

How to Mark a Book

By Mortimer J. Adler, Ph.D.

You know you have to read "between the lines" to get the most out of anything. I want to persuade you to do something equally important in the course of your reading. I want to persuade you to write between the lines. Unless you do, you are not likely to do the most efficient kind of reading.

I contend, quite bluntly, that marking up a book is not an act of mutilation but of love. You shouldn't mark up a book which isn't yours.

Librarians (or your friends) who lend you books expect you to keep them clean, and you should. If you decide that I am right about the usefulness of marking books, you will have to buy them. Most of the world's great books are available today, in reprint editions.

There are two ways in which one can own a book. The first is the property right you establish by paying for it, just as you pay for clothes and furniture. But this act of purchase is only the prelude to possession. Full ownership comes only when you have made it a part of yourself, and the best way to make yourself a part of it is by writing in it. An illustration may make the point clear. You buy a beefsteak and transfer it from the butcher's icebox to your own. But you do not own the beefsteak in the most important sense until you consume it and get it into your bloodstream. I am arguing that books, too, must be absorbed in your blood stream to do you any good.

Confusion about what it means to "own" a book leads people to a false reverence for paper, binding, and type -- a respect for the physical thing -- the craft of the printer rather than the genius of the author. They forget that it is possible for a man to acquire the idea, to possess the beauty, which a great book contains, without staking his claim by pasting his bookplate inside the cover. Having a fine library doesn't prove that its owner has a mind enriched by books; it proves nothing more than that he, his father, or his wife, was rich enough to buy them.

There are three kinds of book owners. The first has all the standard sets and best sellers -- unread, untouched. (This deluded individual owns woodpulp and ink, not books.) The second has a great many books -- a few of them read through, most of them dipped into, but all of them as clean and shiny as the day they were bought. (This person would probably like to make books his own, but is restrained by a

false respect for their physical appearance.) The third has a few books or many -- every one of them dog-eared and dilapidated, shaken and loosened by continual use, marked and scribbled in from front to back. (This man owns books.)

Is it false respect, you may ask, to preserve intact and unblemished a beautifully printed book, an elegantly bound edition? Of course not. I'd no more scribble all over a first edition of 'Paradise Lost' than I'd give my baby a set of crayons and an original Rembrandt. I wouldn't mark up a painting or a statue. Its soul, so to speak, is inseparable from its body. And the beauty of a rare edition or of a richly manufactured volume is like that of a painting or a statue.

But the soul of a book "can" be separate from its body. A book is more like the score of a piece of music than it is like a painting. No great musician confuses a symphony with the printed sheets of music. Arturo Toscanini reveres Brahms, but Toscanini's score of the G minor Symphony is so thoroughly marked up that no one but the maestro himself can read it. The reason why a great conductor makes notations on his musical scores -- marks them up again and again each time he returns to study them--is the reason why you should mark your books. If your respect for magnificent binding or typography gets in the way, buy yourself a cheap edition and pay your respects to the author.

Why is marking up a book indispensable to reading? First, it keeps you awake. (And I don't mean merely conscious; I mean awake.) In the second place; reading, if it is active, is thinking, and thinking tends to express itself in words, spoken or written. The marked book is usually the thought-through book. Finally, writing helps you remember the thoughts you had, or the thoughts the author expressed. Let me develop these three points.

If reading is to accomplish anything more than passing time, it must be active. You can't let your eyes glide across the lines of a book and come up with an understanding of what you have read. Now an ordinary piece of light fiction, like, say, "Gone With the Wind," doesn't require the most active kind of reading. The books you read for pleasure can be read in a state of relaxation, and nothing is lost. But a great book, rich in ideas and beauty, a book that raises and tries to answer great fundamental questions, demands the most active reading of which you are capable. You don't absorb the ideas of John Dewey the

way you absorb the crooning of Mr. Vallee. You have to reach for them. That you cannot do while you're asleep.

If, when you've finished reading a book, the pages are filled with your notes, you know that you read actively. The most famous "active" reader of great books I know is President Hutchins, of the University of Chicago. He also has the hardest schedule of business activities of any man I know. He invariably reads with a pencil, and sometimes, when he picks up a book and pencil in the evening, he finds himself, instead of making intelligent notes, drawing what he calls 'caviar factories' on the margins. When that happens, he puts the book down. He knows he's too tired to read, and he's just wasting time.

But, you may ask, why is writing necessary? Well, the physical act of writing, with your own hand, brings words and sentences more sharply before your mind and preserves them better in your memory. To set down your reaction to important words and sentences you have read, and the questions they have raised in your mind, is to preserve those reactions and sharpen those questions.

Even if you wrote on a scratch pad, and threw the paper away when you had finished writing, your grasp of the book would be surer. But you don't have to throw the paper away. The margins (top as bottom, and well as side), the end-papers, the very space between the lines, are all available. They aren't sacred. And, best of all, your marks and notes become an integral part of the book and stay there forever. You can pick up the book the following week or year, and there are all your points of agreement, disagreement, doubt, and inquiry. It's like resuming an interrupted conversation with the advantage of being able to pick up where you left off.

And that is exactly what reading a book should be: a conversation between you and the author. Presumably he knows more about the subject than you do; naturally, you'll have the proper humility as you approach him. But don't let anybody tell you that a reader is supposed to be solely on the receiving end. Understanding is a two-way operation; learning doesn't consist in being an empty receptacle. The learner has to question himself and question the teacher. He even has to argue with the teacher, once he understands what the teacher is saying. And marking a book is literally an expression of differences, or agreements of opinion, with the author.

There are all kinds of devices for marking a book intelligently and fruitfully. Here's the way I do it:

- **Underlining (or highlighting):** of major points, of important or forceful statements.
- **Vertical lines at the margin:** to emphasize a statement already underlined.
- **Star, asterisk, or other doo-dad at the margin:** to be used sparingly, to emphasize the ten or twenty most important statements in the book. (You may want to fold the bottom corner of each page on which you use such marks. It won't hurt the sturdy paper on which most modern books are printed, and you will be able to take the book off the shelf at any time and, by opening it at the folded-corner page, refresh your recollection of the book.)
- **Numbers in the margin:** to indicate the sequence of points the author makes in developing a single argument.
- **Numbers of other pages in the margin:** to indicate where else in the book the author made points relevant to the point marked; to tie up the ideas in a book, which, though they may be separated by many pages, belong together.
- **Circling or highlighting of key words or phrases.**
- **Writing in the margin, or at the top or bottom of the page, for the sake of:** recording questions (and perhaps answers) which a passage raised in your mind; reducing a complicated discussion to a simple statement; recording the sequence of major points right through the books. I use the end-papers at the back of the book to make a personal index of the author's points in the order of their appearance.

The front end-papers are to me the most important. Some people reserve them for a fancy bookplate. I reserve them for fancy thinking. After I have finished reading the book and making my personal index on the back end-papers, I turn to the front and try to outline the book, not page by page or point by point (I've already done that at the back), but as an integrated structure, with a basic unity and an order of parts. This outline is, to me, the measure of my understanding of the work.

If you're a die-hard anti-book-marker, you may object that the margins, the space between the lines, and the end-papers don't give you room enough. All right. How about using a scratch pad slightly smaller than the page-size of the book -- so that the edges of the sheets won't protrude? Make your index, outlines

and even your notes on the pad, and then insert these sheets permanently inside the front and back covers of the book.

Or, you may say that this business of marking books is going to slow up your reading. It probably will. That's one of the reasons for doing it. Most of us have been taken in by the notion that speed of reading is a measure of our intelligence. There is no such thing as the right speed for intelligent reading. Some things should be read quickly and effortlessly and some should be read slowly and even laboriously. The sign of intelligence in reading is the ability to read different things differently according to their worth. In the case of good books, the point is not to see how many of them you can get through, but rather how many can get through you -- how many you can make your own. A few friends are better than a thousand acquaintances. If this be your aim, as it should be, you will not be impatient if it takes more time and effort to read a great book than it does a newspaper.

You may have one final objection to marking books. You can't lend them to your friends because nobody else can read them without being distracted by your notes. Furthermore, you won't want to lend them because a marked copy is kind of an intellectual diary, and lending it is almost like giving your mind away.

If your friend wishes to read your *Plutarch's Lives*, *Shakespeare*, or *The Federalist Papers*, tell him gently but firmly, to buy a copy. You will lend him your car or your coat -- but your books are as much a part of you as your head or your heart.

