**Honors Written and Oral Communication**

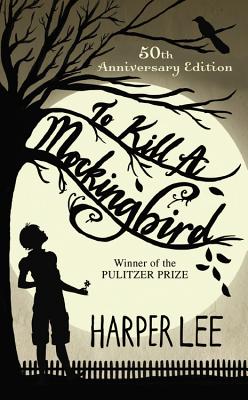
**EGHS**

**3rd Quarter 2014**

**How do society and its social forces (race, class, and gender) positively and negatively shape our identities?**

**Name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Teacher:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_Before we begin this unit, let’s look at what the expectations are for the essay at the end of the unit. Keep this assignment in mind throughout the unit.**

***Goals:***I can…

* create a strong thesis statement
* compose a strong introduction and conclusion
* select the best, relevant evidence to support a thesis
* provide context and citations for evidence
* analyze evidence to support main ideas and thesis
* organize an essay using logical transitions
* use formal, concise word choice
* use punctuation appropriately (avoid fragments and run-ons)
* use correct verb tense

**Assignment:** As you have read To Kill a Mockingbird*,* you have encountered examples of several social forces, the most prominent being **race,** **class**, and **gender.** Sometimes these forces can have harmful effects, such as prejudice and discrimination, while they can also have positive effects, such as building community and self-worth.

**Compare and contrast how society and its social forces (race, class, and gender) positively and negatively shape individuals’ identities in the novel and today.**

**Requirements:**

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| **Introduction Paragraph (HOT)**   * History/Overview   + Connector Statement * Thesis | **Body Paragraph 1 (Mel-CON)**   * Topic Sentence * Evidence 1 * Analysis 1 * Evidence 2 * Analysis 2 * Concluding statement | **Body Paragraph 2 (Mel-CON)**   * Topic Sentence * Evidence 1 * Analysis 1 * Evidence 2 * Analysis 2 * Concluding statement |
| **Body Paragraph 3 (Mel-CON)**   * Topic Sentence * Evidence 1 * Analysis 1 * Evidence 2 * Analysis 2 * Concluding statement | **Concluding Paragraph (STOP)**   * State Thesis again * Offer Perspective |  |

***Steps:*** (Check off each step as you complete it.)

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| --- | --- |
|  | **Step 1: “Rubric In”-** Review the essay *rubric*, and reflect on how you can earn all “Excellent” scores. |
|  | **Step 2: Choose your Prompt-** Look back at your *To Kill a Mockingbird* novel, annotation guide, handouts, and notes. Highlight any information that relates to the essay topic(s), and choose the *prompt* you feel you can answer best. |
|  | **Step 3: Create your Thesis-** Use the Thesis Development handout to organize and construct your *thesis statement*. Write your thesis into your Opening ACT handout. |
|  | **Step 4: Write your Body Paragraphs-** Complete the following steps in your body paragraph organizers. Begin by writing your *main idea/topic sentence*. Next, determine the BEST *evidence* from the book or your notes. Make sure to properly cite and provide necessary context for each quote. (See Embedding Quotes handout for guidance.) Write your *links* to explain the evidence and prove the thesis, and finally, write your *closing sentence*. Don’t forget to use *transitions* to connect each idea. |
|  | **Step 5: Write your Introduction and Conclusion-** Write your attention-getter and connector statement in your Opening ACT handout. Revise your thesis as necessary. Write the *conclusion* for your essay in your STAC handout; be sure to summarize your main points, revisit your thesis and attention-getter, and provide an extension or counter-argument in your clincher. |
|  | **Step 6: Write your Rough Draft-** Type your rough draft in the following order: Introduction (HOT), Body Paragraph 1, Body Paragraph 2, Body Paragraph 3, Conclusion (STOP). Review your topic development, organization, word choice, sentence structure, and punctuation skill as you type. Be sure to include your name, teacher’s name, subject, and date in the heading, a creative title, use size 12 font, double-space, and indent each paragraph. |
|  | **Step 7: Peer-Edit and Self-Evaluate-** Participate in peer-editing circles in class. Reflect on your performance before and after peer-editing. You may have additional people review your work. |
|  | **Step 8:** **Revise and Finalize-** Revise your rough draft based on your peers’ feedback and your self-evaluation. Proofread for grammatical errors, make sure all requirements are present, and print! |
|  | **Step 9: “Rubric Out”-** Turn in your final essay with the rubric, self-evaluation (on the back of the rubric), peer-edit form, and rough draft. Be proud of your final product. |

***Reminders/Clarifications:***

* You are writing **five paragraphs**—an introduction, three body paragraphs, and a conclusion.
* You are required to incorporate **at least two pieces of evidence** for each body paragraph. That also means you have to write at **least two, 3-4 sentence warrants** for each body paragraph.
* All evidence from the book must be **cited correctly**. Write the author’s last name and page numbers in parentheses at the end of each quotation. Example: (Lee 56)

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| **Introduction** | **Elements of an introduction** | **Excellent (5)** | **Good (4)** | **Basic (3)** | **Poor (1-0) (Revision)** | **Weight** |
| The essay provides a clear **introduction** that includes historical overview and thesis, It follows the HOT format. | The essay provides an introduction that includes all elements of HOT, but may not be integrated effectively. | The essay provides an incomplete introduction that may be missing the overview, source information, connector statements, or thesis. | The essay is lacking an introduction. revise for credit. | x2 = \_\_\_\_ |
| **Thesis** | Thesis is complete and relates to the assignment. It establishes the main idea for the essay and shows analysis (*how, why, or so what*). It also should not restate the prompt. | The thesis adequately answers all portions of the assignment without restating the prompt. The thesis (claim) shows some degree of (*how*, *why*, or *so what*) analysis. The student exhibits no major errors or omissions. | Responds to the prompt, although in a more vague or simplistic manner. The claim (thesis) is basic. | Incomplete response to the prompt and may have an incomplete understanding of the text. OR --- No claim (thesis) is present or the paper does not respond to the prompt. revise for credit. | x2 = \_\_\_\_ |
| **Body Paragraphs** | **Topic Sentences**  **(Main Idea)** | Each body paragraph begins with a topic sentence that states the reason (data) to support the thesis. The topic sentences are strong and support the thesis. The data statements are in a logical and effective order. | Each body paragraph begins with a topic sentence that states the reason to support the thesis. The topic sentences somewhat support the thesis. Topic sentences may not be in the most effective order. | The topic sentences somewhat support the thesis. One or more topic sentence may be irrelevant or weak. | Body paragraphs do not begin with topic sentences OR the topic sentences/ data do not support the claim.  revise for credit. | x2 = \_\_\_\_ |
| **Evidence** | BEST, relevant evidence is chosen from the novel. Quoted material is accurate and properly cited. It is skillfully integrated or “embedded” with context. | Relevant evidence is chosen from the novel to prove thesis. Quoted material is incorporated with some context (integration or embedding). Citations are present but may be formatted incorrectly. | Evidence is present, but may be somewhat irrelevant. Quoted material is present with little context (embedding) and/or citations are not present. | The essay is lacking evidence OR the evidence does not support the thesis.  revise for credit. | x3 = \_\_\_\_ |
| **Analysis** | The essay includes a clear connection between the links and the thesis. Every link supports the evidence and proves the main idea. Links answer: *So what? Who cares? Why is this important?* They are 2-3 sentences long. | The essay includes clear connections between the link and thesis; however, they could contain more depth to fully prove the thesis. | The essay does not include clear connections between the link and main idea; links do not fully answer *So what? Who cares? Why is this important?* The links may only one sentence long. | The essay is lacking links OR the links do not support the evidence or thesis.  revise for credit. | x3 = \_\_\_\_ |

