

Semester I Final Essay

These essay will be your final semester writing and is worth 100 points. You will be required to write at least an entire five paragraph essay and it must be typed. It should be 2-3 pages. It should not be more than three pages or less than two. **60%** of your grade will come from the **rubric** and the other **40%** will be a combination of following **directions and prewriting**.

- 1.) Area of Focus: _____/60 (30x2)
 - 2.) Directions: MLA format/Stapled in Correct Order/Full Five Paragraphs/Underline sen. det. and fig. lang./use of class time: _____/10
 - 3.) Prewriting (Outline, Sensory Details Chart, Fig. Lang. Chart, and In-Class Exercises): _____/30
- TOTAL: _____/100

Due Date: Friday, December 15

Don't forget MLA!!! See example below! MLA should be Times New Roman/size 12.

Student 1

Any Student

Ms. Myers

English 9

10 November 2013

Title Should Not Be Bold/Underlined and is the Same Size as the Text in the Paper

Order of Paper and directions for turning in: Staple this packet, In-class exercises, and your essay together (in that order.) Underline or highlight your **figurative language in GREEN** and underline or highlight your **sensory details in YELLOW**. You may do this on the computer if you have a color printer or you can do it with colored pencils or highlighters. Regardless, this must ALREADY be done the day it is due. Class time will not be provided for this on the due date and points will be deducted if it is not completed in advance!

9th Grade Topic: Think of a vivid childhood memory. A special trip, an important moment, a milestone, etc. Essentially a time or memory that stands out in your mind above all others. Narrate the events of this memory.

10th Grade Topic: Think of a time when you worked toward a personal goal. Perhaps it was to make a sport's team or maybe it was to learn how to change a tire. Whatever the goal, explain to your readers how you set this goal, how you went about achieving it, and perhaps even how it felt the moment you met it (assuming you DID meet the goal.)

| Category | 6 | 5 | 4 | 3 | 2 | 1 | Score |
|--------------------------|---|--|--|--|--|---|-------|
| Hook/Intro. | The introductory paragraph has a strong hook or attention grabber that is appropriate for the audience. This could be a strong statement, a relevant quotation, statistic, or questions addressed to the reader. Thesis is clear and creative; correct placement. | The introductory paragraph has a hook or attention grabber, but it is basic. Thesis is clear and acceptable; correct placement. | The introductory paragraph has a hook or attention grabber, but it is weak, rambling, or inappropriate for the audience. Thesis is semi-clear or basic/predictable. | The introductory paragraph has an interesting introductory paragraph, but there is no hook OR the connection to the topic is not clear. Thesis is not evident. | The introductory paragraph is not interesting OR is not relevant to the topic | There is no introductory paragraph. | |
| Content and Ideas | The writing is exceptionally clear, and focused. Ideas and content are thoroughly developed with relevant details and examples where appropriate. | The writing is clear, and focused. Ideas and content are well developed with relevant details and examples where appropriate. | The writing is generally clear and focused. Ideas and content are developed with relevant details and examples where appropriate, although there may be some unevenness. | The writing is somewhat clear and focused. Ideas and content are developed with limited or partially successful use of examples and details. | The writing is only occasionally clear and focused. Ideas and content are underdeveloped | The writing is generally unclear and unfocused. Ideas and content are not developed or connected. | |
| Organization | The writer's control over organization and the connections between ideas move the reader smoothly and naturally through the text. Transitions are sophisticated. | The writer's control over organization and the connections between ideas effectively move the reader through the text. Transitions are acceptable. | The response is generally coherent, and its organization is functional. Transitions are basic. | There may be evidence of an organizational structure, but it may be artificial or ineffective. There may be no transitions. | There may be little evidence of organizational structure. | There may be no noticeable organizational structure. | |
| Style and Voice | The writer shows a mature command of language including precise word choice that results in a compelling piece of writing. Includes many strong sensory details and multiple literary techniques. | The writer shows a command of language including precise word choice. Has some strong sensory details and some literary techniques. | The writer's command of language, including word choice, supports meaning. Has some strong sensory details OR some literary techniques. | Vocabulary may be basic. Has basic sensory details or literary techniques. | Vocabulary may be limited. Has weak sensory details and literary techniques. | Vocabulary is inadequate. No sensory details or literary techniques. | |
| Conventions | Tight control over language use and mastery of writing conventions contribute to the effect of the response. | The language is well controlled, and occasional lapses in writing conventions are hardly noticeable. | Lapses in writing conventions are not distracting. | Incomplete mastery of over writing conventions and language use may interfere with meaning some of the time. | Limited control over writing conventions may make the writing difficult to understand. | Lack of control over writing conventions may make the writing difficult to understand. | |