Core B: Guide to Annotating

Annotation can be understood as entering into a conversation with the literature you read. It involves critically thinking about and commenting upon the text. It forces you to **SLOW DOWN** and analyze the author's words as you read. Here are some helpful tips when annotating:

1. **Prepare Materials:** Gather your supplies such as **colored** pencils, highlighters, and post-it notes.
2. **Plan Your Time & Space:** Preview how many pages you need to annotate and plan your time accordingly. Annotating is a marathon, not a sprint. Plan on reading the text twice. First, read for overall meaning and impressions. The second time, read more carefully making note of important text features. For longer readings, you may need to take breaks or spread your annotating across multiple days. Finally, find a distraction-free location where you can remain focused.
3. **Annotate with Variety:** Use these guidelines to get you started, but do not be limited by them! As you become more comfortable with the process, your annotations will take on greater variety.
 - **Title and Author:** Write comments, questions, or other initial observations.
 - **Define:** unfamiliar words in the margins. Definitions should include both marking the word and writing the meaning.
 - **Setting:** note any elements such as time, place, climate, culture, etc.
 - **Summarize:** important ideas in your own words. Summaries may include what each chapter of a book contains or significant events in the story.
 - **Plot Structure and Devices:** see lists on next page.
 - **Characters Traits/Development:** Use descriptive adjectives to define characters (Ex: Mickey Mouse = cheerful) and trace character development that reveals additional information about each character.
 - **New Characters:** Underline new characters and make notes about their introduction.
 - **Literary Devices:** see list on next page.
 - **Ask & Answer Questions:** Remember, every question you ask must eventually be answered in your annotations. If you ask a question and do not later find an obvious answer from the text, ask for help or look up the answer and jot it down near your question.
 - **Repetition:** Note repeated words, phrases, objects, events, etc. Try to guess their significance.
 - **Theme:** Note the deeper messages that develop throughout the story.
 - **Worldview:** Infer or guess the author's beliefs.
 - **Predict:** note your best guess about where you think the story is headed next and why.
 - **Personal Reactions:** Comment on things that surprise, impress, intrigue, or disturb you. Then, make notes on what causes you to have this reaction.
 - **Discussion Topics:** Make note of topics you would like to consider during class discussions.
4. **Find Your Personal Style:** Avoid standard pencil and write neatly. Otherwise, how you mark in the book is up to you. You may like highlights, underlines, circles, brackets, or boxes. You may enjoy adding post-its. You may prefer a rainbow of colors or all one ink. Experiment and develop a marking system that's personal and easy and effective for you.

5. **Avoid** the following:

- Nonsense exclamations such as: Eww. Wow. Ha! LOL.
- Undefined vocabulary.
- Highlighting, bracketing, or underlining only. You must add a notation.
- Highlighting or underlining excessively. Remember, only call out the *important* parts of the text.
- Acronyms or abbreviations without explanation. Anyone should be able to pick up your book and reasonably understand your notes.
- Messy handwriting.
- Fulfilling only the minimum requirement.

The table below includes many of the different types of text features we'll be examining, discussing, and applying throughout the year. As we learn these concepts, you will be asked to begin adding these ideas to your annotations. Other than setting features, all of the terms below are defined on the Core B Literary Terms Index.

Characterization	Setting	Plot Structure
Protagonist	Clothing	Exposition
Antagonist	Colors	Rising Action
Anti-hero	Customs/beliefs/values	Climax
Foil	Furnishings	Falling Action
Stock	Indoor/outdoor	Resolution
Round	Lighting	Conflict
Flat	Season/weather/climate	Theme
Static	Sounds/smells	Point of View
Dynamic	Speech/dialect	
Character Traits	Time of day	
Character Development	Universal symbols	
Direct vs. Indirect Characterization		

Literary Devices		Plot Devices
Allegory	Onomatopoeia	Chekov's Gun
Alliteration	Oxymoron	Cliffhanger
Allusion	Paradox	Deus ex machina
Diction	Parallelism	Flashback
Hyperbole	Personification	Foreshadowing
Idiom	Repetition	Irony (3 kinds)
Imagery (6 senses)	Simile	Suspense
Juxtaposition	Symbol	Twist Ending
Metaphor	Tone	
Mood	Understatement	

Updated Short Story Annotation Directions

Directions:

1. **Start with a clean copy of the story.**
2. Add a minimum of **25 quality annotations**.
3. **No empty pages!** Each page must have at least one annotation.
4. Each marked word/passage (highlighted, underlined, bracketed, etc.) must be **accompanied by a notation** explaining why it is marked.
5. Annotations must include the **specific elements** listed for each title below. Use a **different color** for each required category. Add a **color key** at the top of the first page.
6. For more help, check the “Guide to Annotating” and “Annotation Checklist” on Weebly.

Grading:

To earn 100%, do the following:

- add a minimum of 25 annotations total
- annotate at least once on every page
- annotate for the required elements (see below)
- use penmanship that is clear, neat, and legible

Remember: annotations are graded for both *quantity* and *quality*

“The Lady, or the Tiger?”

by **Frank R. Stockton**

Include a minimum of

- 10 defined vocabulary
- 10 setting
- 5 personal reactions

& additional annotations of your choosing.

- 6 plot structure including at least one each of: exposition, rising action, climax, falling action, resolution, and conflict. Mark specific examples, not large sections or entire pages.
- 10 or more additional annotations of your choosing

“The Most Dangerous Game”

by **Richard Connell**

Include a minimum of

- 5 defined vocabulary
- 10 imagery: must include an example of each of the senses (sight, sound, touch, taste, smell, movement)
- 5 plot devices
- 5 figures of speech (see instructions at the top of the essay)

& additional annotations of your choosing.

“The Necklace”

by **Guy de Maupassant** * instructions differ from the ones on the essay

Include a minimum of

- 5 defined vocabulary
- 15 characterization annotations
- 10 or more additional annotations of your choosing.

“The Ransom of Red Chief”

by **O. Henry** * instructions differ from the ones on the essay

Include a minimum of

- 5 defined vocabulary
- 4 allusions

“A Jury of Her Peers”

by **Susan Glaspell** * instructions differ from the ones on the essay

Include a minimum of

- 5 setting
- 10 characterization - both character *types* and *traits*. Annotate for all three women and at least one of the men.
- 10 or more additional annotations of your choosing

Core B: Annotation Checklist

This sheet is a supplemental tool to help guide you in the annotation process. Use this checklist to help you evaluate your own annotation tendencies. Which types of annotations do you rely on the most? Which types do you add only occasionally? Which types are you missing altogether? Challenge yourself with each assignment to expand your annotation skills.

- Title and Author:** add observations and questions
- Define:** unfamiliar words should be marked (highlight, underline, etc.) and defined
- Setting:** time, location, environment, weather, culture, etc.
- Plot**
 - Chapter summaries; note important events and why they are important
 - Predictions
 - Plot Structure: exposition, rising action, conflict, point of view, etc.
 - Plot Devices: allusion, flashback, foreshadowing, irony, suspense, etc.
- Characters**
 - Types: protagonist, antagonist, foil, etc.
 - Traits: think descriptive adjectives
 - Development/Changes
 - New Characters Introduced
 - Aliases
- Literary Devices:** metaphor, simile, imagery, alliteration, symbol, etc.
- Questions** (Written out, not just a “?”) with **Answers** (or at least attempts)
- Repetition:** of words, phrases, or events. What is the significance? Symbol? Theme?
- Theme:** What deeper message is the author trying to communicate.
- Worldview:** Inferences and guesses about the author’s beliefs.
- Personal Reactions**
 - Your personal reaction to the story and its message.
 - Your personal reactions to characters and events. Agree/Disagree?
 - Connections between the story and your own experience (This reminds me of...)
 - Favorite passages (be sure to note why)
- Discussion Topics:** What would you like to discuss in class?

Annotation Reminders:

- Do not use regular, gray pencil. Use colored pencils, pens, highlighters, and/or post it notes.
- Every marked word or passage (highlighted, underlined, circled, etc.) should be accompanied by a comment in the margin. Marking alone is not sufficient for annotations and will not receive credit.
- Avoid one or two word exclamations. They rarely count as quality annotations. (Examples: Wow! Ha! No! No Way! Boo! Gross! Awesome! Oh, No!)

Short Story Extended Response Paragraphs

In Core B, an extended response (ER) paragraph is a single, formal, AEC paragraph that answers a specific analysis question about a work of literature.

Short Story ER Prompts:

Extended Response: “The Ransom of Red Chief”

Topic: Allusions

Authors use allusions to add depth to their writing. In a single word or phrase they connect the plot and characters to sources outside the story enabling readers to understand their story more fully. “The Ransom of Red Chief” contains several allusions. Pick two and explain how they add to the reader’s understanding of the story’s plot and/or characters.

Extended Response: “The Most Dangerous Game”

Topic: Imagery

Authors use imagery for a variety of reasons. For example, Richard Connell uses vivid imagery to create suspense. Find two examples of imagery in “The Most Dangerous Game” that you believe create the strongest suspense. Then, prove how these two examples effectively build suspense for the reader.

Extended Response: “The Necklace”

Topic: Irony

Authors use irony for a variety of reasons. Sometimes they intend to surprise the reader with a plot twist (situational irony). Sometimes they want to make the reader laugh at, become frustrated with, or feel empathy for a particular character. Irony can also be used to shock, persuade, create suspense, or simply make the reader feel smart. Find two examples of irony in “The Necklace” and prove what effect these examples of irony have on the reader.

How to Write an Extended Response:

1. Thoroughly read the prompt and make sure you identify all of its parts. What exactly are you being asked to prove? Follow the prompt to **draft a strong topic sentence** that contains the author’s name, the story’s title, the paragraph’s topic (main subject) and a controlling idea (the focus, opinion, or argument you will prove about the topic).
2. Next, begin looking through the story for quality **quotes to use as evidence**. You may find it helpful to write a quick key word outline at this point to get your thoughts in order.
3. Write a **rough draft** paragraph and **print it out or save your handwritten copy**. You will turn in this rough draft with your final draft.
4. **Edit your paragraph**. Look for ways to eliminate be verbs, improve sentence structure, and strengthen the clarity of your ideas.
5. **Work with a parent** to continue editing and revising the paragraph following the rubric on the last page.
6. When you are finished revising, **upload** your final paragraph to Turnitin. **Print** a paper copy and **staple** the rough draft and a completed and signed rubric BEHIND it.

ER Paragraph Requirements

- Creative title that hints at paragraph's topic but does not give it away. Not the story's title nor "Extended Response"
- Minimum of 8 sentences: topic, two proofs (A-E-C), and concluding. (see outline below)
- All evidence is direct quotes with proper formatting and in-text citations.
- Strong word choice; descriptive language. No contractions.
- Limit of 2 "be" verbs per paragraph.
- Add transitions to guide the reader from one idea to the next.
- Avoid awkward, vague, or repetitive wording.
- Third person voice only.
- Literary present tense for discussing the author and events/characters in the story.
- The first time the author is named, use the full name. After that, use last name only.
- MLA formatted.
- A works cited page is NOT required.