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| **Conclusion** | | The essay provides a clear conclusion that summarizes the thesis in an interesting way. (STOP) It also makes an extension idea that answers “So now what?” | | The essay provides a basic conclusion statement that summarizes the thesis in an interesting way. | | The essay provides a conclusion that simply repeats the thesis word-for-word. | | The essay is lacking a conclusion OR the conclusion does not summarize the thesis or evidence. revise for credit. | | x2= \_\_\_\_ | |
| **Throughout the Essay** | **Organization** | | The essay includes a variety of appropriate **transitions** (*conjunctive adverbs and phrases*) throughout the paper. Paragraphs and sentences are arranged logically. | | The essay includes transitions, but they may be basic (*to begin, next, also*). Paragraphs and sentences are mostly arranged logically. | | Transitions are present but simplistic (*first, second, third*), inconsistent, and/or not appropriate for the context given. Paragraphs and sentences are arranged somewhat logically. | | The essay is lacking transitions, and paragraphs and sentences have no logical arrangement.  revise for credit. | | x2 = \_\_\_\_ | |
|
|  | | **Excellent (4)** | | **Good (3)** | | **Basic (2)** | | **Poor (1-0) (Revision)** | | | |
| **Basic Grammar Rules** | | Writer demonstrates mastery of basic grammar rules. All proper nouns are capitalized, words are spelled out and spellchecked (no contractions, u, &, cuz), there is no 1st or 2nd person voice (I, me, we, our, you, your). | | Writer demonstrates mastery of basic grammar rules. All proper nouns are capitalized, words are spelled out and spellchecked (no contractions, u, &, cuz). Writer may use 1st or 2nd person voice (I, me, we, our, you, your). | | Writer demonstrates inconsistent usage of basic grammar rules, especially with contractions and 1st and 2nd person pronouns. | | Grammar errors are so severe that the essay is confusing.  revise for credit. | | x1 = \_\_\_\_ | |
| **Sentence Structure** | | Writer uses correct sentence structures and includes no fragments or run-on. Writer varies sentence structure:  I, cc I I;I D,I ID | | Writer uses correct sentence structures most of the time. There are only a few fragments or run-ons. | | Writer does not vary sentence structure or has many run-ons or fragments. The writer uses mostly simple sentences. | | Writer does not use correct sentence structures and includes fragments or run-on. Errors are distracting.  revise for credit. | | x1 = \_\_\_\_ | |
| **Usage** | | Essay is free of errors with confused pairs (i.e. *there* and *their*). The essay includes subjects and verbs that agree in number and tense and includes correct verb tense. | | Writer somewhat avoids usage errors. | | Writer makes many usage errors. | | Writer makes so many errors that it is distracting.  revise for credit. | | x1 = \_\_\_\_ | |
| **Punctuation** | | Writer correctly uses commas, colons, semicolons, and apostrophes. | | Writer makes a few errors with commas, colons, semicolons, and apostrophes. | | Writer makes many errors with commas, colons, semicolons, and apostrophes. | | Writer makes so many errors that it is distracting.  revise for credit. | | x1 = \_\_\_\_ | |
| **Word Choice** | | The essay includes no unnecessary repetitions of words or phrases. The essay includes words or phrases that are appropriate for the topic and tone of the essay. | | Writer somewhat avoids word choice errors. | | Writer makes many errors with word choice. | | Writer makes so many errors that it is distracting.  revise for credit. | | x1 = \_\_\_\_ | |

TOTAL: \_\_\_\_\_\_\_\_\_/**100 GRADING SCALE ⮞ A: 90-100 B: 80-89 C:70-79 D: 60-69 F: 59 and below**

**Now that you have read and discussed To Kill A Mockingbird and other nonfiction materials, you are ready to write the essay.**

**Assignment:** As you have read To Kill a Mockingbird*,* you have encountered examples of several types of prejudice. Among these destructive social forces are **racism** (prejudice against individuals belonging to a particular race), **sexism** (prejudice against individuals belonging to a particular gender), and **classism** (prejudice against individuals belonging to a particular social class).

**Compare and contrast how society and its social forces (race, class, and gender) positively and negatively shape individuals’ identities in the novel and today.**

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|  | **Then** | **Now** |
| **Positive** |  |  |
| **Negative** |  |  |

***Thesis Development***

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| ***What*** social forces are there? | ***How*** do they affect people then and now? | ***Why*** do these have an effect on people in the same or different ways? |
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| **Thesis Statement Draft (put it together in a single sentence):** | | |

Based on your thesis, what will your three points be for each body paragraph? You can organize it in a variety of ways. Two options:

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| 1. Race (then & now) 2. Class (then & now) 3. Gender (then & now) | 1. Then (difference) 2. Now (difference) 3. Factors that are *the same* then & now |

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3. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Compare and contrast how society and its social forces (race, class, and gender) positively and negatively shape individuals’ identities in the novel and today.**

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| **Character** | **Force**  **(race, class, gender)** | **Evidence from text** | **Positive or negative impact** | **Is this the same today? Why or why not?** |
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**Using Evidence: How to Embed quotations**

**em·bed** [v. em-bed; n. em-bed]**:** to surround tightly or firmly; envelop or enclose

* Instead of ‘quote dumping’ (simply fork-lifting a quote into your paragraph with no finesse or grammatical appropriateness) *embed* your quotes into your own sentences. A win-win: you’re using quotes as evidence AND getting help with writing your sentences.
* This is the hallmark of sophisticated writers
* Avoid clichés like: “This means that,” “This shows that,” “For example,” “This quote says that,” “In this quote,” *ad nauseum*…

**An example from AP Lit using The Scarlet Letter:**

Hester Prynne wanders in a literal and yet “moral wilderness”– the day “chill and somber,” and the trees “hemmed… so narrowly” and “[standing] blackly dense on either side” show only “imperfect glimpses of the sky above” (XX). Hester comprehends that these short glimpses of heaven are obscured by the dark, dense forest of her sin. When she does walk into small patches of light, she is told by her daughter Pearl that “the sunshine does not love you” (XX). The sunshine actually “runs” from Hester, just as the good things in Hester’s life have so far evaded her.

**Page # goes here**

**Page # goes here**

**Atticus’s tips for Choosing Evidence**

You don’t have to just choose dialogue, which is a conversation between characters. You can also choose lines from the narration, or description that Scout gives. When you use quotations in writing, we mean that you are using the Author’s Words Exactly (AWE), which are not limited to just dialogue.

**Practice 1: Cloze Exercise**

**Read the following quotation from To Kill a Mockingbird*.***

**

Inside the house lived a malevolent phantom. People said he existed, but Jem and I had never seen him. People said he went out at night when the moon was down, and peeped in windows. When people's azaleas froze in a cold snap, it was because he had breathed on them. Any stealthy small crimes committed in Maycomb were his work. (10)

Jem gave a reasonable description of Boo: Boo was about six-and-a-half feet tall, judging from his tracks; he dined on raw squirrels and any cats he could catch, that's why his hands were bloodstained-if you ate an animal raw, you could never wash the blood off. There was a long jagged sear that ran across his face; what teeth he had were yellow and rotten; his eyes popped, and he drooled most of the time. (16)

**Now fill in the blanks to properly embed the quotation.**

Scout describes Boo Radley as a “m\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ “(\_\_\_\_\_\_\_\_\_\_\_\_\_\_) who terrorized the town. The children’s imaginations run wild as they actually believe the town’s gossip about Boo. Jem even states with certainty that Boo has a “long\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_” and his diet consists of “ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_” ( \_\_\_\_\_\_\_\_\_\_ ).

**Read the following quotation from To Kill a Mockingbird*.***

As I read the alphabet a faint line appeared between her eyebrows, and after making me read most of My First Reader and the stock-market quotations from The Mobile Register aloud, she discovered that I was literate and looked at me with more than faint distaste. Miss Caroline told me to tell my father not to teach me any more, it would interfere with my reading. (22)

**Now fill in the blanks to properly embed the quotation.**

When Scout read aloud to Miss Caroline, her teacher “looked\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ ,” saying that she should tell her “father\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ “ (\_\_\_\_\_\_\_\_\_\_).

**Read the following quotation from To Kill a Mockingbird*.***

“You never really understand a person until you consider things from his point of view – until you climb into his skin and walk around in it.” (30)

**Now fill in the blanks to properly embed the quotation.**

Scout is angry with her teacher for yelling at her on her first day of school. Atticus tells her she needs to learn how to “consider\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_” and “climb\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ ” (\_\_\_\_\_\_\_\_\_\_\_) .