GENERAL 5-PARAGRAPH ESSAY OUTLINE

I. Introduction

- a. Attention-getter (anecdotes, facts, statistics, rhetorical questions, description, etc.) _____

- b. Background information (narrow down central idea) _____

- c. Thesis statement (a claim/assertion that includes a developmental plan outlining your intended argument; list your three main points) _____

II. Body Paragraph #1

- a. Topic Sentence (major assertion/point) _____

- b. Supporting details (quotes, description, paraphrasing, explanation, etc.) _____

III. Body Paragraph #2

- a. Topic Sentence (major assertion/point) _____

- b. Supporting details (quotes, description, paraphrasing, explanation, etc.) _____

IV. Body Paragraph #3

- a. Topic Sentence (major assertion/point) _____

- b. Supporting details (quotes, description, paraphrasing, explanation, etc.) _____

V. Conclusion

- a. Restate thesis (rephrase main idea) _____

- b. Closing thoughts (So what? summary of main points, call to action, quotation, question, reference back to introduction, future) _____

Figurative Language Chart

Subject: _____

Directions: Write down figurative language that you will use in your paper: similes, metaphors, idioms, personification, allusions, etc.

| | |
|--|--|
| | |
| | |
| | |

Name:

English 9 Prompt: Write about a vivid childhood memory.

English 10 Prompt: Write about a time where you worked toward a personal goal.

Exercise 1: Sensory Details (pg. 97)

| Actions or events | Sensory details | Thoughts |
|-------------------|-----------------|----------|
| | | |
| | | |
| | | |

Exercise 2: Adding Dialogue (pg. 99)

| | |
|-------------|--|
| Dialogue #1 | |
| Dialogue #2 | |

Exercise 3: Revising for Ideas (pg. 108)

Which two events do not move the narrative along?

Week _____ and Week _____

Exercise 4: Sensory Details (pg. 109)

| | Example #1 | Example #2 |
|--------|------------|------------|
| Sights | | |
| Sounds | | |
| Smells | | |

Exercise 5: Transitions (pg. 111)

| Transition | Does it: indicate time, location, contrast, cause and effect, or added information? |
|-------------|---|
| Though | |
| As a result | |
| also | |
| because | |
| usually | |
| so | |

Exercise 6: Voice (pg. 112)