ER Paragraph Structure:

Each ER should have a title and contain a minimum of 8 complete sentences as follows:

- I. Topic Sentence: a broad statement of the main idea of the paragraph. In an ER, the topic sentence must mention the author and title and directly address *all parts* of the prompt. You may include wording drawn from the prompt.

(Proof #1)

- A. Assertion 1: expand on the topic by making a more specific claim related to the topic AND give *brief* story context to set the stage for the upcoming quote. Do not include evidence or begin to explain. Just *tell* your idea or opinion as a fact.
 1. Evidence: *show* support for the assertion using a direct quote from the story. Must be strong reinforcement for what you claimed above. Include an in-text citation.
 2. Commentary: provide your own analysis that *explains* how or why the evidence (the example from the quote) supports your claim in the assertion and ultimately proves the argument. (Do not simply restate or summarize the assertion.)

(Proof #2)

- B. Transition and Assertion 2: Add an opening word or phrase that shows the shift from the 1st to the 2nd proof. Then, expand the topic again by making a second claim with *brief* story context. This second claim must be different from the first but still related to the broader paragraph topic.
 1. Evidence: see above
 2. Commentary: see above
- C. Concluding Sentence: wrap up the whole paragraph (not just the second proof) with a final, impactful thought. Consider answering, "So what?" Why should the argument you presented in the paragraph matter to the reader. A concluding sentence is NOT a paraphrase or repeat of the topic sentence.

Stuart Little

Mrs. Champagne

Core B Comp & Lit

26 September 2023

[T] Topic Sentence: contains author, title, and the main idea the writer will prove – that the author uses the story’s conflict to reveal his primary lesson or theme.

Sample Extended Response

[T] Through the conflict between the two characters in *Green Eggs*

and *Ham*, Dr. Seuss reveals his valuable theme: the importance of trying

new things. [A1] Sam’s many and varied attempts to convince his friend to

taste some unusual green eggs steadily intensify the tension as the pages

turn. [E1] Relentlessly, Sam offers thirteen different suggestions such as

“Would you eat them in a box? Would you eat them with a fox?” to help

ease his friend’s anxiety and encourage him to take the first bite (Seuss 22).

[C1] Sam’s perseverance reinforces Seuss’s message of the value of different

experiences since Sam appreciates it enough to withstand his friend’s angry

refusals. [A2] Furthermore, when the conflict reaches its climax and Sam’s

friend finally tastes the green eggs, he realizes his reluctance was foolish.

[E2] With surprise he cries, “Say! I like green eggs and ham” (59). [C2] Since

the conflict over whether or not to eat the atypical eggs has a positive

outcome, Seuss clearly emphasizes the positive value of embracing new

things. [C] Although Seuss reveals his theme through a simple children’s

story, readers of all ages can appreciate his beneficial message of taking a

chance on the unfamiliar.

[E1] Evidence is a direct quote that shows some of the “many and varied attempts” claimed in the assertion.

[C1] Commentary explains how this example, Sam’s perseverance, offers proof of Seuss’s message that new experiences = good.

[C2] Again, commentary explains how the specific example from the story proves the larger claim about Seuss’s message or theme.

[C] End with a final, conclusive thought that wraps up the narrative flow of the paragraph and answers “So what?” Why should the reader care?

[A1] The 1st assertion expands the topic sentence by making a more specific claim about the conflict while also providing story context to set up the quote.

[A2] Transition word indicates the start of the 2nd proof and a 2nd assertion that expands the topic again with both context and a claim.

[E2] Quote blends strengthen your evidence by providing even more context and description for the quote.

**Notice that this paragraph is written in literary present tense. All actions attributed to the characters and the author are present tense verbs.

Short Story Extended Response – Grading Rubric

Parents: Together with your student, revise the paragraph using this rubric as a guide. Then, score the items in the left column only, and sign and date this form. Students should staple this sheet BEHIND their printed paragraph.

ITEMS GRADED BY PARENT

Each checkbox in the left column is worth ½ point. Together, you may continue making revisions until full points are earned.

MLA Formatting:

- 1-inch margins on all sides.
- Double-spaced. No extra space between paragraphs. (i.e. set paragraph spacing to 0 “before” and “after”)
- Times New Roman, 12-pt font. (including header)
- Header: student’s last name, a space, and the page number; upper right corner of every page, ½ inch from top.
- On the first page, aligned left:
 - 1st Line: Student’s First and Last Name
 - 2nd Line: Tutor’s Name (spelled correctly)
 - 3rd Line: Course Name
 - 4th Line: Date formatted like: 15 August 2023
- The paragraph title is centered and properly capitalized on the 5th line. (*not bold, not italics, not underlined*)
- The paragraph begins on the 6th line.
- The first line of the paragraph is indented ½ inch.

Word Choice:

- Limit of 2 “be” verbs* (please count each occurrence of *am, is, are, was, were, be, being, been*)
- 3rd person voice ONLY* (*he, she, it, they*)
(No 1st or 2nd person: *I, me, you, your, we, us, our, etc.*)
- No contractions*
**those in direct quotes do not count*

Paragraph Components:

- Minimum of 8 sentences. (please count)
- The topic sentence includes the author’s full name and the full title of the short story.

Formatting:

- The title of the short story is properly capitalized and in quotation marks; *not underlined, not italicized.*
- After the first mention of the author by full name, he/she is referred to subsequently by last name only.
- Each quote has a properly formatted and punctuated in-text citation with the author’s name and page number.
Example: “This is the quote” (Dickens 9).
or: Dickens writes, “This is the quote” (9).

Parent Points: _____ / 8

ITEMS TO BE GRADED BY TUTOR

Use this list as a guide to help with paragraph revisions but **do not mark the items in this column.**

- 1 0 Title: creative, hints at paragraph’s topic but does not give it away. *Not* the story’s title or “ER”
- 2 1 0 Topic Sentence: includes title, author, and clearly but broadly addresses the prompt question.
- 2 1 0 1st Assertion: expands the topic by telling a more specific claim *and* gives brief story context.
- 1 0 Evidence: a direct quote that clearly relates to and supports the 1st assertion.
- 2 1 0 Commentary: literary analysis that explains how your evidence (quote) proves your assertion (claim). Completes the first proof.
- 1 0 Transition: a word or phrase that clearly indicates the change from the 1st proof to the 2nd proof.
- 2 1 0 2nd Assertion: expands the topic again by telling a second (different but related) claim *and* gives brief story context to set up the second quote.
- 1 0 Evidence: a direct quote that clearly relates to and supports the 2nd assertion.
- 2 1 0 Commentary: literary analysis that explains how your evidence (quote) proves your assertion (claim). Completes the second proof.
- 2 1 0 Concluding Sentence: final, impactful thought. Wraps up the *entire* paragraph (not just the 2nd proof). Does not add new evidence or analysis.
- 1 0 Argument: shows thoughtful construction; fully, clearly, and persuasively answers the prompt.
- 1 0 Syntax: complete sentences, no run-ons or sentence fragments.
- 2 1 0 Communication: clear and logical; no awkward phrasing; transitions between ideas as needed.
- 2 1 0 Word Choice: strong, descriptive words; varied, not repetitive.
- 1 0 Tense: discusses the author, characters, and story events in literary present tense.
- 2 1 0 Editing: proper grammar, punctuation, spelling.

Final Point Total: _____ / 33

Parent Signature: _____

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Word Choice:

- Limit of 2 “be” verbs* (please count each occurrence of *am, is, are, was, were, be, being, been*)
- 3rd person voice ONLY* (*he, she, it, they*) (No 1st or 2nd person: *I, me, you, your, we, us, our, etc.*)
- No contractions*
**those in direct quotes do not count*

Paragraph Components:

- Minimum of 8 sentences. (please count)
- The topic sentence includes the author’s full name and the full title of the short story.

Formatting:

- The title of the short story is properly capitalized and in quotation marks; *not underlined, not italicized.*
- After the first mention of the author by full name, he/she is referred to subsequently by last name only.
- Each quote has a properly formatted and punctuated in-text citation with the author’s name and page number. Example: “This is the quote” (Dickens 9).
or: Dickens writes, “This is the quote” (9).

Parent Points: _____ / 8

ITEMS TO BE GRADED BY TUTOR

Use this list as a guide to help with paragraph revisions but do not mark the items in this column.

- 1 0 Title: creative, hints at paragraph’s topic but does not give it away. *Not* the story’s title or “ER”
- 2 1 0 Topic Sentence: includes title, author, and clearly but broadly addresses the prompt question.
- 2 1 0 1st Assertion: expands the topic by telling a more specific claim *and* gives brief story context.
- 1 0 Evidence: a direct quote that clearly relates to and supports the 1st assertion.
- 2 1 0 Commentary: literary analysis that explains how your evidence (quote) proves your assertion (claim). Completes the first proof.
- 1 0 Transition: a word or phrase that clearly indicates the change from the 1st proof to the 2nd proof.
- 2 1 0 2nd Assertion: expands the topic again by telling a second (different but related) claim *and* gives brief story context to set up the second quote.
- 1 0 Evidence: a direct quote that clearly relates to and supports the 2nd assertion.
- 2 1 0 Commentary: literary analysis that explains how your evidence (quote) proves your assertion (claim). Completes the second proof.
- 2 1 0 Concluding Sentence: final, impactful thought. Wraps up the *entire* paragraph (not just the 2nd proof). Does not add new evidence or analysis.
- 1 0 Argument: shows thoughtful construction; fully, clearly, and persuasively answers the prompt.
- 1 0 Syntax: complete sentences, no run-ons or sentence fragments.
- 2 1 0 Communication: clear and logical; no awkward phrasing; transitions between ideas as needed.
- 2 1 0 Word Choice: strong, descriptive words; varied, not repetitive.
- 1 0 Tense: discusses the author, characters, and story events in literary present tense.
- 2 1 0 Editing: proper grammar, punctuation, spelling.