**Practice 2: Embed on your own. Don’t forget the quotation marks and page number!**

I hope and pray I can get Jem and Scout through it without bitternenss, and most of all, without catching Maycomb’s usual disease. Why reasonable people go stark raving mad when anything involving a Negro comes up, is something I don’t understand…I just hope that Jem and Scout come to me for their answers instead of listening to the town. (88)



**[](http://www.google.com/url?sa=i&source=images&cd=&docid=HKm4YFs0EpDsbM&tbnid=VargRsiQpULZPM:&ved=0CAgQjRwwAA&url=http://www.allaboutbirds.org/guide/blue_jay/id&ei=So8mUYCsM83tqQHvv4CQBg&psig=AFQjCNEm7xKy6Q5mG5xnP7ELkzg6Pip_7A&ust=1361567946946797)Embed on your own.**

[](http://www.google.com/url?sa=i&rct=j&q=&esrc=s&source=images&cd=&docid=SpeO11L85kdx-M&tbnid=0kpv2RfOO--QsM:&ved=0CAUQjRw&url=http://www.allaboutbirds.org/guide/Northern_Mockingbird/id&ei=aI8mUYjJE4WSqwHpp4HoAQ&bvm=bv.42661473,d.aWM&psig=AFQjCNEs9247-VsoOP0vl3ItAeyrTuV1uQ&ust=1361567960142003)“Shoot all the bluejays you want, if you can hit ‘em, but remember it’s a sin to kill a mockingbird.” [Atticus] “Your father’s right, mockingbirds don’t do one thing but make music for us to enjoy. They don’t eat up people’s gardens, don’t nest in corncribs, they don’t do one thing but sing their hearts out for us. That’s why it’s a sin to kill a mockingbird.” [Miss Maudie] (90)

**\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**After completing the practice, I feel …** (Circle one of the emotions below)



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| *Great! I feel confident in my writing skills, and I will be able to embed quotations on my own and show others how to embed quotations.* | | *I feel fine. I’m doing okay on the practice, and I have no major problems with embedding quotations.* | *I have a lot of questions and do not understand how to embed quotations. I need help because I can’t do it on my own.* |
| What do you feel confident about?  What questions do you have about writing, embedding quotations, or choosing evidence?  What questions about writing do you have? | \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_  \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_  \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_  \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_  \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_  \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_  \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ | | |

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| **Body Paragraph #1** | |
| **Main Idea**:  Provide a topic sentence for the paragraph. What is the focus of the paragraph? |  |
| Evidence #1:  **EMBED Quotation + Citation** |  |
| Link #1:  Explain HOW, WHY, and SO WHAT |
| Evidence #2:  **EMBED Quotation + Citation** |  |
| Link #2:  Explain HOW, WHY, and SO WHAT |
| Concluding sentence:  Close the paragraph effectively by evaluating the examples. |  |

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| **Body Paragraph #2** | |
| **Main Idea**:  Provide a topic sentence for the paragraph. What is the focus of the paragraph? |  |
| Evidence #1:  **EMBED Quotation + Citation** |  |
| Link #1:  Explain HOW, WHY, and SO WHAT |
| Evidence #2:  **EMBED Quotation + Citation** |  |
| Link #2:  Explain HOW, WHY, and SO WHAT |
| Concluding sentence:  Close the paragraph effectively by evaluating the examples. |  |

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| **Body Paragraph #3** | |
| **Main Idea**:  Provide a topic sentence for the paragraph. What is the focus of the paragraph? |  |
| Evidence #1:  **EMBED Quotation + Citation** |  |
| Link #1:  Explain HOW, WHY, and SO WHAT |
| Evidence #2:  **EMBED Quotation + Citation** |  |
| Link #2:  Explain HOW, WHY, and SO WHAT |
| Concluding sentence:  Close the paragraph effectively by evaluating the examples. |  |

**INTRODUCTION PARAGRAPH**

**(HOT)**

Historical **O**verview/Background on the texts – include titles and authors’ names:

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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**CONCLUDING PARAGRAPH (STOP)**

State **T**hesis Again:

Rewrite your thesis from your introduction using different words.

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Offer Perspective/ opinion (Reservation/Response): What would someone who disagrees with you argue? Why are they wrong?

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TRANSITION + Close on a concluding sentence that answers, “So now what?”

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**Now that you have a draft done, let’s peer edit!**

Please come to class with this sheet stapled to the top of your draft.

1. Thesis statement responds *completely* to the prompt. (*Underline it*) 4-----3-----2-----1 \_\_\_\_\_\_\_\_\_\_

Thesis statement is complex *and* insightful probing questions 4-----3-----2-----1 \_\_\_\_\_\_\_\_\_\_

such as “how,” “why,” and “so what.”



1. Organization within paragraphs is clear & logical. (*Underline* ***topic sentences***.) 4-----3-----2-----1 \_\_\_\_\_\_\_\_\_\_

Organization between paragraphs is clear & logical (*Circle* ***transitions***) 4-----3-----2-----1 \_\_\_\_\_\_\_\_\_\_

Organization includes an effective **introduction** and **conclusion**. 4-----3-----2-----1 \_\_\_\_\_\_\_\_\_\_



1. Evidence is **well chosen** given all information available. 4-----3-----2-----1 \_\_\_\_\_\_\_\_\_\_

Evidence is supported by context and is well integrated (**embedded**). 4-----3-----2-----1 \_\_\_\_\_\_\_\_\_\_



1. Analysis makes clear connections between the thesis and evidence. 4-----3-----2-----1 \_\_\_\_\_\_\_\_\_\_

Analysis answers “how,” “why,” and “so what. 4-----3-----2-----1 \_\_\_\_\_\_\_\_\_\_



1. The writer avoids fragments and run-ons. 4-----3-----2-----1 \_\_\_\_\_\_\_\_\_\_

The writer uses punctuation correctly. 4-----3-----2-----1 \_\_\_\_\_\_\_\_\_\_

The writer does not make mistakes with confusables like *there/their/they’re*. 4-----3-----2-----1 \_\_\_\_\_\_\_\_\_\_

The writer avoids redundancy. 4-----3-----2-----1 \_\_\_\_\_\_\_\_\_\_

The writer does not use contractions or 1st or 2nd person (I, me, you, your)! 4-----3-----2-----1 \_\_\_\_\_\_\_\_\_\_

Writer states book title, underlines it, and spells author’s name correctly. CORRECT or INCORRECT \_\_\_\_\_\_\_

The writer has a title, double spaced, 12-point font. CORRECT or INCORRECT \_\_\_\_\_\_\_

**Reflection Directions:** Before reading other essays, mark how you believe your essay would be scored based on our five scales. Be honest! Consider your previous performance plus the complexity of this prompt and text. After your peers edit your essay, reflect and answer the questions below.

**Before my peers edit my essay, I believe:**

**Advanced (4) / Proficient (3) / Basic (2) / Needs Revision (1)**

1. My thesis should be marked: 4-----3-----2-----1
2. My organization should be marked: 4-----3-----2-----1
3. My evidence should be marked: 4-----3-----2-----1
4. My analysis should be marked: 4-----3-----2-----1
5. My grammar and formatting should be marked: 4-----3-----2-----1

**After my peers edit my essay, I reflect:**

1. In which area(s) did my peers and I agree most AND WHY?
2. In which area(s) did my peers and I disagree most AND WHY?
3. On which skill(s) did I score Advanced (Level 4) or Proficient (Level 3)?
4. On which skill(s) did I score Basic (Level 2) or Below Basic (Level 1)?
5. What is one concrete thing I can do to improve my writing?
6. What insights did I learn about my own writing from reading other people’s papers?



**Welcome to Maycomb: An editing exercise**

**Directions**: Each station will have an appointed teacher. This teacher will help others revise their essays. Students must visit the stations in which they lost points, and the teachers must initial the students’ cards to verify that they participated in the editing station.

After visiting each station, please complete the metacognition handout and revise your paper on a computer. Please print the new version, highlight changes made, staple it **to the back** of the original version. I will not accept essays that do not follow these criteria.

**Literary Insurance Inc**.: Topic Development and organization

(Claims adjusted here)

1. Your claim must be about theme.
2. Theme is a message—not a topic.
3. Choose a theme that is predominant—not obscure.
4. You also need the HOW – how is the theme conveyed?
5. If your claim is weak, it’s impossible to build a strong paper.
6. Create sophisticated transitions rather than “first”, “second” etc.
7. Write clear topic sentences.

**Atticus Book Shoppe:** Evidence

(Choose quotations with care.)

1. Make sure you use quotations that support your claim and data.
2. Do not just use quotes to explain the plot. Pick the BEST quotations to prove your thesis.
3. Briefly introduce quotations and characters as necessary so quotes don’t float.
4. Cite quotes properly using page number in parentheses. Periods go on the outside.
5. Remember quotations are “author’s exact words” and not necessarily dialogue.
6. Punctuate quotation within quotes with apostrophes.
7. Copy quotations accurately. Make sure the quotation clearly illustrates your point.
8. Embed the quotations to make the ideas flow together seamlessly. No quotation dumping allowed!

**Mockingbird Adhesives**: Analysis

(Where Warrants Really Glue Your Paper Together)

1. The single greatest problem here is giving plot summary instead of answering “so what?”
2. “So what?” that this happened? How does this incident teach the reader a life lesson beyond this book?
3. Break down a large topic like “prejudice” into a significant, specific lesson learned about its impact on people’s lives.
4. Don’t tell me this quote from the book is strong. Show me why.
5. Don’t just summarize the plot—analyze!
6. Your job is to show that your data and backing (reason and quotes) actually do teach the reader your claim (the theme you have chosen.)