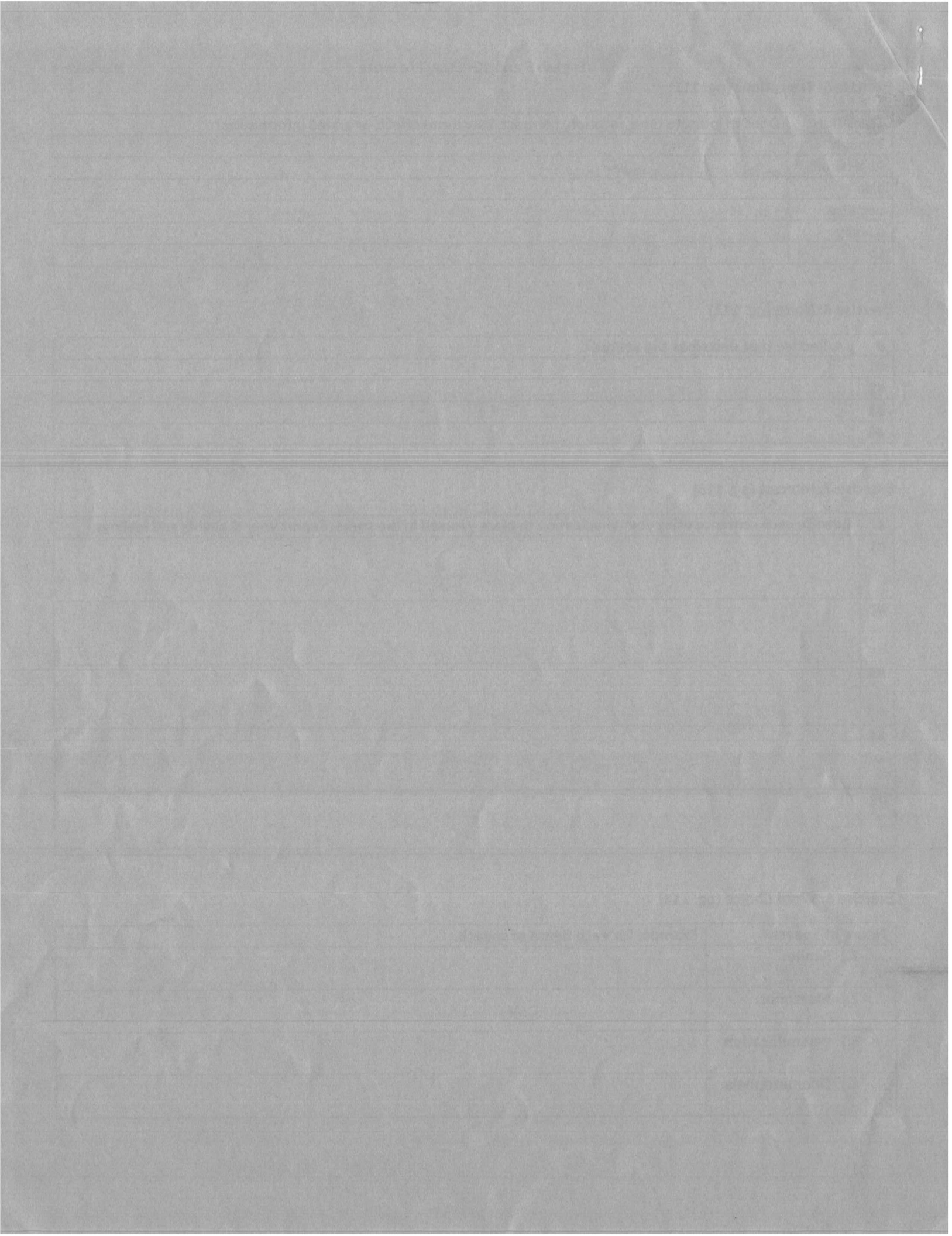
| # | Adjective that describes the attitude |
|----|---------------------------------------|
| #1 | |
| #2 | |
| #3 | |
| #4 | |

Exercise 7: Interest (pg. 113)

| # | Rewrite each sentence using your imagination to place yourself in the scene. Report your thoughts and feelings. |
|----|---|
| #1 | |
| #2 | |
| #3 | |
| #4 | |
| #5 | |

Exercise 8: Word Choice (pg. 114)

| Figure of Speech | Example for each figure of speech. |
|---------------------|------------------------------------|
| 1.) Simile: | |
| 2.) Metaphor: | |
| 3.) Personification | |
| 4.) Onomatopoeia | |



Gathering Details

An effective phase autobiography, one that captures the essence of the time, contains three types of details: actions, sensory details, and personal thoughts.