Final Point Total: _____ / 33

Parent Signature: _____

Short Story Extended Response – Grading Rubric

Parents: Together with your student, revise the paragraph using this rubric as a guide. Then, score the items in the left column only, and sign and date this form. Students should staple this sheet BEHIND their printed paragraph.

ITEMS GRADED BY PARENT

Each checkbox in the left column is worth ½ point. Together, you may continue making revisions until full points are earned.

MLA Formatting:

- 1-inch margins on all sides.
- Double-spaced. No extra space between paragraphs. (i.e. set paragraph spacing to 0 “before” and “after”)
- Times New Roman, 12-pt font. (including header)
- Header: student’s last name, a space, and the page number; upper right corner of every page, ½ inch from top.
- On the first page, aligned left:
 - 1st Line: Student’s First and Last Name
 - 2nd Line: Tutor’s Name (spelled correctly)
 - 3rd Line: Course Name
 - 4th Line: Date formatted like: 15 August 2023
- The paragraph title is centered and properly capitalized on the 5th line. (*not bold, not italics, not underlined*)
- The paragraph begins on the 6th line.
- The first line of the paragraph is indented ½ inch.

Word Choice:

- Limit of 2 “be” verbs* (please count each occurrence of *am, is, are, was, were, be, being, been*)
- 3rd person voice ONLY* (*he, she, it, they*)
(No 1st or 2nd person: *I, me, you, your, we, us, our, etc.*)
- No contractions*
**those in direct quotes do not count*

Paragraph Components:

- Minimum of 8 sentences. (please count)
- The topic sentence includes the author’s full name and the full title of the short story.

Formatting:

- The title of the short story is properly capitalized and in quotation marks; *not underlined, not italicized.*
- After the first mention of the author by full name, he/she is referred to subsequently by last name only.
- Each quote has a properly formatted and punctuated in-text citation with the author’s name and page number.
Example: “This is the quote” (Dickens 9).
or: Dickens writes, “This is the quote” (9).

Parent Points: _____ / 8

ITEMS TO BE GRADED BY TUTOR

Use this list as a guide to help with paragraph revisions but **do not mark the items in this column.**

- 1 0 Title: creative, hints at paragraph’s topic but does not give it away. *Not* the story’s title or “ER”
- 2 1 0 Topic Sentence: includes title, author, and clearly but broadly addresses the prompt question.
- 2 1 0 1st Assertion: expands the topic by telling a more specific claim *and* gives brief story context.
- 1 0 Evidence: a direct quote that clearly relates to and supports the 1st assertion.
- 2 1 0 Commentary: literary analysis that explains how your evidence (quote) proves your assertion (claim). Completes the first proof.
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- 2 1 0 Concluding Sentence: final, impactful thought. Wraps up the *entire* paragraph (not just the 2nd proof). Does not add new evidence or analysis.
- 1 0 Argument: shows thoughtful construction; fully, clearly, and persuasively answers the prompt.
- 1 0 Syntax: complete sentences, no run-ons or sentence fragments.
- 2 1 0 Communication: clear and logical; no awkward phrasing; transitions between ideas as needed.
- 2 1 0 Word Choice: strong, descriptive words; varied, not repetitive.
- 1 0 Tense: discusses the author, characters, and story events in literary present tense.
- 2 1 0 Editing: proper grammar, punctuation, spelling.

Final Point Total: _____ / 33

Parent Signature: _____

Short Story Extended Response – Grading Rubric

Parents: Together with your student, revise the paragraph using this rubric as a guide. Then, score the items in the left column only, and sign and date this form. Students should staple this sheet BEHIND their printed paragraph.

ITEMS GRADED BY PARENT

Each checkbox in the left column is worth ½ point. Together, you may continue making revisions until full points are earned.

MLA Formatting:

- 1-inch margins on all sides.
- Double-spaced. No extra space between paragraphs. (i.e. set paragraph spacing to 0 “before” and “after”)
- Times New Roman, 12-pt font. (including header)
- Header: student’s last name, a space, and the page number; upper right corner of every page, ½ inch from top.
- On the first page, aligned left:
 - 1st Line: Student’s First and Last Name
 - 2nd Line: Tutor’s Name (spelled correctly)
 - 3rd Line: Course Name
 - 4th Line: Date formatted like: 15 August 2023
- The paragraph title is centered and properly capitalized on the 5th line. (*not bold, not italics, not underlined*)
- The paragraph begins on the 6th line.
- The first line of the paragraph is indented ½ inch.

Word Choice:

- Limit of 2 “be” verbs* (please count each occurrence of *am, is, are, was, were, be, being, been*)
- 3rd person voice ONLY* (*he, she, it, they*)
(No 1st or 2nd person: *I, me, you, your, we, us, our, etc.*)
- No contractions*
**those in direct quotes do not count*

Paragraph Components:

- Minimum of 8 sentences. (please count)
- The topic sentence includes the author’s full name and the full title of the short story.

Formatting:

- The title of the short story is properly capitalized and in quotation marks; *not underlined, not italicized.*
- After the first mention of the author by full name, he/she is referred to subsequently by last name only.
- Each quote has a properly formatted and punctuated in-text citation with the author’s name and page number.
Example: “This is the quote” (Dickens 9).
or: Dickens writes, “This is the quote” (9).

Parent Points: _____ / 8

ITEMS TO BE GRADED BY TUTOR

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- 1 0 Title: creative, hints at paragraph’s topic but does not give it away. *Not* the story’s title or “ER”
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- 1 0 Argument: shows thoughtful construction; fully, clearly, and persuasively answers the prompt.
- 1 0 Syntax: complete sentences, no run-ons or sentence fragments.
- 2 1 0 Communication: clear and logical; no awkward phrasing; transitions between ideas as needed.
- 2 1 0 Word Choice: strong, descriptive words; varied, not repetitive.
- 1 0 Tense: discusses the author, characters, and story events in literary present tense.
- 2 1 0 Editing: proper grammar, punctuation, spelling.

Final Point Total: _____ / 33

Parent Signature: _____

Character Essay Assignments & Instructions

ESSAY PROMPT

Write a character analysis essay based on one of the dynamic characters listed below. A strong analysis will identify the character's personality, behavior, and/or other qualities, address the character's place within or effect on the story, and provide insightful commentary about the character.

Martha Hale

Mrs. Peters

Minnie (Foster) Wright

"The Men"

Assignment #1 BRAINSTORM, DRAFT A THESIS STATEMENT, and CHOOSE 3 TOPICS

Brainstorm: Choose a character and create a Character Arc diagram.

Formulate an opinion about the significance of your character in relation to the story.

- Do the character's traits help him/her succeed? or produce his/her failure?
Example: *Mathilde Loisel brought about her own downfall through her many character flaws.*
- Does the character change or grow as a result of the events of the story? For better or for worse?
Example: *Sam and Bill experience positive character growth during their struggle with Johnny.*
- Is this character ideally fit (or not) to play his/her role in the story?
Example: *Sanger Rainsford is supremely qualified to defeat General Zaroff.*

Compose a thesis statement. Your thesis statement must use strong, clear wording to name the character, express your opinion about the character's role in the story, and be arguable (someone could disagree). The thesis must be only one sentence and may not contain any "be" verbs. The thesis should not mention what your 3 body paragraph topics will be – NO PRONGS.

Plan three body paragraph topics. The thesis, an overarching statement of the main idea of the entire essay, is supported by three underlying paragraph topics. These topics must be different but related.

Read your thesis statement and ask, "What are the traits of this character that support my claim?" Choose the three strongest character traits for your body paragraph topics. The following examples show how three different characteristics can support one main idea.

A fitting combination of personality and talent make the Cat in the Hat the ideal character to fill a depressing rainy day with lively chaos.

The Cat creates chaos because he is...

- #1: Acrobatic
- #2: Free-Spirited
- #3: Tenacious

In his quest to convince his friend to taste green eggs and ham, Sam finally finds success due to his character strengths.

Sam succeeds because he is...

- #1: Energetic
- #2: Creative
- #3: Persistent

Email your thesis and 3 paragraph topics to your tutor. Please copy your thesis statement and 3 topics directly into the body of your email. Do not send a document or a link to a document. Your tutor will respond to you with suggestions for improvement. It will then be your job to apply those suggestions and revise your thesis to the best of your ability.

Assignment #2 REVISED THESIS, TOPIC SENTENCES, and QUOTES

- ❖ Following the tutor feedback (emailed), revise your thesis statement.
- ❖ Next, write a topic sentence for each of the three body paragraphs that supports the thesis.
- ❖ Then, select 2-3 quotes that support each paragraph topic. Include citations.
- ❖ Type your revised thesis, topic sentences, and quotes in a double-spaced, MLA-formatted document. Submit a paper copy to your tutor for grading. Do NOT upload to Turnitin.

Writing Topic Sentences

A topic sentence introduces the main idea of the paragraph in a single statement. Each topic sentence should focus on one character trait and broadly express how it relates to the thesis. Do not begin to add specific story details or explain your argument. Just state the topic.

