parallel by the use of “we...all hang.” Students may rewrite it as: “We must all stick together; they will kill us if we don’t.”

4. The phrase “the monopoly of” makes these sentences parallel. Also, all the items in the second sentence are parallel since they all are nouns linked to the subject by the verb “have.” Students may rewrite the sentence as: The white minority still has the vote, the land, economic wealth, and power. Blacks have ghettos, deprived and suffering children, millions of unemployed, live in urban slums, experience rural starvation, low wages, and the die from the bullets and clubs of too many trigger-happy police.

5. The sentence is made parallel by the phrase “he who loses,” which begins each clause. Students may rewrite the sentence as: “The person that loses wealth loses a lot; if a friend is lost, that’s even worse; but everything is lost when a person loses courage.”

B. 1. In this frame Willy flashes back to various parts of his past to relive visits from his brother, talks with his neighbor, and moments of joy and pain with his sons.

2. Sophocles was born to a wealthy family, was well educated, was a personal friend of prominent statesmen, and was popular for his grace and charm.

3. This great tragedian is known to have been a talented athlete, musician, and an active member of the community of Athens, Greece.

4. The sea captain saved his letters, pictures, and memories from the journey.


6. During wartime, civilians may suffer food shortages, isolation, and the loss of loved ones.

7. When Kara wrote about her utopia, she imagined peace, natural beauty, and cooperation.

8. Travel lets one learn about other cultures, see distant places, meet people of other nationalities, and gain a better understanding of one’s own country.

9. The group spent the day picking up cans and refuse in the park, adding gravel to the pathways, and painting the porch of the shelter.

10. It has been said that there are three types of people in this world—those that make things happen, those that watch things happen, and those that wonder what happened.

C. Responses will vary. Students should rewrite several sentences from their narratives to show that they understand how to use parallel structure in their writing. They should also explain how the use of parallel sentence structure improves their writing. They may say, for example, that parallelism makes their ideas easier to follow and as a result gives their ideas more impact.

UNIT 12

A. 1. run-on
2. comma splice
3. OK
4. comma splice
5. run-on

B. Responses will vary. Possible responses are given.

1. It was disorienting at first, but he soon grew used to it because he had been weightless before, during his zero-G training at the Astronautical Naval Academy.

   It was disorienting at first; however, he soon grew used to it because he had been weightless before—that had been part of his zero-G training at the Astronautical Naval Academy.
It was disorienting at first, but he soon grew used to it. After all, he had been weightless before, during his zero-G training at the Astronautical Naval Academy.

2. Deciding he should try to take some readings with his MDC, he tried to reach into his pocket.

He decided he should try to take some readings with his MDC, and tried to reach into his pocket.

Upon deciding to take some readings with his MDC, he tried to reach into his pocket.

C. Responses will vary. Students should copy down and revise any run-on sentences or sentences with comma splices.

### Writing Resource Answers

<table>
<thead>
<tr>
<th>Section</th>
<th>Title</th>
<th>Answers</th>
</tr>
</thead>
</table>
| 2.1 | The Writing Process | 1. d  
2. c  
3. b  
4. e  
5. a  |
| 2.2 | Prewriting | Responses will vary. |
| 2.3 | Identifying Purpose | 1. inform  
2. entertain  
3. persuade  
4. entertain  
5. inform  
6. persuade  
7. inform  
8. inform  
9. entertain  
10. persuade  
11. inform  
12. entertain |
| 2.4 | Identifying Your Audience | Responses will vary. Students should vary their writing to suit their audience. |
| 2.5 | Finding Your Voice | Responses will vary. |
| 2.6 | Choosing a Form | Responses will vary. |
| 2.7 | Choosing a Topic | Responses will vary. |
| 2.8 | Focusing a Topic | A. Responses will vary.  
B. Responses will vary.  
C. Responses will vary. |
| 2.9 | Brainstorming | Responses will vary. |
| 2.10 | Learning from Professional Models | Responses will vary. Students should respond to specific professional models and ways they might impact their own writing. |
| 2.11 | Keeping a Journal | 1. commonplace book  
2. writer's lab  
3. diary/writer's lab  
4. daily organizer  
5. list of questions about the world |
| 2.12 | Freewriting | Responses will vary. |
| 2.13 | Clustering | Responses will vary, but students should complete as many clusters and sub-clusters as possible about their favorite book. |
| 2.14 | Questioning | Responses will vary. |
| 2.15 | Imagining | Responses will vary. |
| 2.16 | Completing Venn Diagrams | Responses will vary. |
| 2.17 | Analyzing | Responses will vary. |
| 2.18 | Sensory Detail Charts | Responses will vary. |
| 2.19 | Time Lines | Responses will vary. |
| 2.20 | Story Maps | Responses will vary. |
2.21 Pro and Con Charts
Responses will vary.