- **Specific actions or events** move the story forward.
- **Sensory details** show what you saw, felt, heard, smelled, or tasted.
- **Personal thoughts** reveal your feelings and insights at that time.

Sarah completed the following details chart to gather ideas for her story.

Details Chart

| Actions or events | Sensory details | Thoughts |
|--|-------------------------------------|--|
| Scratched arm on metal | Sharp pain on my arms | I'm too hot to cover up with a sweatshirt. |
| Cutting chain link for fake fence | Aching arms and hands | Grandpa's voice: "Stick with it!" |
| Saw other kids goofing off | Anger at the goof-offs | I'll just ignore them and keep doing my job. |
| Had to keep repainting fake brick wall | Frustration about having to repaint | I'm learning patience. |
| Finished scenery by opening night | Sound of opening night applause | I'm proud of my work and of getting along with everyone. |



Prewrite

Create a details chart. To gather details for your writing, complete a details chart like the one above.

Focus on the Traits

Ideas Actions can keep the reader interested in your story, but sensory details and thoughts make the reader feel part of your experience. Include all three types of details.

"Of all the subjects available to you as a writer, the one you know best is yourself."

—William Zinsser

Adding Dialogue

Dialogue enriches a phase autobiography by moving the action along, by revealing aspects of the speakers' personalities, and by simply adding information. The chart below shows how Sarah can present the same information without and with dialogue. (The dialogue examples are taken from the model on pages 103–106.)

Narrative

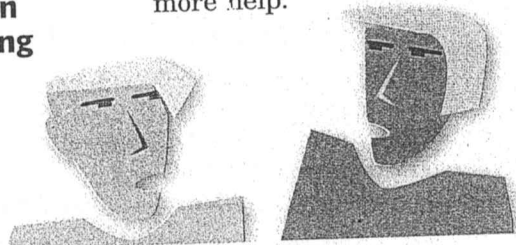
Show a speaker's personality

Without Dialogue
As the jagged piece of metal scratched my arm, I began to question why I had joined the tech theater crew.

With Dialogue
"Ouch!" I yelped as the jagged piece of metal scratched my arm, making marks like animal tracks. "Are we having fun yet?"

Keep the action moving

We decided to ask for more help.



"Please give us more help," we begged Mr. Peterson.

Add information

My grandpa told me to always do my best work.

I could hear my grandpa's voice in my head: "You don't want your name on anything you're not proud of."



Consider dialogue for your phase autobiography. For practice, write some dialogue that would be appropriate near the beginning of your story. (See page 616 for information about punctuating dialogue.)

Revising for Ideas

6 My writing tells about a phase, and my ideas and details are totally engaging.



5 My narrative includes the necessary events and sensory details.



4 My narrative includes the necessary events, but I could use more sensory details.



When you revise your phase autobiography for *ideas*, you want to be sure you have covered only the necessary events and included plenty of sensory details. The rubric above will guide you.

Have I included only necessary events?

You have included only necessary events if each event covers a critical experience during the phase. As you read each event, ask yourself, "What's the point?" If you can't think of the point, cut the event from your narrative.


Exercise


Read through the following time line to get a sense of the total phase. Then reread each event and ask yourself, "What's the point?" Decide which events do not move the narrative along


- Week 1 — Aunt Shaelee ~~lost~~ her job.
- Week 2 — My cousin Shayna moved in to share my tiny bedroom.
- Week 3 — Shayna and her boyfriend broke up.
- Week 4 — I caught Shayna wearing my favorite sweater.
- Week 5 — I put a tape line across our bedroom.
- Week 6 — My favorite sweater was missing, and I accused Shayna.
- Week 7 — Shayna and her boyfriend got back together.
- Week 8 — I found my sweater in the bottom of my locker and apologized.
- Week 9 — Shayna and I made up. We had a good week.
- Week 10 — Shayna's mom got a new job, and Shayna moved out.
- Week 11 — Shayna and I get together on weekends.