Selecting Quotes

Once you have your thesis and three topic sentences about the character, ask, “Which events in the story support these three ideas?” Remember – characters are known through direct and indirect characterization such as:

- Their own words.
- Their actions.
- What other characters say about them.
- What the narrator says about them.

Select quotes from the story that strongly support each paragraph’s topic (each character trait) and prove your overall opinion about character.

Each body paragraph will require two quotes but you may find it helpful to find a third “backup” quote at this time.

Your quotes must show variety which means they must be spread throughout the story and show support for the main idea through different characters and/or events.

Document Structure

Revised Thesis

1. Topic Sentence
 - a. “Quote” (citation).
 - b. “Quote” (citation).
 - c. (optional 3rd quote)
2. Topic Sentence
 - a. “Quote” (citation).
 - b. “Quote” (citation).
 - c. (optional 3rd quote)
3. Topic Sentence
 - a. “Quote” (citation).
 - b. “Quote” (citation).
 - c. (optional 3rd quote)

Assignment #3 BODY PARAGRAPHS OUTLINE

- ❖ Following tutor feedback, revise your thesis (again) and topic sentences as required. Find new, stronger, and/or more varied quotes if necessary.
- ❖ Then, write a full-sentence outline of your body paragraphs. (see outline structure below)
- ❖ With a parent, work together to revise your outline until you have produced a well-edited copy that shows thoughtful argument construction and is written to the best of your ability.
- ❖ Upload to Turnitin ONLY.

Body Paragraph Outline Reminders:

- Type and underline the fully revised **thesis statement** above your first paragraph.
- Write in **complete sentences**.
- **Topic Sentences** should focus on one character trait and how it relates to the thesis.
- **Assertions** (claims) must expand or elaborate on the topic with BOTH an arguable claim AND story context that sets up the quote. Keep the story context short, focus on your claim.
- **Evidence** (quotes) must be blended with an intext citation. Avoid basic introductions such as “The author writes,” or “Bill says,” and instead use your quote blends to strengthen your evidence.
- **Commentary** (explanation) must clearly defend how the example from the story (evidence) proves your assertion and supports your topic. Commentary is not about proving that the character has the particular trait. It is about proving how the trait affects the character’s place in the story.
- **Transition** wording between the two A-E-C proofs must be present.
- **Concluding Sentences** should sum up the entire paragraph with a final, impactful thought that links both proofs back to the thesis and explains how the overall paragraph adds to or supports the thesis. A concluding sentence is NOT a paraphrase or repeat of the topic sentence.
- Add a **bridge transition** between paragraphs. It can be incorporated into the concluding sentence of the leading paragraph or the topic sentence of the following paragraph or both.

Outline Structure

Thesis

I. Topic Sentence 1

A. Assertion 1

1. Evidence

2. Commentary

B. Transition & Assertion 2

1. Evidence

2. Commentary

C. Concluding Sentence

II. Topic Sentence 2

Why Am I Required to Draft in Outline Form?

An outline is an organizational tool that helps you plan, sort, and identify your ideas. It also allows you to quickly review whether or not your paragraph contains all of the necessary components and how those ideas relate. For example, if you don't have a “2” after a “1” then you know you have forgotten your commentary.

What's the Best Way to Use an Outline to Improve My Paragraphs?

Step 1: Start by creating an outline with only key terms or short phrases. In this way, you will quickly organize your main ideas in a logical order. Most writers find it easier to compose an essay by first planning and then writing.

Step 2: Go back and expand each key term or phrase into a full sentence. Usually, one sentence is enough for each element (T-A-E-C-C) but occasionally two or more sentences are needed – typically for commentary. Pay close attention to each level of the outline to make sure each piece of the paragraph is doing its required job and only its required job.

Examples: Assertions (A&B) must both provide story context and make a claim but they do not quote or begin to explain. Evidence (1&1) will always be a blended quote. Commentary (2&2) must give an explanation in your own words.

Assignment #4 INTRO AND CONCLUSION ROUGH DRAFT

- ❖ Write a rough draft of your introduction and conclusion paragraphs.
- ❖ Also, add a creative essay title. The title should NOT restate or rephrase the prompt. Do not mention the character's name, the author's name, or the book's title. Be CREATIVE!
- ❖ With a parent, work together to revise your rough draft until you have produced a copy that is well-edited and written to the best of your ability.
- ❖ Upload to Turnitin.

Introduction Tips:

- Minimum of 5 complete sentences.
- Opening Hook
 - Must be intriguing/thought-provoking. Go to *Weebly – Core B – Resources* to see a list of 12 different types of hooks to choose from.
- Transition Sentence
 - No abrupt shifts. Provide a link from the hook to the background.
- Background
 - Include author's full name (spelled correctly) and the short story's full title in quotes.
 - Give brief story details/ideas that allow the reader to understand the thesis. (Think of basics like who, what, where, when)
 - Do not include evidence or begin your argument.
- Thesis
 - Since you have previously drafted your body paragraphs, now is a good time to reevaluate your thesis statement. Does it still fit the content of your body paragraphs? Does anything need to be changed or improved? Also, do you need to add a transition/sentence opener or change the wording slightly to help the thesis flow from the background?

Conclusion Tips:

- Minimum of 5 complete sentences.
- Restated Thesis
 - Have you made several changes such as a new sentence structure, reorder ideas, synonyms, new sentence opener, change length (shorter/longer), show instead of tell, etc.?
 - Have you restated the thesis with a conclusive tone to show that it is now proven?
- Argument Summary
 - *Transition* AND sum up your main arguments about the character's place in the story. Review your body paragraph topic sentences for help. This is not an evidence summary or a plot summary.
- Application
 - *Transition* and answer the question, "So what?" Why should your message matter to your reader?
 - Consider adding a final lesson or take-away, call-to-action, solution to a problem, or question for the reader to consider.
- Clincher
 - *Transition* and finish with a closing thought that ties back to your creative hook in the introduction. Readers' memories are short. You will need to REPEAT a few key words or ideas from the hook to remind your reader of where you started.

Assignment #5 FIRST REVISED DRAFT

- ❖ Following the tutor feedback on your outlines/rough drafts, combine your 5 paragraphs and make the necessary changes.
- ❖ Add a Works Cited page.
- ❖ Following the Literary Essay Parent Checklist, work together with a parent to continue editing your first draft.
 - **Note:** You must improve your first draft above and beyond those items noted by the tutor on the outlines/rough drafts. ***First drafts that do not show additional revising may lose as many as 10 points automatically.*** You can improve through stronger word choice, more persuasive language, varied sentence openers, better quote blends, clear and concise communication, etc.
- ❖ Read your first draft one more time – OUT LOUD. If satisfied, you are ready to submit.
- ❖ Upload to Turnitin AND submit a paper copy with signed parent checklist stapled BEHIND it.

First Draft Reminders:

- Must follow proper MLA document format.
- Must meet minimum page requirement. (5 paragraphs and **OVER 2 PAGES**)
- Must be proofread by a parent and show evidence of strong editing and revision.

If your first revised draft earns a grade of 92% or higher **and** contains only minor issues as determined by the tutor, you will be given the option to skip the final revised draft. Your first draft grade will be applied to your final draft. (You will receive the same percentage grade on both assignments.) Or, if preferred, you may choose to edit and submit a final draft for a higher grade.

Works Cited Page Tips

- Does your works cited page have a header in the upper right corner?
- If you are only quoting from one source, what should the title of your Works Cited page be?
- The entry for your short story should contain 5 elements. Have you included them all?
 - Last, First Middle. "Title." Publication Date, www.link.com. PDF download.
- Have you included the full link that connects directly to the PDF?

Assignment #6 FINAL REVISED DRAFT

- ❖ Following the tutor feedback on your first draft, make the necessary changes.
- ❖ Print a new copy of the Literary Essay Parent Checklist and work together with a parent to continue editing your final draft.
- ❖ Read your final draft one more time – OUT LOUD. If satisfied, you are ready to submit.
- ❖ Upload to Turnitin.
- ❖ Submit a paper copy with the second, signed parent checklist AND the graded first draft attached.

If you have been exempted from Final Draft Revisions – you must still submit your signed exemption form and re-upload your first draft as your final draft to Turnitin by the due date. Failure to do so will result in a late assignment penalty.

Character Essay – Parent Checklist

Student: _____

Parents: Please review the previously graded drafts and verify that all noted corrections have been made. Then, together with your student, *continue revising* by using this checklist as a guide. When finished, sign this form.

Students: Unless you have been excused from revisions by the tutor, you must improve your essay above and beyond those items noted by the tutor on previous drafts. *Essays that do not show additional revising may lose as many as 10 points automatically.*

General

- Short story titles in quotes. Novel titles in italics.
- After first full name, author referred to by last name only.
- Intro & Conclusion – minimum 5 sentences. (please count)
- Body Paragraphs – minimum 8 sentences. (please count)
- Essay Length – over 2 pages

MLA Formatting

- 1-inch margins on all sides.
- Double-spaced. No extra space between paragraphs. (i.e. set paragraph spacing to 0 “before” and “after”)
- Times New Roman, 12-pt font. (including header)
- The header includes the student’s last name, a space, and the page number in the upper right corner of every page (including Works Cited), ½ inch from the top.
- On the first page, aligned left:
 - 1st Line: Student’s First and Last Name
 - 2nd Line: Tutor’s Name (spelled correctly)
 - 3rd Line: Course Name
 - 4th Line: Date formatted like: 15 August 2023
- The essay title is centered and properly capitalized on the 5th line. (*not bold, not italics, not underlined*)
- The introduction begins on the 6th line.
- The first line of each paragraph is indented ½ inch.