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**Maycomb Restaurant:** organization and analysis

Reservations Required

1. Work on counterarguments. Make sure they actual make sense. Just saying, “Some people might think …” doesn’t mean that people are actually thinking that. Why would they think that? If you don’t have a good answer, then it’s a weak counterargument.
2. Develop additional data.
3. Use quotes from the book to respond/to refute the counterargument.

**Harper Beauty Salon:** Organization and grammar

(Where Writing Becomes Pretty)

1. Give your paper an interesting opening—nothing like “the theme is.”
2. Rid your paper of first and second person—except in quotations. Use interesting word choice. No 1st or 2nd person, contractions, or informal language.
3. Use real words, and use words that convey your intended meaning. Hints: “Prejudism” is not a word. Also, do not describe people or the town as “racial”: you mean its “racist.”
4. Find synonyms for overused words. For example, “brave” also means “courageous.”
5. Don’t just say “the story” or start talking about characters without a little background.
6. Always give pronouns antecedents—otherwise they get lonely (and readers get confused.)
7. Use correct sentence structure!
8. Don’t ramble, trying to sound sophisticated and then confuse everyone—including yourself.
9. Proofread and spell check—always. It’s just basic hygiene. No random capitalization. You only capitalize proper nouns.

**Police—Crime Prevention Bureau:** Grammar and Analysis

(Keeping you from boring people to death)

1. Strengthen your verbs
2. Stay in active tense
3. Use present tense for literary analysis
4. Don’t say this quote shows…(or similar) In fact, don’t ever refer to “this quote” or “in the book.” We know it’s a quote! We know it’s from the book! Don’t be so simplistic.
5. Avoid overusing the author’s name. Instead of “Lee has Atticus as the hero …” Just write, “Atticus is the hero.” Analyze the characters, conflicts, and symbols; don’t try to psychoanalyze the author. You don’t know her, but you do know her characters. Analyze them.
6. Show. Don’t tell. Don’t tell me that Atticus is brave. Show me using the author’s words exactly. Don’t tell me that Maycomb is a racist town. Show me using the author’s words exactly.

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| **Topic Development** | **Excellent** | **What do I need to do to achieve excellence?**  **(In your own words)** | **What did I do to fix my errors? Explain.** |
| Claim (thesis) is complete and relates to the assignment. It establishes the main idea for the essay and shows analysis (*how, why, or so what*). It also should not restate the prompt. |  |  |
| **Evidence** | BEST, relevant evidence is chosen from the novel. Quoted material is accurate and properly cited. It is skillfully integrated or “embedded.” |  |  |
| **Analysis** | The analysis demonstrates a sophisticated understanding of the text. It answers *how, why,* and *so what* without simply restating plot. Analysis connects appropriate prior knowledge to provide additional insight. It evaluates complex rhetorical or literary devices; it also synthesizes devices, evidence, or textual understanding in support of the thesis. A counter-argument is sophisticated and well integrated, either in body paragraphs or conclusion. |  |  |
| **Organization**  **Organization** | Organization of the essay enhances the effective development of the argument beyond what was taught. Organization is logical and effective for the argument. Paragraphs and sentences are structured and move from one to the next with clear use of techniques such as **transitions**, repetition, and emphasis. |  |  |
| The essay provides a clear **introduction** that includes the author’s name, title, connector statements, and thesis. It follows the HOT format. |  |  |
| The essay provides a clear **conclusion** (STOP) that summarizes the essay and main idea. It also makes an extension idea that answers “So now what?” |  |  |

|  |  |  |  |
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| **WREN (Grammar)** | **Make grammar changes on your paper.**  **Then make changes on the computer, print out, and turn in.** | | **Check off when completed.** |
| **Basic Grammar Rules** | Writer demonstrates mastery of basic grammar rules. All proper nouns are capitalized, words are spelled out and spellchecked (no contractions, u, &, cuz), there is no 1st or 2nd person voice (I, me, we, our, you, your). |  |
| **Sentence Structure** | Writer uses correct sentence structures and includes no fragments or run-on. Writer varies sentence structure:  I, cc I I;I D,I ID |  |
| **Usage** | Essay is free of errors with confused pairs (i.e. *there* and *their*). The essay includes subjects and verbs that agree in number and tense and includes correct verb tense. |  |
| **Punctuation** | Writer correctly uses commas, colons, semicolons, and apostrophes. |  |
| **Word Choice** | The essay includes no unnecessary repetitions of words or phrases. The essay includes words or phrases that are appropriate for the topic and tone of the essay. |  |

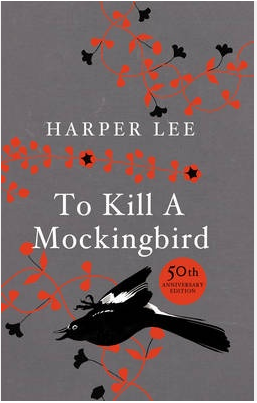
What did you struggle with the most on this essay? Why?

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What were your strengths? Why?

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***To Kill A Mockingbird:* Pre-Reading Assignment**

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**Introduction:** *To Kill a Mockingbird* takes place in Maycomb, Alabama, in the 1930s. Since this is a time and place that may be new to you, our class will be completing a project to help gain insight into several of the ideas, topics, places, and people in the novel.

**Goal:** Work with a small group to research a topic, answer the guided research questions, and create an engaging and informative visual to informally present to the class.

**STEPS:**

1. Your group will draw a topic from the list below.
2. As a group, decide who will answer each guided question. Each group member is responsible for filling out his or her own notes sheet.
3. Answer your guided research question using the notes page attached. Make sure to properly cite the sources you use to locate your information. (Help for works cited pages can be found on easybib.com)

**Recommended research sites**:

Prospect High School Library: [**http://phs.d214.org/library/cp\_woc\_mockingbird.aspx**](http://phs.d214.org/library/cp_woc_mockingbird.aspx)

EGHS Library site: <http://www.d214.org/district_library/214_library_resources_copy.aspx>

Lab Days: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

1. As a group, create a visual (8 ½ by 11 piece of paper) to be presented and displayed in the classroom.
2. Present (informally) to the class on \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.

*Updated DF 1/17/13*

**TOPICS:**

**1. Geography**

1. Find a map of southern United States and label the following places: Monroe County, Mobile, Montgomery, Alabama River, Meridian (Mississippi). Is Maycomb a real place?
2. What is the climate like in Alabama and Mississippi? Identify several important facts about each.
3. Provide images and descriptions of the following plants: mimosa, cannas, scuppernongs, wisteria vine, and azaleas
4. **Segregation & Education**
5. What was the court case Brown Vs. Board of Education of Topeka about? Give names, dates, and a timeline of event.
6. Who were the “Little Rock Nine”? Provide names and a timeline of events.
7. What was the “stand in the school house door” incident? Provide names and a timeline of events.

**3. KKK**

1. What was/is the KKK? Identify their purpose, activities, dress code, etc.
2. How did the KKK begin and who were some key members? What were some of their activities and beliefs?
3. Define the term “lynching.” Provide at least one example and include names and a timeline of events.

**4. Emmett Till**

* 1. Who was Emmett Till and why was he killed? Provide personal background and a timeline of events.
  2. How did Emmett Till’s death help the Civil Rights Movement? Give specific people, events, or examples to answer the question.
  3. What happened to the men who killed Emmett Till? Provide their names and information about their lives.