2.22 Interviewing
Responses will vary.

2.23 Researching for Ideas
1. Responses may include: Reference sources allow you to learn more about the topic and to get accurate facts and statistics.
2. A new census is taken every ten years. You would want the most up-to-date information to be accurate.
3. When writing a personal narrative, reference sources may not be necessary. There are times, however, when additional background or the views of others on a subject could add to your writing.
4. Responses may vary, but should include the following:
   A. encyclopedia, Internet site
   B. Internet site, encyclopedia
   C. atlas, encyclopedia, almanac
   D. dictionary
   E. almanac, Internet site
   F. Internet site

2.24 Writing Paragraphs
1. Langston Hughes was a main figure of the Harlem Renaissance, a rebirth of African-American culture in the 1930’s.
2. Harlem is in New York

2.25 Writing a Thesis Statement
Responses will vary.

2.26 Writing Main Ideas and Supporting Details
Responses will vary.

2.27 Choosing a Method of Organization
1. Part-by-Part Order
2. Chronological Order
3. Comparison and contrast Order
4. Spatial Order
5. Cause and Effect Order

2.28 Outlining
1. rough
2. rough

2.29 Rough Outlines
Responses will vary.

2.30 Formal Outlines
Responses will vary.

2.31 Drafting
Responses will vary.

2.32 Drafting an Introduction
Responses will vary.

2.33 Drafting Body Paragraphs
Responses will vary. Students’ body paragraphs should reflect the work they have previously done in 2.30, “Formal Outlines.”

2.34 Drafting a Conclusion
1. F
2. C
3. E
4. D
5. A
6. G

2.35 Using Transitions Effectively
Responses will vary.

2.36 Writing Description
Responses will vary.

2.37 Self- and Peer Evaluation
Responses will vary.

2.38 How to Evaluate a Piece of Writing
Responses will vary.

Some possibilities include:
Sentence 1: Delete the words “in our lives” at the end of sentence. They are redundant.
Sentence 2: This sentence is not relevant and should be deleted.
Sentence 4: This sentence is interrupts the flow of the paragraph and should be deleted.
Sentence 5: Change the verb had to have.
Sentence 6 and 7: Combine these two to make one sentence.
Sentence 8: This sentence is not relevant and should be deleted.
Overall: The information in the essay is interesting. It has a strong topic and conclusion sentence.

2.39 How to Deliver Helpful Criticism
1. Helpful
2. Not helpful
3. Helpful
4. Helpful
5. Helpful
6. Helpful
7. Not helpful
8. Helpful
9. Helpful
10. Not helpful

2.40 How to Benefit from Helpful Criticism
Responses will vary.

2.41 Revising
Responses will vary. Possible responses are given.
1. Make the last sentence the topic sentence. Condense the rest of the material into one sentence.
2. Cut everything except the second sentence.
3. Replace this sentence with one or more specific example.
4. Add two or more sentences that gives details and/or examples.

2.42 A Revision Checklist
Responses will vary.

2.43 Proofreading
1st paragraph - revision
possible explanations
This paragraph still needs revising: There are several sentence fragments as well as run-on sentences that need to be fixed. The paragraph seems to be a string of sentences without a point. It's lacks a strong topic sentence and a conclusion.
2nd paragraph - proofreading
possible explanations
The paragraph is satisfactory according to content, organization, and expression of ideas. Proofreading is needed to correct surface errors in spelling, punctuation, and capitalization.

2.44 Using Proofreader’s Marks
The corrected paragraph should be similar to this sample:
Langston Hughes was a black man living in America at a time when segregation was allowed by law. He felt oppressed in spite of his success as a poet. In “Dream Variations,” all of these factors burst from two stanzas that look simple, but are really complex. This poem is an expression of the frustration the speaker feels as a creative African-American working within a dominant white culture.

2.45 A Proofreading Checklist
The corrected paragraph should look like this:
The main images in “Dream Variations” by Langston Hughes are dancing, the sun, and a tree in cool evening. These represent creative expression, oppression, and reward, respectively. Hughes uses exciting words like “whirl” and “fling” to give the reader a picture of a free-form dance, like people dance to jazz, instead of a more formal dance like ballet. It is like releasing action through words.
The dancer is dancing in the sunlight, but the sunlight doesn’t seem to be the good thing it usually is — in the first stanza it’s just there: “some place of the sun.” In the second stanza the sun is something to be defied.

2.46 Proper Manuscript Form
1. single-spaced
2. no paragraph indent
3. no date
4. no page number
5. name on wrong side of page