Works Cited & In-Text Citations

- On its own page, the very next page after the conclusion.
- “Work” or “Works Cited” centered on the first line.
- Entries are in alphabetical order.
- Entries are double-spaced.
- Entries are aligned left with a ½ inch “hanging indent” (i.e. if an entry wraps to a 2nd line, the 2nd line is indented ½-in)
- All quotes have a properly formatted/punctuated citation.
Example: “This is the quote” (Dickens 33).
Dickens writes, “This is the quote” (33).

Word Choice & Sentence Structures

- Strong word choice, descriptive language.
- Limit of 2 “be” verbs per paragraph. (except direct quotes)
- No contractions or slang. (except direct quotes)
- 3rd person voice ONLY. (except direct quotes)
- At least 3 different sentence openers per paragraph.
- Proper transitions between sentences. No abrupt shifts from one idea to another.

Introduction

- Title: creative, hints at essay’s topic.
- Hook: broad, grabs attention, hints at topic.
- Transition: one sentence, links the hook to background.
- Background: introduce author, title, and provide a very short summary or the major/relevant story elements.
- Thesis Statement: topic, arguable viewpoint, with transition from the background for proper flow.

Conclusion

- Restated Thesis: the first sentence; say it in a new way that is not repetitive; multiple changes made; conclusive.
- Summarize: review strong arguments; no new evidence.
- Apply: answer “So what?”; final impression or take-away.
- Clincher: final sentence; remind the reader of the opening hook and wrap up the entire essay.

Body Paragraph Structure

- Topic sentence: broad, directly relates to thesis.
- 1st Literary Proof (A-E-C): see below
- Transition word/phrase: notes the change to the 2nd proof.
- 2nd Literary Proof (A-E-C): see below
- Concluding sentence: wraps up the entire paragraph’s topic (not just one proof); links to thesis; not repetitive.

Literary Proofs (A-E-C)

- Assertions: make a more specific claim about the topic AND give *brief* story context. Do not include evidence or begin to explain. Just state your idea or opinion as a fact.
- Evidence: *show* support for the assertion using a *blended*, direct quote from the novel. The quote must show obvious support for what you claimed in the assertion. Avoid basic blends: The author writes, “...” Bill says, “...”
- Commentary: *explain* how or why the evidence supports the assertion and/or proves the topic or thesis. Do not paraphrase the quote or repeat the assertion.

Bridge Transitions

- Use words/phrases to transition between the 1st & 2nd body paragraph and again between the 2nd & 3rd.

Parent Signature: _____

***Pilgrim's Progress* Annotation Guide**

Directions:

For each section of the reading:

1. Add a minimum of **30 quality annotations**.
2. **No empty spreads!** Each spread (left & right page of an open book) must have at least one annotation.
3. Each marked word/passage (highlighted, underlined, bracketed, etc.) must be **accompanied by a notation** explaining why it is marked.
4. Each annotation assignment must include **Defined Vocabulary, Allusions, and Characterization** (descriptive adjectives).
5. Other annotations may fall under any annotation category:
 - Useful Personal Reactions and Observations* (avoid slang/idioms)
 - Questions with Answers (questions must be answered for credit)
 - Brief Chapter Summaries
 - Plot Structure (exposition, rising action, conflict, etc.)
 - Plot Devices (irony, flashback, foreshadowing, suspense, etc.)
 - Literary Devices (imagery, metaphor, simile, personification, symbol, etc.)
 - Setting
 - Themes

*What is a “useful personal reaction or observation”? It is where you notice something interesting or impactful about the story and write down your thoughts. Examples:

- “Bunyan believes God provides rest in the midst of difficulty.”
- “Christian is being taught the Biblical history of the church.”
- “Prayer is the strongest weapon in the valley.”
- “Bunyan shows that believers help keep each other on the Way.”

Useful personal reactions are NOT generic exclamations such as “Wow!” “Gross!” or “LOL!”

Grading:

Each week’s annotation assignment is worth 36 points.

To earn 100%, do the following:

- add a minimum of 30 annotations total
- annotate at least once on every spread
- annotate for a variety of different elements (see 4 and 5 above)
- use penmanship that is clear, neat, and legible

Annotation Assignments:

- Ch. 1-2, pp.7-38
- Ch. 3-4, pp. 39-66
- Ch. 5-6. pp. 67-96
- Ch. 7-8 and first half of 9; pp. 97-129 (stop after the song on p. 129)
- The rest of Ch. 9 and 10-11; pp. 129-159

***Pilgrim's Progress* Assignment 1**

Student Name: _____ Date: _____

Directions: Answer the following questions using only one strong, descriptive, complete sentence. Type your responses using MLA format and staple to this page. The answer should be understood without having to read the question. Parents, please check for complete, thoughtful responses and sign below that you have proofread the answers. Assignments will not be accepted without a signature and will be considered late.

1. Why is Christian desperate to be rid of his burden?
2. What do you think Christian's burden represents?
3. Why does Pliable initially agree to travel with Christian?
4. What do you think the Slough of Despond represents?
5. In what manner does Christian finally enter through the narrow gate? (Look carefully at the actions of those involved at the moment he enters. Who moves when and how?)
6. What does it represent when Christian goes through the gate?
7. Who do you think Goodwill represents and why?

Rubric:

Complete Sentences: 5 points per answer

Full, Reasonable Response: 5 points per answer

Editing (spelling, grammar, no contractions) 2 points per answer.

MLA format: 5 points

Total will be out of 89 points.

Note to Parents: This passage deals with Christian's salvation. Please discuss these answers in depth with your students!

Parent Signature: _____

Printed Name: _____

Pilgrim's Progress Assignment 2

Student Name: _____ Date: _____

Directions: Answer the following questions using only one strong, descriptive, complete sentence. Type your responses using MLA format and staple to this page. The answer should be understood without having to read the question. Parents, please check for complete, thoughtful responses and sign below that you have proofread the answers. Assignments will not be accepted without a signature and will be considered late.

1. How is Christian finally freed from his burden?
2. What happens to the burden after it falls from Christian's back?
3. What three gifts does Christian receive at the cross?
4. How does Christian initially face the challenge of the Hill of Difficulty?
5. What mistake does Christian make during his climb?
6. What do you think the palace named Beautiful represents?

Rubric:

Complete Sentences: 5 points per answer

Full, Reasonable Response: 5 points per answer

Editing (spelling, grammar, no contractions) 2 points per answer

MLA format: 5 points

Total will be out of 77 points.

Parent Signature: _____

Printed Name: _____

All Assignments for In-Class Allegorical Narrative

NARRATIVE PROMPT

Write a modern re-telling of a parable in the Bible. Jesus told parables in order to help his disciples and followers better understand spiritual concepts. Your story will do the same thing by using situations common in today's world to represent important ideas in Christianity. While you may write as creatively as you like, remember your primary objective: to clearly relay the deeper meaning of your chosen parable.

PREPARATION

1. Choose a parable from the following list:

[The Sower](#)

(Matthew 13, Mark 4, Luke 8)

[The Pearl of Great Price](#)

(Matthew 13:45-46)

[The Unmerciful Servant](#)

(Matthew 18:21-35)

[The Laborers in the Vineyard](#)

(Matthew 20:1-16)

[The Good Samaritan](#)

(Luke 10:30-37)

[The Pharisee and the Publican](#)

(Luke 18:9-14)

[The Prodigal Son](#)

(Luke 15:11-32)

[The Rich Fool](#)

(Luke 12:13-21)

[The Unjust Steward](#)

(Luke 16:1-9)

2. Examine the Parable and Write a Summary – see Pacing Guide for due date

Sit down with a parent to discuss the parable you have chosen. In order to accurately “retell” this parable in a modern way, you need to first understand its meaning thoroughly.

Then, write a paragraph that summarizes and interprets the parable. Your paragraph should be typed in MLA format and contain the following elements:

- Solid topic sentence that names the parable
- Summary of the parable (2-4 sentences)
- Explanation of the parable's meaning (2-3 sentences)

Use descriptive, formal writing. See the grading rubric on a following page for detailed writing requirements. Quotes should not be used. You must summarize and explain the parable entirely in your own words. A works cited page is not required.

Note: Please underline the sentences in your paragraph which interpret and explain the parable's meaning.

3. Plan In-Class Narrative: Plot Diagram and Character Descriptions

Brainstorm your plot and characters. Create a basic plot diagram, a story chart, along with a list of character names and basic character descriptions to help guide you during the in-class writing process. These may be handwritten or typed as you prefer.

Your plot diagram and character list will be submitted with your in-class narrative for a combined grade. **ALL INFORMATION ON THE PLOT DIAGRAM AND CHARACTER LIST MUST BE WRITTEN IN NOTE FORM ONLY!** No complete sentences. Leave the writing process for your time in class.

Your story must contain all the following:

- A creative title
- Five paragraphs
 - 1st Paragraph: Exposition – introduce setting, characters, and conflict
 - 2nd & 3rd Paragraph: Rising Action
 - 4th Paragraph: Climax
 - 5th Paragraph: Falling Action and Resolution
- Strong, descriptive language that engages your reader’s senses and/or emotions
- Good transitions and logical organization

Note: Character dialogue is not required. The entire story may be told by the “narrator” if you prefer.

IN-CLASS NARRATIVE DAY

On writing day, you will be given the entire class time to write your story (about 50 minutes). You’ll need to arrive to class prepared with all of the following:

- Your favorite writing utensil(s). Pencil or blue/black ink only.
- Several sheets of lined paper.
- A printed copy of your plot diagram and character descriptions.
- A book to read quietly if you finish early.