1. **The Great Depression**
   1. What was the Great Depression? Provide a timeline of events.
   2. What were bread lines? What was the Dust Bowl? Black Tuesday? Federal Relief Programs? Fireside chats? Hoovervilles?
   3. Who said the phrase “nothing to fear but fear itself” and what does it mean? Give background about the speaker, his job, and the ways he tried to help those suffering from the Great Depression.
2. **Legal Terms/Law**
   1. Define the following legal terms: “jury of peers,” objection, subpoena, acquittal, cross-examine, irrelevant, testimony, “right to a fair trial”
   2. What is the “Ladies Law”?
   3. What was the Scottsboro Trial? Provide the names and a timeline of events.
3. **Southern Education in the 1930s**
   1. What would it have been like to be a student in a one-room schoolhouse in the rural south in the 1930s?
   2. What would it have been like to be a teacher in a one-room schoolhouse in the rural south in the 1930s?
   3. Who was John Dewey and how did he change education? What was the Dewey Decimal System
4. **Innovation during the 1930s**
   1. What was the World’s Fair of 1933 like? Provide information about the exhibits, performances
   2. What were 3 major inventions during the 1930s? Provide the names of the inventors, a timeline of events, and info about the invention process. What impact did the inventions have?
   3. What kind of construction (buildings, bridges, roads, etc.) was happening in the 1930s?
5. **Women of the 1930s**
   1. What were family roles like in the 1930s? What were the expectations for women in terms of education, professions, etc?
   2. Provide a description of the traditional “Southern Belle”
   3. Identify 2 women who were “ahead of their time” in the 1930s and explain why.
6. **Entertainment of the 1930s**
   1. What movies were famous in the 1930s? What was it like to go see a movie?
   2. Who were 3 celebrities of the 1930s and why were they famous?
   3. What kind of music was popular in the 1930s? Provide artists, song titles, and sound clips, if possible. What was the “Cotton Club?”
7. **Status of African Americans**
   1. What were the Jim Crow Laws? Explain and provide examples.
   2. What was the Harlem Renaissance? Discuss several of the key people who led this movement and what they are famous for (specific works, talents, etc.). Make sure to mention Langston Hughes.
   3. Who were the following people: Booker T. Washington, W.B Dubois, and George Washington Carver?
8. **The Headlines of the 1930s**
   1. What major disasters happened in the 1930s? (Must mention the Hindenburg)
   2. Who was Howard Hughes? What impact did he have on the 1930s?
   3. Who was Al Capone? What impact did have on the 1930s?
9. **Economic Concerns of the 1930s**
   1. What was Wall Street like in the 1930s?
   2. What was President’s Roosevelt’s “New Deal?”
   3. What was the average salary in the 1930s? The cost of a home? A car? How much would $100 be worth in the 1930s?

**14. Trends & Fashion**

a. What clothing was in style for men and women? How did these clothes reflect gender roles? (Must

provide pictures)

b. How did people talk in the 1930s? What kind of slang did people use? Give examples and definitions.

c. How did people dance in the 1930s? (Demonstrations are encouraged!)

**15. Harper Lee**

* 1. When and where did Harper Lee grow up? What was her childhood like? Tell about her family.
  2. When and where did Harper Lee go to college? What did she do after college? Tell about
  3. Was T*KAM* successful? What did Lee do after *TKAM* was published?

**Name:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Topic\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Your Question:**

**Source Citation:**

Author:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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Group or Organization in charge of the website:**\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

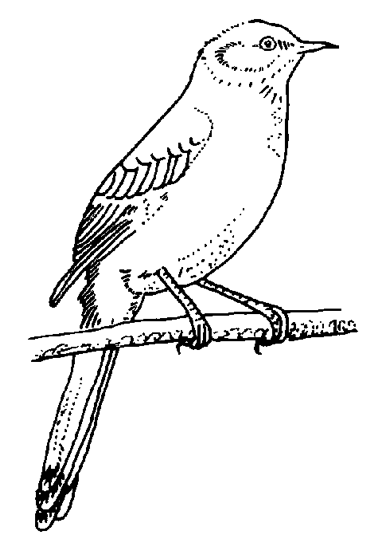
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**MLA Citation:**

**NOTES:**

**NOTES continued:**



**TKAM Presentations Name \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Period \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

Please take notes on your classmates’ presentations in the space below. You should write down two facts for each group.

**1. Geography Speaker(s) \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**2. Segregation & Education Speaker(s) \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**3. KKK Speaker(s) \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**4. Emmett Till Speaker(s) \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**5. The Great Depression Speaker(s) \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

1. **Legal Terms/Law Speaker(s) \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**
2. **Southern Education in the 1930s Speaker(s) \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**
3. **Innovation during the 1930s Speaker(s) \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**
4. **Women of the 1930s Speaker(s) \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**
5. **Entertainment of the 1930s Speaker(s) \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**
6. **Status of African Americans Speaker(s) \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**
7. **The Headlines of the 1930s Speaker(s) \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**
8. **Economic Concerns of the 1930s Speaker(s) \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**14. Trends & Fashion Speaker(s) \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**15. Harper Lee Speaker(s) \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**MATERIALS**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **Excellent (5)** | **Proficient (4)** | **Basic (3-2)** | **Poor (1-0)** |
| **Notes** | Notes are complete and demonstrate a thorough understanding of the topic. | Notes are mostly complete and demonstrate an understanding of the topic. | Notes answer the questions but are lacking supporting details, showing a basic or partial understanding. | Notes are incomplete and show a partial understanding of the topic OR notes are missing. |
| **Works Cited** | Student correctly identifies the sources of the evidence provided. | Student mostly identifies the sources of the evidence provided. | Student only somewhat identifies the sources of the evidence provided. | Student does not identify the sources provided. |
| **Visual** | Includes an attractive visual that adds to the presenter's purpose. | Includes a visual that is related to the topic, but may not add any information to the presentation. | Includes a visual, but does not reference it at the correct time. | Fails to include or reference a visual OR the visual is unrelated to the presentation. |

**PRESENTATION**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **Excellent (5)** | **Proficient (4)** | **Basic (3-2)** | **Poor (1-0)** |
| **Volume** | Volume is loud enough to be heard by all audience members throughout the presentation. | Volume is loud enough to be heard by all audience members most of the time. | Volume is loud enough to be heard only by those closest to the presenter. | Volume is too soft to be heard by any audience members. |
| **Eye Contact** | Establishes eye contact with everyone in the room during the presentation. | Looks around the room, but without making actual eye contact. Sometimes looks at notes. | Glances up and down quickly from notes or podium. Relies heavily on notes. | Does not look up or around at all. |
| **Posture** | Stands up straight, looks relaxed and confident. | Stands up straight with some note of nerves, but it does not distract from the presentation. | Posture is somewhat of a distraction--leaning, slouching, rocking back and forth, or some other distracter. | Does not appear to be comfortable at all. Leans, slouches or shuffles back and forth to the point of distraction. |
| **Clarity** | Speaks clearly and distinctly all (100-95%) the time, and mispronounces no words. | Speaks clearly and distinctly, but may mispronounce some words. | Speaks clearly and distinctly most of the time, but may mispronounce several words. | Often mumbles or can not be understood OR mispronounces many words. |
| **Preparation** | Student is completely prepared and it is clear that he/she rehearsed. He/she is ready to go on the assigned day. | Student seems pretty prepared but might have needed a couple more rehearsals. He/she is ready to go on the assigned day. | The student is somewhat prepared, but it is clear that rehearsal was lacking. He/she is ready to go on the assigned day. | Student does not seem at all prepared to present. He/she is not ready to go on the assigned day. |

**TOTAL SCORE \_\_\_\_\_\_\_\_\_\_\_/40 GRADING SCALE ⮞ A: 36-40 B: 32-3 C: 28-31 D: 24-27 F: 23 and below**

*DF 1/17/13*

****

**The struggles of the**

**Great Depression (1929-1941)**

* ***On October 23, 1929, stocks on the New York Stock Exchange lost twenty-one points in one hour. They dropped another thirty-eight points (or 13 percent of their value) when the exchange opened the following Monday. The next day, October 29, "Black Tuesday," the bottom fell out in panic trading. By the end of the week, $26 billion in paper wealth had been erased. The great "bull market" of the late 1920s had thrown its rider.***

The period between the stock-market crash of October 1929 and the bombing of Pearl Harbor in December 1941 was dominated by one of the worst economic crises in American history. One observer called the 1930s "years of standstill," when "everybody and everything marked time." The confidence of Americans in progress and prosperity, so marked during the 1920s, suddenly vanished. But hard times were not new, and many Americans had suffered even during the prosperous 1920s, especially workers in textile and mining industries. Unemployment had risen from 1.5 million in 1926 to nearly 2.7 million in 1929. During the 1920s millions of Americans were forced off farms by deflated crop prices, soil depletion, and farm mechanization.

*"Destitute peapickers in California; a 32-year-old mother of seven children. February 1936." Also known as "Migrant Mother."*

* *Photo: Dorothea Lange/Library of Congress*

Yet the Great Depression of the 1930s hit with unprecedented force. Millions of Americans who had recently joined the middle class because of easy credit, installment buying, and low-cost stocks lost everything. For working-class Americans and the poor, the situation was worse: jobs were nowhere to be found; many sharecroppers were thrown off their farms; malnutrition and despair were constants. Worse still was the condition of the elderly, children, and families. Seniors who lost years of savings in the banking collapse were too old to find work and were forced to rely on hard-pressed families and charity to survive. Education was slashed, and millions of children lost their schools. They too had to work at whatever they could find, contributing their meager earnings to their families.

The normal stresses of family life were compounded by unemployment and malnutrition. Many families were forced to "double up," sharing small apartments and homes between two families. Many American families were confronted for the first time with unemployment, uncertainty, and the loss of sustenance. It was a situation alien to a society and economy geared to abundance, unlimited growth, and opportunity.



**Scottsboro: An American Tragedy**

**The Scottsboro boys**

In 1931, two white women stepped from a boxcar in Paint Rock, Alabama to make a shocking accusation: nine black teenagers on the train had raped them. So began one of the most significant legal fights of the twentieth century. The trial of the nine falsely accused teens would draw North and South into their sharpest conflict since the Civil War, yield two momentous Supreme Court decisions and give birth to the Civil Rights Movement. In addition to its historical significance, the Scottsboro story is a riveting drama about the struggles of nine innocent young men for their lives and a cautionary tale about using human beings as fodder for political causes.

On April 6, 1931, nine black youths accused of raping two white women went on trial for their lives in Scottsboro, Alabama. The case attracted international attention, with African American organizations (such as the NAACP), liberal whites, and the Communist Party (represented by the International Labor Defense) all competing to defend the "Scottsboro Boys."

* **Langston Hughes** *was one of the most important literary voices to emerge from the Harlem Renaissance of the 1920s. His prolific output included poetry, novels, short stories, and plays. Hughes' work frequently focused on the lives and experiences of his fellow African Americans; at age thirty, he penned a volume inspired by the Scottsboro case.*

**Justice**

That Justice is a blind goddess

Is a thing to which we black are wise.

Her bandage hides two festering sores

That once perhaps were eyes.

**The Town of Scottsboro**

Scottsboro's just a little place:

No shame is write across its face --

Its courts too weak to stand against a mob,

Its people's heart, too small to hold a sob.

*Excerpts from Hughes, Langston. Scottsboro Limited, Four Poems and a Play in Verse. With illustrations by Prentiss Taylor. New York: Golden Stair Press, 1932.*

Although there was little evidence against them, the courts quickly convicted the defendants. The nine, Olen Montgomery, Clarence Norris, Haywood Patterson, Ozzie Powell, Willie Roberson, Charles Weems, Andrew White, Roy White, and Eugene Williams, were jailed, charged with rape, and held for trial in Scottsboro. Later on, medical testimony and the withdrawal of charges by one of the women proved their innocence. However, it was not until 1950 that all of the nine who were accused finally gained their freedom, by either parole, appeal, or escape.

The case of the Scottsboro Boys remained a matter of general interest for more than the better part of the decade. No other event so clearly demonstrated the extent of racial injustice in the South. Prejudice of the most extreme kind possible had infected the proceedings from the very beginning and had been responsible for its many questionable outcomes. The case remains an enduring symbol of "southern justice" that even the passage of time has failed to erase completely.

* **Write if you AGREE or DISAGREE with the following statements.** 
  + **If you do not agree, rewrite the sentence to make it something you agree with.**

1. Girls should act like girls, and boys should act like boys.

2. A man should follow his principles (morals) regardless of the possible consequences.

3. Two parents are needed for children to have a good childhood.

4. Society makes good people bad.

5. In America, everyone has the same chance to succeed as everyone else.

6. You can usually tell what kind of person someone is by how he or she looks.

7. One person can change society.

8. A good father keeps strict control of his children.

9. A hero is someone who succeeds at whatever he or she sets out to do.

10. In America, we all know that a person is innocent of a crime until proven guilty in a court of law. If he or she is judged guilty, we know it is true.

Name \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**To Kill a Mockingbird Annotation Guide**

***Honors Written and Oral Communication***

**This guide is meant to help give you a focus for your annotations. Record page numbers in this guide to use as an “index” of important topics in the book. You can then use this “index” for discussions and written assignments.**

The skills required for this novel and annotations fall under the 24-27 score range:

**Main Ideas and Author’s Approach (MID)**

1. Infer the main idea or purpose of more challenging passages or their paragraphs
2. Summarize events and ideas in virtually any passage
3. Understand the overall approach taken by an author or narrator (e.g., point of view, kinds of evidence used) in virtually any passage

**Supporting Details (SUP)**

1. Locate and interpret minor or subtly stated details in more challenging passages
2. Use details from different sections of some complex informational passages to support a specific point or argument

**Sequential, Comparative, Cause-Effect Relationships (SEQ)**

1. Order sequences of events in more challenging passages
2. Understand the dynamics between people, ideas, and so on in more challenging passages
3. Understand implied or subtly stated cause-effect relationships in more challenging passages

**Meanings of Words (MOW)**

1. Determine the appropriate meaning of words, phrases, or statements from figurative or somewhat technical contexts

**Generalizations and Conclusions (GEN)**

1. Use information from one or more sections of a more challenging passage to draw generalizations and conclusions about people, ideas, and so on

Remember, **quotation** means the **author’s words exactly**. This can be not only in the form of dialogue, which is set off by “quotation marks” in the novel, but also narration that is not in quotation marks in the novel. When you use the **author’s words exactly**, you will add the quotation marks, which signify that you took it from the novel. Don’t limit yourself to just dialogue!

*Updated ML/AP 1/20/13*1. Keep track of each character. Include a brief description of each character but add to this as the book progresses and you learn more about each character. As you continue through the book, list mirrored and foiled pairs, dynamic and static characters, and the significance of any characters’ names. (**SEQ)**

**Character List: Use this list to keep track of all the characters in the novel.**

**\* Any time a new character is introduced, record the page number and a description of the character.**

|  |  |  |
| --- | --- | --- |
| **Character** | **Page #** | **Description** |
| Atticus Finch |  |  |
| Scout  (Jean Louise Finch) |  |  |
| Jem  (Jeremy Finch) |  |  |
| Cal  (Calpurnia) |  |  |
| Aunt Alexandra |  |  |
| Uncle Jack Finch |  |  |
| Dill  (Charles Baker Harris) |  |  |
| Miss Rachel |  |  |
| Miss Maudie |  |  |
| Mrs. Dubose |  |  |
| Boo  (Mr. Arthur Radley) |  |  |
| Mr. Nathan Radley  (Boo’s brother) |  |  |
| Heck Tate |  |  |
| Judge John Taylor |  |  |
| Mr. Gilmer |  |  |
| Tom Robinson |  |  |
| Bob Ewell |  |  |
| Mayella Violet Ewell |  |  |
| Mr. Walter Cunningham  (Walter’s dad) |  |  |
| Reverend Sykes |  |  |
| Miss Stephanie Crawford |  |  |
| Miss Caroline Fisher |  |  |
| Mrs. Merriweather |  |  |
| Dolphus Raymond |  |  |
| Mr. D.B. Underwood |  |  |
| Mr. Link Deas |  |  |

2. After each chapter you read, write down, in order, 3 major events that take place in the chapter. **(SEQ)**

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| --- | --- | --- | --- |
| **Chapter** | **Event 1** | **Event 2** | **Event 3** |
| **Chapter 1**  **1933** |  |  |  |
| **Chapter 2** |  |  |  |
| **Chapter 3** |  |  |  |
| **Chapter 4**  **1934** |  |  |  |
| **Chapter 5** |  |  |  |
| **Chapter 6** |  |  |  |
| **Chapter 7** |  |  |  |
| **Chapter 8** |  |  |  |

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| **Chapter** | **Event 1** | **Event 2** | **Event 3** |
| **Chapter 9** |  |  |  |
| **Chapter 10** |  |  |  |
| **Chapter 11** |  |  |  |
| **Chapter 12**  **1935** |  |  |  |
| **Chapter 13** |  |  |  |
| **Chapter 14** |  |  |  |
| **Chapter 15** |  |  |  |
| **Chapter 16** |  |  |  |
| **Chapter 17** |  |  |  |

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| **Chapter** | **Event 1** | **Event 2** | **Event 3** |
| **Chapter 18** |  |  |  |
| **Chapter 19** |  |  |  |
| **Chapter 20** |  |  |  |
| **Chapter 21** |  |  |  |
| **Chapter 22** |  |  |  |
| **Chapter 23** |  |  |  |
| **Chapter 24** |  |  |  |
| **Chapter 25** |  |  |  |

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| --- | --- | --- | --- |
| **Chapter** | **Event 1** | **Event 2** | **Event 3** |
| **Chapter 26** |  |  |  |
| **Chapter 27** |  |  |  |
| **Chapter 28** |  |  |  |
| **Chapter 29** |  |  |  |
| **Chapter 30** |  |  |  |
| **Chapter 31** |  |  |  |