Parable Summary - Grading Rubric

Parents: Together with your student, revise the paragraph using this rubric as a guide. Then, score the items in the left column only, and sign and date this form. Students should staple this sheet BEHIND their printed paragraph.

ITEMS GRADED BY PARENT

Each checkbox in the left column is worth ½ point. Together, you may continue making revisions until full points are earned.

MLA Formatting:

- 1-inch margins on all sides.
- Double-spaced. No extra space between paragraphs. (i.e. set paragraph spacing to 0 “before” and “after”)
- Times New Roman, 12-pt font. (including header)
- Header: includes student’s last name, a space, and page number; upper right corner of every page, ½ inch from top.
- On the first page, aligned left:
 - 1st Line: Student’s First and Last Name
 - 2nd Line: Tutor’s Name (spelled correctly)
 - 3rd Line: Course Name
 - 4th Line: Date formatted like: 15 August 2023
- The paragraph title is centered and properly capitalized on the 5th line. (*not bold, not italics, not underlined*)
- The paragraph begins on the 6th line.
- The first line of the paragraph is indented ½ inch.

Word Choice:

- 3rd person voice ONLY (*he, she, it, they*)
(No 1st or 2nd person: *I, me, you, your, we, us, our, etc.*)
- No contractions

Paragraph Components:

- Minimum of 5 sentences. (6-8 is better)
- Interpretation/Explanation sentences are underlined.

Parent Points: _____ / 6

ITEMS TO BE GRADED BY TUTOR

Use this list as a guide to help with paragraph revisions but do not mark the items in this column.

Paragraph Content and Style:

- 2 1 0 Topic Sentence: names the parable and introduces the summary.
- 2 1 0 Summary: 2-4 sentences that retell the key figures and main events in the parable in the writer’s own words. No quotes.
- 2 1 0 Explanation: 2-3 sentences that clearly interpret and explain the parable’s deeper meaning.
- 1 0 Sentence Openers: at least 3 different types. (noun, -ed, -ing, adverb, prep. phrase, clause)
- 1 0 Transitions: words or phrases to connect ideas as needed. (can double as sentence openers)
- 1 0 Syntax: complete sentences, no run-ons or sentence fragments.
- 1 0 Communication: clear and logical; no awkward phrasing; formal language, no slang
- 2 1 0 Word Choice: strong, descriptive words; limit of 2 “be” verbs; varied vocabulary, not repetitive.
- 1 0 Tense: uses literary present tense when discussing characters and events in the parable.
- 1 0 Editing: proper grammar, punctuation, spelling.

Final Point Total: _____ / 20

Parent Signature: _____

Struggling Student

Joe Tutor

1/1/19

Why is MLA Format Used?

MLA Format is a style guide widely used for writing and documenting research based in the humanities. It is developed, maintained and periodically updated and issued by the Modern Language Association. Since it was established, this writing style has been the standard guide for professional writers, graduate students and scholars. A lot of schools, academic institutions and instructors have widely adapted this form of writing style. It is also being used for literary and scholarly journals, magazines and newsletters; and by several universities and commercial presses.

MLA Style or MLA Format is usually reserved for advanced level writers, professors, graduate students, academic scholars and students preparing manuscripts in various disciplines such as: Language and Literature for English Studies; Literary Criticism; Comparative Literature; Foreign Language and Literatures and Cultural Studies.

This type of writing establishes a standard of written communication pertaining to the following: formatting and page layout, citing sources, abbreviations, footnotes, quotations and preparation for manuscript publication.

Although the MLA Style tackles all aspects of writing and publishing a manuscript or paper, this style places more emphasis on the proper citation of source information in one's written work and how to correctly and consistently cite these sources all throughout the manuscript. It recommends the citation of works to be listed in-context, within the text of a paper rather than in page footnotes or endnotes. Using this style, you briefly credit sources with parenthetical citations in the text of your paper, then give a complete description of each source in your Works Cited List or Bibliography. Your Bibliography will contain a list of all your sources, arranged in alphabetical order by the author's last name or when there's no author, by the first word of the source title.

MLA Style is now being used by many writers and students because it makes navigation and text comprehension easier by providing familiar cues to their readers referring to sources and borrowed information. Following this writing format will also help your readers in focusing on your given ideas and prevent them from getting distracted by complicated formatting. Lastly, it gives your readers a sense of your credibility and your mindfulness to them and your fellow researchers through a clearly written citation of references.

Works Cited Page

Joanna. "KnowsWhy.com." KnowsWhycom, 12 Dec. 2010, www.knowswwhy.com/why-is-mla-format-used/.

Directions: This document contains ten MLA outline formatting mistakes; your job is to find them! Use highlighters or colored pens to edit the document, labeling and correcting the errors you find. Note: Focus on FORMATTING errors, not content errors.

Student 1

Joe Student

Mrs. Tutor

Outlining Class

9/23/19

My Outline

- I. Although immensely rewarding, horse ownership requires both time and money, making it an impossible dream for many people.
 - A. Feed requirements
 1. Hay
 2. Grain
 3. Nutritional supplements
 - B. Housing requirements
 1. Stall care
 2. Pasture care
 - C. Medical upkeep
 1. Vaccinations, worming, hoof care

- II. From the backyard pleasure horse to the highly trained police mount, these beautiful creatures possess a variety of talents and abilities.
 - A. Pleasure
 1. Recreational riding
 2. 4H
 - B. Professional
 1. Mounted police
 2. Ranch work
 3. Horse trainer

- III. Throughout history, horses have been used to win wars and expand empires.
 - A. Military strength
 1. Mongolian Empire
 2. Roman Empire
 3. Muslim Empire
 - B. Territorial expansion
 1. Spanish explorers
 2. Westward expansion

Core B: Literary Terms Index

Plot Structure

Plot Devices

Literary Devices

Characterization

Allegory	a story that has a second meaning beneath the surface. The characters, objects, or events in the story stand for another person, idea, or moral principle.
Antagonist	character(s) or situation that represents the opposition against which the protagonist must contend. The antagonist is an obstacle that the protagonist must overcome.
Alliteration	the practice of beginning several consecutive or neighboring words with the same sound. (“The twisting trout twinkled below.”)
Allusion	a reference to a mythological, literary, or historical person, place, or thing. (“He met his Waterloo.”)
Anti-hero	protagonist who lacks conventional morals, and who struggles for values which are not considered admirable.
Character Development	the craft of giving a character a personality, depth, and motivations that propel them through a story. Also defined as how a character evolves throughout the course of a story.
Character Traits	all the aspects of a character’s behavior and attitudes that make up that person’s personality. Often portrayed using descriptive adjectives.
Chekov’s Gun	an object mentioned early in a story that does not take on significance until later.
Cliffhanger	an ending in a chapter or scene that creates suspense by leaving a question unanswered or event unresolved.
Climax	the turning point in any story. It is the highest point of tension or drama in the plot. Often, the climax is also when the main problem of the story is faced and solved by the protagonist.
Conflict	literary element that involves a struggle between two opposing forces, usually the protagonist and antagonist. Generally expressed in one of the following ways: <ol style="list-style-type: none">1. Man v. Man – conflict that pits one person against another2. Man v. Self – character battles some aspect of him-/herself3. Man v. Nature – character must confront, or try to assert dominance over nature4. Man v. Society – conflict in which character fights against some aspect of society5. Man v. Divine or Supernatural – character is trapped by some kind of inescapable fate, challenging their freedom and/or free will6. Man v. Technology – conflict that focuses on a character attempting to prevail against machines or other technology
Deus ex machina	(Latin for “god from a machine”) an unexpected or improbable end to a story, usually as a result of some divine, magical, or extraordinary solution.
Diction	the words or phrases used by a writer to evoke a specific emotional response.
Direct Characterization	details about character that are presented openly through direct statements from the narrator or other characters.
Dynamic (character)	character who changes over time, usually as a result of resolving a central conflict or facing a major crisis. Tend to be central rather than peripheral characters.

Exposition	beginning of a story in which the author introduces the characters, setting, basic plot, and often sets up the main conflict.
Falling Action	action that occurs after the climax, leading toward the resolution.
Flashback	a scene that interrupts the action of the narrative to show a previous event.
Flat (character)	character with only one kind of personality trait or characteristic.
Foil (character)	any character whose personal qualities contrast with another character (usually the protagonist), helping the reader understand more about the other character
Foreshadowing	the use of hints or clues in a narrative to suggest future action
Hyperbole	a deliberate, extravagant, and often outrageous exaggeration; it may be used for either serious or comic effect. (“The shot heard ‘round the world.’”)
Idiom	an accepted phrase or expression having a meaning different from the literal. (to drive someone up the wall.)
Imagery	the words or phrases a writer uses that appeal to the senses.
Indirect Characterization	details about character that are made through inferences (logical conclusions and/or educated guesses) from the text. May come through actions or reactions to others, through speech/word-choice, how they interact with setting, etc.
Irony	when that which is said or done is the opposite of what is expected. there are three types: <ol style="list-style-type: none"> 1. Verbal irony – when a speaker or narrator says one thing while meaning the opposite; sarcasm is a form of verbal irony. (“It is easy to stop smoking. I’ve done it many times.”) 2. Situational irony -- when a situation turns out differently from what one would normally expect. (a deep sea diver drowning in a bathtub is ironic.) 3. Dramatic irony – when a character or speaker says or does something that has different meaning from what he or she thinks it means, though the audience and other characters understand the full implications. (Anne Frank looks forward to growing up, but we, as readers, know that it will never be.)
Juxtaposition	when an author places two concepts, characters, ideas, or places near or next to each other so that the reader will compare and contrast them. (“All’s fair in love and war.”)
Metaphor	a comparison of two unlike things not using “like” or “as.” (“Time is money.”)
Mood	the atmosphere or predominant emotion in a literary work experienced by the reader.
Onomatopoeia	a word that imitates the natural sound of things (thump, boom, buzz, splash, roar)
Oxymoron	a form of paradox that combines a pair of opposite terms into a single unusual expression (“sweet sorrow” or “cold fire.”)
Paradox	occurs when the elements of a statement contradict each other. Although the statement may appear illogical, impossible, or absurd, it turns out to have a coherent meaning that reveals a hidden truth. (“Less is more.” “The only constant is change.”)
Parallelism	words or phrases that are syntactically similar. (“that government of the people, by the people, for the people shall not perish from the earth”)