3. As you read To Kill a Mockingbird, keep track of quotations that relate to the following topics in the book. ***(*SUP, GEN, SEQ*)***

* **Growing up**

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| --- | --- | --- |
| **Page # & Quotation** | **Who is speaking?**  **To whom? (give context)** | **What is the quotation’s significance?**  **Analyze the quotation** |
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* **Racism/Prejudice**

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| --- | --- | --- |
| **Page # & Quotation** | **Who is speaking?**  **To whom? (give context)** | **What is the quotation’s significance?**  **Analyze the quotation** |
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* **Justice/Judgment**

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| --- | --- | --- |
| **Page # & Quotation** | **Who is speaking?**  **To whom? (give context)** | **What is the quotation’s significance?**  **Analyze the quotation** |
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* **Courage/Cowardice**

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| --- | --- | --- |
| **Page # & Quotation** | **Who is speaking?**  **To whom? (give context)** | **What is the quotation’s significance?**  **Analyze the quotation** |
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* **Morality/Ethics**

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| **Page # & Quotation** | **Who is speaking?**  **To whom? (give context)** | **What is the quotation’s significance?**  **Analyze the quotation** |
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* **Innocence – “Mockingbirds”**

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| **Page # & Quotation** | **Who is speaking?**  **To whom? (give context)** | **What is the quotation’s significance?**  **Analyze the quotation** |
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4. Think about themes that relate to these topics. Come up with two themes developed in this novel for each of the topics.

* **Growing up**

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* **Racism/Prejudice**

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* **Justice/Judgment**

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* **Courage/Cowardice**

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* **Morality/Ethics**

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* **Innocence—“Mockingbirds”**

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| **(Ch. 11-15) Directions: You are a member of the jury. Please fill in the details of the court case as they are presented to you.**  **The charges:** | | |
| **The witness:** | **Testimony to Mr. Gilmer (Prosecuting Attorney)** | **Testimony to Atticus**  **(Defending Attorney)** |
| **Heck Tate, \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_** |  |  |
| **Robert Ewell, \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_** |  |  |
| **Mayella Ewell, \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_** |  |  |
| **Tom Robinson, \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_** |  |  |
| **Based on the above evidence, you, a member of the jury, find the defendant GUILTY / NOT GUILTY because:**  **You believe the jury in *To Kill a Mockingbird* will find him GUILTY/NOT GUILTY because:** | | |

**How to Do a Close Reading**

The process of writing an essay usually begins with the **close reading** of a text. Of course, the writer's personal experience may occasionally come into the essay, and all essays depend on the writer's own observations and knowledge. But most essays, especially academic essays, begin with a **close reading** of some kind of text—a painting, a movie, an event—and usually with that of a written text.

When you **close read**, you observe facts and details about the text. You may focus on a particular passage, or on the text as a whole. Your aim may be to **notice all striking features** of the text, including rhetorical features, structural elements, cultural references; or, your aim may be to notice only selected features of the text—for instance, oppositions and correspondences, or particular historical references. Either way, making these observations constitutes the first step in the process of close reading.

The second step is **interpreting your observations**. What we're basically talking about here is inductive reasoning: moving from the observation of particular facts and details to a conclusion, or interpretation, based on those observations. And, as with inductive reasoning, close reading requires careful gathering of data (your observations) and careful thinking about what these data add up to.

**How to Begin:**

1. Read with a pencil in hand, and **annotate** the text.

**Annotating** means underlining or highlighting key words and phrases—anything that strikes you as surprising or significant, or that raises questions—as well as making notes in the margins. When we respond to a text in this way, we not only force ourselves to pay close attention, but we also begin to think with the author about the evidence—the first step in moving from reader to writer.

2. Look for **patterns** in the things you've noticed about the text—repetitions, contradictions, similarities.

3. **Ask questions** about the patterns you've noticed—especially how and why.

And as we proceed in this way, paying close attention to the evidence, asking questions, formulating interpretations, we engage in a process that is central to essay writing and to the whole academic enterprise: in other words, we reason toward our own ideas.

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**Guiding questions for Close Reading: pages 94-96**

* When does this fire take place? Why?
* How (diction) does Lee use to describe the fire and the setting?
* Why is the blanket significant? What does it represent?
* Who put the blanket on Scout? What hints does she leave before Atticus explains?
* How does Harper Lee paint a picture of Boo Radley? Examine the words she uses to describe him. Why would Boo do this?
* Why does Lee have Boo give her a blanket during the fire?**A Quick Close Reading Checklist:**

1. Grammar: The relationships of the words in sentences

2. Vocabulary: The author’s choice of individual words

3. Figures of speech: The rhetorical devices used to give embellishment and imaginative expression to literature, such as simile or metaphor

4. Literary devices: The devices commonly used in literature to give added depth to the work, such as imagery or symbolism

5. Tone: The author’s attitude to the subject as revealed in the manner of the writing

6. Style: The author’s particular choice and combination of all these features of writing which creates a recognizable and distinctive manner of writing.

7. Purpose: Evaluate the author’s purpose in the written piece.

8. Theme: Examine the themes within the text.

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| **Grammar** | “Roaring, the house collapsed; fire gushed everywhere …” Participial phrase, I;I  Jem’s story” run-ons, ellipsis, dashes |
| **Vocabulary** | smoking black hole, fire gushed, quelled the flames, roaring, icy, and freezing |
| **Figure of Speech** | Simile: Smoke was rolling off our house and Miss Rachel’s house like fog off a riverbank |
| **Literary Devices** | Symbolism of the fire – foreshadowing disaster that will strike.  Contrasts of fire and ice; heat and cold |
| **Tone** | Fire: frantic, ominous  Protection and comfort of the children |
| **Style** | Clear, uses dialogue (with dialect, conversational) |
| **Purpose** | To foreshadow events to come. Give the reader more information about Boo’s kindness. |
| **Theme** | People should help out and protect each other in times of danger. |

Lee’s depiction of the fire is her first mention of real danger in Maycomb, foreshadowing the danger and chaos that will soon take over. Through the contrasts of fire and ice, Lee paints a picture of two forces against one another. She has a destructive fire engulf Maudie’s house during the coldest winter Maycomb’s recent history as the town rushes to Maudie’s aid, using vocabulary such as smoking black hole, fire gushed, quelled the flames, roaring, icy, and freezing. As Scout watches the fire, Boo places a blanket around her. This gesture is one of protection: protecting Scout from the freezing cold, from the fire, from danger. When Atticus realizes Boo gave Scout the blanket, Jem jumps to protect Boo, saying “he ain’t ever hurt us.” Atticus softens, and agrees to keep the blanket incident between them. **Close Reading: pages 93-6 (“Suddenly … to “Boo Radley”) Topic: Maudie’s House Fire**

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| **Focus** | | **Observations and Conclusions** |
| **Grammar** | Ellipsis (…) Dashes (⎯) and Run-On Sentences |  |
| **Vocabulary** | Words that relate to hot and cold |  |
| **Figure of Speech** | Similes, Metaphors, Personification |  |
| **Literary Devices** | Symbolism  Foreshadowing  Contrast |  |
| **Tone** | Tone means the “mood” |  |
| **Purpose** | Why did Lee write about a fire in this chapter? Why did she set it during winter? |  |
| **Theme** | What is Lee’s message? |  |
| **Close Reading Evaluation**  Sum up your observations and conclusions |  | |

**Close Reading: pages \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Topic: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

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| --- | --- |
| **Grammar** |  |
| **Vocabulary** |  |
| **Figure of Speech** |  |
| **Literary Devices** |  |
| **Tone** |  |
| **Style** |  |
| **Purpose** |  |
| **Theme** |  |
| **Close Reading Evaluation** |  |



Children’s March

Name \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Date \_\_\_\_\_\_\_\_\_\_\_\_

Period \_\_\_\_\_\_\_\_\_\_

CIVIL RIGHTS IN ALABAMA: **In 1963, Birmingham was Alabama’s biggest city; many considered it the “baddest” as well. From 1957 to 1963, there had been 18 bombings in Birmingham—but no arrests. The black children of Birmingham felt oppressed at every turn, and in the spring of 1963 they played a vital role in restoring humanity to themselves and to a race-divided America. "The Children's March" tells the story of how the young people of Birmingham, Alabama, braved fire hoses and police dogs in 1963 and brought segregation to its knees.**

1. What was Birmingham’s nickname and why?

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1. Why couldn’t the parents or adults protest? What would happen to them if they did protest?