Personification	giving human characteristics to something that is not human such as an animal, an inanimate object, an idea. (“The wind cried in the dark.”)
Protagonist	central character in the story and is often referred to as the main character. He/she is faced with a conflict that must be resolved. The protagonist may not always be admirable (see “Anti-hero”); nevertheless, he/she must command involvement, and even empathy, on the part of the reader.
Repetition	when an author chooses to repeat a word, phrase, or sentence throughout the text. Aside from helping stress or highlight important thoughts and points, repetition can be a key tool for authors in developing style, mood, and rhythm.
Resolution	the conclusion of a story’s plot and is a part of a complete conclusion to a story.
Rising Action	the section of the plot leading up to the climax, in which the tension stemming from the story's central conflict grows through successive plot developments
Round (character)	any character with a complex personality in which the audience sees many different kinds of traits. Often portrayed as a conflicted or contradictory person.
Setting	the time and place in which the story takes place, providing the backdrop for the story and helping to set the mood. It can also include social statuses, weather, historical period, and details about immediate surroundings. Settings can be real or fictional, or a combination of both real and fictional elements.
Simile	a comparison of two different things or ideas using words such as “like” or “as.” (“The warrior fought like a lion.”)
Static (character)	character who does not change over the course of the plot; personality does not evolve
Stock (character)	characters who have become conventional or stereotypical through repeated use in particular types of stories. Stock characters are instantly recognizable and are typically both flat and static (damsel in distress, mad scientist, boy next door, etc.).
Suspense	a quality that makes the reader or audience uncertain or tense about the outcome of events.
Symbol	any object, person, place, or action that has both a meaning in itself and that stands for something larger than itself, such as a quality, attitude, belief, or value. (a tortoise represents slow but steady progress)
Theme	the central message of a literary work. It is expressed as a sentence or general statement about life or human nature. A literary work can have more than one theme, and most themes are not directly stated but are implied. (pride often precedes a fall.)
Tone	the writer’s or speaker’s attitude toward a subject, character, or audience; it is conveyed through the author’s choice of words (diction) and details. Tone can be serious, humorous, sarcastic, indignant, etc.
Twist Ending	An unexpected occurrence or turn of events at the end of the story that completely changes the direction or outcome of the plot from the direction it was likely to go.
Understatement	the opposite of hyperbole. It is a kind of irony that deliberately represents something as being much less than it really is. (“I could probably manage to survive on a salary of two million dollars per year.”)

Core B | Self-Review of Extended Response

Name: _____

1. Do I have proper MLA formatting for my paragraph?

- 12 point size
- Times New Roman Font
- Double spaced
- Last/name and pager # at the top
- Complete header

2. Highlight the topic sentence in yellow. Does my topic sentence include both my topic (the setting of "The Lady or the Tiger") and a controlling idea? Describe the controlling idea of your topic sentence below.

3. Use pink to highlight (or red to underline) each assertion and blue to highlight/underline your supporting quotes. Do I have at least 2 quotes as evidence and are my quotes properly formatted with both the author's name and the page number of the story? Yes No

4. Did I properly introduce my quotes with a short summary of their location in the story? Yes No

5. Do I have a well-formed concluding sentence that brings my thoughts to a close? Yes No

“A Jury of Her Peers” Character Traits

Martha Hale	Mrs. Peters	Minnie (Foster) Wright	“The Men” (Stereotype)

Bridge Transitions

Paragraph #1 Topic = Foreshadowing builds suspense.

Paragraph #2 Topic = Imagery builds suspense.

Paragraph #1

When Rainsford arrives on the island, his initial experiences build suspense by foreshadowing the danger that lies ahead. First, both Rainsford and the reader experience confusion when he finds an area where a hunter took down large game with “a light gun” (4). By hinting that unusual hunting is happening on the island, the author builds tension about the trouble Rainsford may face. Later, at dinner, the suspense continues when General Zaroff does not immediately explain what type of animal he is hunting. Zaroff’s vague words, “I had to invent a new animal to hunt,” continue to puzzle both Rainsford and the reader (9). Through foreshadowing, the suspense builds and builds until the big reveal that Zaroff will in fact hunt Rainsford.

Bridge #1 to Second Paragraph

Connection Point? _____

During the hunt, Connell begins using vivid imagery to create suspense.

Bridge #2 to Second Paragraph

Connection Point? _____

As Rainsford becomes the unexpected type of hunted animal, Connell adds vivid imagery to the story to create more suspense.

Bridge #3 to Second Paragraph

Connection Point? _____

After Rainsford’s initial suspenseful experiences, Connell adds the vivid imagery of the hunt to raise the tension.

Bridge #4 to Second Paragraph

Connection Point? _____

Moving beyond the early foreshadowing and confusion, Connell changes methods and begins using vivid imagery to create suspense.

Savannah Smith

Mrs. Champagne

Essay Outline

9/23/22

Essay Outline

I. Although immensely rewarding, horse ownership requires both time and money, making it an impossible dream for many people.

A. Feed requirements

1. Hay
2. Grain
3. Nutritional supplements

B. Housing requirements

1. Stall care
2. Pasture care

C. Medical upkeep

1. Vaccinations, worming, hoof care

II. From the backyard pleasure horse to the highly trained police mount, these beautiful creatures possess a variety of talents and abilities.

A. Pleasure

1. Recreational riding
2. 4H

B. Professional

1. Mounted police
2. Ranch work
3. Horse trainer

III. Throughout history, horses have been used to win wars and expand empires.

A. Military strength

1. Mongolian Empire
2. Roman Empire
3. Muslim Empire

B. Territorial expansion

1. Spanish explorers
2. Westward expansion

Character Essay Peer Review

Reviewer's Name: _____ Reviewing Who? _____

STEP 1: BASIC REQUIREMENTS

Creative title? Does the title hint at the topic or give it away too soon?	HINTS	GIVES AWAY
5 paragraphs?	YES	NO

STEP 2: READ THE INTRODUCTION

How interesting is the hook?	EXCELLENT	GOOD	NEEDS IMPROVED
Is there a transition sentence between the hook and the background?			YES NO
Does the introduction name the author (full name) and story title (in quotation marks)?			YES NO
Does the thesis contain a clear topic, make an argument, and include 3 character traits?			YES NO

Circle exactly **TWO** words from the list below that best describe this introduction.

Interesting	Plain	Clear	Repetitive	Basic	Concise	Insufficient
Dull	Vivid	Confusing	Original	Descriptive	Rambling	Effective

STEP 3: READ THE BODY PARAGRAPHS

Does each body paragraph contain 2 distinct proofs (A-E-C) both related to the topic?	YES	NO
Are transition words/phrases between pairs of proofs? Circle or highlight the transitions.	YES	NO
Are all quotes blended into the writer's own sentences? (No dropped quotes!)	YES	NO

STEP 4: READ THE CONCLUSION

First, go back and read the thesis statement in the introduction. Then, read the conclusion.

Does the first sentence restate the thesis without sounding too repetitive or similar?	YES	NO
Does the conclusion include a summary and a broader application?	YES	NO
Does the clincher remind you of the hook and wrap up the essay?	YES	NO

Circle exactly **TWO** words from the list below that best describe this conclusion.

Interesting	Plain	Clear	Repetitive	Basic	Concise	Insufficient
Dull	Vivid	Confusing	Original	Descriptive	Rambling	Effective

STEP 5: OVERALL IMPRESSION

The essay contains literary analysis. It is not a book report.	YES	MOSTLY	NO
Do you feel the writer proved his/her thesis?	YES	MOSTLY	NO

Circle **TWO** of the style elements below that the writer needs to improve the most.

Strong Verbs	Specific Nouns	Descriptive Adj/Adv	Third Person Voice
Sentence Openers	Transitions	Reduce "Be" Verbs	Awkward/Vague Wording
Grammar	Punctuation	Blended Quotes	In-Text Citations

While you are waiting for others to finish, pinpoint 1 item to compliment and 2 items to critique during your conference together. Jot notes on the back to remind yourself of what you want to say. Then, re-read the essay and mark all grammatical errors and MLA-formatting errors that you can find.

Group members: _____

Book Club Rules:

- A. No interrupting when someone is talking. Listen to each response before joining the conversation.
- B. No side conversations – stay focused on the task at hand.
- C. For each question/prompt, everyone should contribute to the conversation before you write down an answer. If you know that you can talk a lot, try not to monopolize the conversation.
- D. Don't be afraid to ask each other questions that come up while you're discussing.

*First, reread the scene from the novel. Take turns reading aloud to one another.
Then, read the provided handout with gives commentary about your scene.
Answer the questions below. And then prepare to teach what you have learned to the class.*

What Biblical truth does your scene from the Interpreter's House allude to or represent?

Is this scene an encouragement, instruction, or warning to Christian? (or multiple) How?

**Why is it important for Christian, a new believer, to be taught these truths so early in his journey?
How does this reflect the needs of all new believers?**