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1. Gov. George Wallace was the governor of Alabama and Eugene “Bull” Connor was the commissioner of public safety. How would you describe these men?

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1. Gwen Webb says, “A lot of people thought the kids were going to get hurt, but the reality was that we were born black in Alabama and we were going to get hurt if we didn’t do something.” What did she mean by this?

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1. The white detective said that in the end there “was no way to hold a lid on this because the fear was gone.” What is significant about people losing fear?

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1. On June 11th President Kennedy said, “This is the end of segregation.” Explain whether it was or not. How do you know?

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CONNECTIONS TO MOCKINGBIRD**: Harper Lee published To Kill a Mockingbird in 1960. The Children’s March occurred in 1963 in the same state that Harper set her novel.**

1. How does knowing what was happening in Alabama in the 1960s help you understand why Harper Lee wrote To Kill a Mockingbird?

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1. Why do you think did Harper Lee set the book during the Great Depression (1930s) and not in 1960, which was during the Civil Rights Movement?

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**SOAPSTone Text Analysis: To Kill a Mockingbird**

*SOAPSTone is a method of analysis that helps students get to the heart of a piece of writing. This practice is successful for improving analysis, as well as increasing scores on the AP test. Using this method will result on a firm understanding of the basic rhetorical aspects of Harper Lee’s novel To Kill a Mockingbird. While reading the novel, take notes using the chart on the back.*

Rhetoric (n)/ rhetorical (adj)= *study of the effective use of language*

What is the **Subject**?

* What is the general topic, content, or idea contained in the novel?
* Summarize the subject. You should be able to state the subject in a few words or phrases.

What is the **Occasion**?

* What is the time and place of the novel’s setting? What is the time and place in which Harper Lee lived and wrote the novel?
  + Note the larger occasion, that is, the broad issue that is the center of ideas, attitudes, and emotions.
  + Also note, if present, the immediate occasion, that is, the situations that caught the writer’s attention and triggered a response.

Who is the **Audience**?

* Does the author identify an audience? Is it one individual, a group, many groups? What assumptions can you make about the intended audience?
* This choice of audience will affect how and why the writer creates a particular text.

What is the **Purpose**?

* What is the reason behind the novel?
* Why was it written?
* *What does the* *speaker want the audience to think or feel or do as a result of reading this text*?

Who is the **Speaker**?

* The voice that is speaking.
* What facts do you know about the speaker? (These facts may help you make judgments about the speaker’s point of view). What assumptions can you make about the speaker? (e.g., age, gender, class, emotional state, etc.)
* What does the writing say about the speaker? **Remember that the author and the speaker are not necessarily the same.**

What is the **Tone**?

* What is the attitude expressed by the speaker?
* Examine the choice of words, emotions expressed, imagery used to determine the speaker's attitude.
* What emotional sense do you take from the piece?
* What is the speaker’s tone towards his or her subject? The *spoken word* can convey the speaker’s attitude and help impartmeaning through tone of voice. However, with the *written word*, tone is conveyed through the writer’s diction (wordchoice), syntax (sentence construction), and imagery (metaphors, similes, vivid description).

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| ***Use this chart to take notes on each element of SOAPSTone. Refer back to the novel when drawing conclusions and making judgments. Be thorough and thoughtful in your notes.*** | |
| **Subject** |  |
| **Occasion** |  |
| **Audience** |  |
| **Purpose** |  |
| **Speaker** |  |
| **Tone** |  |

**Obama’s speech on racism in America**

*NPR.org, March 18, 2008 · The following is a transcript of the remarks of Democratic Illinois Sen. Barack Obama, delivered March 18, 2008, in Philadelphia at the Constitution Center. In it, Obama addresses the role race has played in the presidential campaign. He also responds to criticism of the Rev. Jeremiah Wright, an unpaid campaign adviser and pastor at Obama's Chicago church. Wright has made inflammatory remarks about the United States and has accused the country of bringing on the Sept. 11 attacks by spreading terrorism.*

But race is an issue that I believe this nation cannot afford to ignore right now. We would be making the same mistake that Reverend Wright made in his offending sermons about America -- to simplify and stereotype and amplify the negative to the point that it distorts reality.

The fact is that the comments that have been made and the issues that have surfaced over the last few weeks reflect the complexities of race in this country that we've never really worked through -- a part of our union that we have yet to perfect. And if we walk away now, if we simply retreat into our respective corners, we will never be able to come together and solve challenges like health care, or education, or the need to find good jobs for every American.

Understanding this reality requires a reminder of how we arrived at this point. As William Faulkner once wrote, "The past isn't dead and buried. In fact, it isn't even past." We do not need to recite here the history of racial injustice in this country. But we do need to remind ourselves that so many of the disparities that exist in the African-American community today can be directly traced to inequalities passed on from an earlier generation that suffered under the brutal legacy of slavery and Jim Crow.

Segregated schools were, and are, inferior schools; we still haven't fixed them, fifty years after Brown v. Board of Education, and the inferior education they provided, then and now, helps explain the pervasive achievement gap between today's black and white students.

Legalized discrimination - where blacks were prevented, often through violence, from owning property, or loans were not granted to African-American business owners, or black homeowners could not access FHA mortgages, or blacks were excluded from unions, or the police force, or fire departments -- meant that black families could not amass any meaningful wealth to bequeath to future generations. That history helps explain the wealth and income gap between black and white, and the concentrated pockets of poverty that persists in so many of today's urban and rural communities.

A lack of economic opportunity among black men, and the shame and frustration that came from not being able to provide for one's family, contributed to the erosion of black families -- a problem that welfare policies for many years may have worsened. And the lack of basic services in so many urban black neighborhoods -- parks for kids to play in, police walking the beat, regular garbage pick-up and building code enforcement -- all helped create a cycle of violence, blight and neglect that continue to haunt us.

**…**

America can change. That is true genius of this nation. What we have already achieved gives us hope -- the audacity to hope -- for what we can and must achieve tomorrow.

Now, in the white community, the path to a more perfect union means acknowledging that what ails the African-American community does not just exist in the minds of black people; that the legacy of discrimination -- and current incidents of discrimination, while less overt than in the past -- that these things are real and must be addressed.

Not just with words, but with deeds -- by investing in our schools and our communities; by enforcing our civil rights laws and ensuring fairness in our criminal justice system; by providing this generation with ladders of opportunity that were unavailable for previous generations.

It requires all Americans to realize that your dreams do not have to come at the expense of my dreams, that investing in the health, welfare, and education of black and brown and white children will ultimately help all of America prosper.

**…**

Just as black anger often proved counterproductive, so have these white resentments distracted attention from the real culprits of the middle class squeeze -- a corporate culture rife with inside dealing, questionable accounting practices, and short-term greed; a Washington dominated by lobbyists and special interests; economic policies that favor the few over the many. And yet, to wish away the resentments of white Americans, to label them as misguided or even racist, without recognizing they are grounded in legitimate concerns -- this too widens the racial divide, and blocks the path to understanding.

This is where we are right now. It's a racial stalemate we've been stuck in for years. Contrary to the claims of some of my critics, black and white, I have never been so naive as to believe that we can get beyond our racial divisions in a single election cycle, or with a single candidacy -- particularly a candidacy as imperfect as my own.

But I have asserted a firm conviction -- a conviction rooted in my faith in God and my faith in the American people -- that working together we can move beyond some of our old racial wounds, and that in fact we have no choice is we are to continue on the path of a more perfect union.

For the African-American community, that path means embracing the burdens of our past without becoming victims of our past. It means continuing to insist on a full measure of justice in every aspect of American life. But it also means binding our particular grievances -- for better health care, and better schools, and better jobs -- to the larger aspirations of all Americans -- the white woman struggling to break the glass ceiling, the white man whose been laid off, the immigrant trying to feed his family. And it means taking full responsibility for own lives -- by demanding more from our fathers, and spending more time with our children, and reading to them, and teaching them that while they may face challenges and discrimination in their own lives, they must never succumb to despair or cynicism; they must always believe that they can write their own destiny.

**…**

But it is where we start. It is where our union grows stronger. And as so many generations have come to realize over the course of the two-hundred and twenty one years since a band of patriots signed that document in Philadelphia, that is where the perfection begins.

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| ***Use this chart to take notes on each element of SOAPSTone. Refer back to the novel when drawing conclusions and making judgments. Be thorough and thoughtful in your notes.*** | |
| **Subject** |  |
| **Occasion** |  |
| **Audience** |  |
| **Purpose** |  |
| **Speaker** |  |
| **Tone** |  |