Review the events in your phase autobiography. Ask yourself, "What's the point?" for each event. Remove events that do not move the narrative along.

 4 I include some unnecessary events, and I need more sensory details.

 2 Many events are unnecessary, and I need sensory details.

 1 I need to learn more about the events and details in a phase autobiography.

Have I included enough sensory details?

You have included enough sensory details if the reader can truly experience the sights, sounds, and smells associated with the phase. (Depending on your topic, you may or may not cover all of the senses.)

Exercise

Read the following paragraph from a phase autobiography. Then, on your own paper, list one or two sights, sounds, and smells.

There I was in chemistry class at the end of the year. Our teacher, Mr. Wilm, said we should get rid of our chemicals. Without thinking I dumped several test tubes together into the waste sink, which smelled of bleach. Splashing together, the chemicals puffed into a white cloud and a foul odor quickly spread. Yelling my name, Mr. Wilm rushed my way, his feet pounding the floor. Suddenly, the safety fan roared to life and the alarm blared, forcing us to cover our ears. I didn't understand what I had done wrong. Mr. Wilm slammed the button to stop the alarm and exclaimed that I may have created a poisonous gas. Fortunately, it wasn't, but I collapsed into a chair suddenly drenched in a cold sweat.



Check your details. Review your narrative to be sure that you have included sensory details. If not, add some.

Ideas
Sensory details make the experience vivid.

But there was still more to be done. Our next made out of three large wooden flats covered in muslin assignment was to paint a fake brick wall. If I thought building the chain-link fence had been boring, . . .

Narrative

3 My beginning and ending need to connect, and I need variety in my transitions.

2 I need a clear beginning, middle, and ending, and I need transitions.

1 My narrative is very confusing. I need to start over.

Have I used effective transition words and phrases?

Your transitions will be most effective if you use a variety of them. Using only transitions that indicate time can become tedious. *First* one thing happened, *then* another thing happened, *next* a third thing happened, . . . A variety of transitions will help you indicate not just the order of events but also their *meaning*.

Most of the people taking the lifesaving course were members of the swim team. I wasn't on the team, though, and I'd actually taught myself to swim. In the pool, my inexperience showed. As a result, I struggled to swim 12 feet down, put on a mask, and fill it with air. I also gasped as I towed classmates using the cross-chest carry. Because I was the slowest swimmer, I often was still swimming laps after the other students were gone. Usually, my goggles leaked, so my eyes burned with chlorine. Everybody told me I should give up, but I didn't.

Exercise

For each blue transition above, write whether it indicates time, location, contrast, cause and effect, or added information.



Revise

Check your transitions. Review your phase autobiography, underlining transition words or phrases. Decide whether they add meaning to your writing. Revise as necessary.

Organization

The writer uses a variety of transitions.

So for three weeks, day after day,
 ^ We cut the chain link and attached it, cut and
 attached. ^
 Though
 ^ My hands and arms ached, ^ I could hear my
 grandpa's voice in my head: "You don't want your name on
 As a result,
 ^ anything you're not proud of." ^ I tried to measure and cut
 the pieces carefully. Hannah and I usually worked . . .

Narrative

Revising for Voice

6 My writer's voice captures the experience perfectly.



5 My voice is appropriate to my topic, and I sound interested.



4 My voice is appropriate to my topic, but it sounds flat in a few spots.



When you revise for *voice*, be sure that your voice matches your feeling about the topic and shows your interest. The rubric above can guide you.

Is my voice appropriate for the topic?

Your voice is appropriate for the topic if it matches your attitude or feeling about the phase in your life. Here are adjectives that can describe attitude.

| | | | | | |
|-------------|-------|----------|--------------|--------|-----------|
| friendly | smart | silly | enthusiastic | bitter | sarcastic |
| know-it-all | timid | humorous | anxious | sad | flip |

Here are some examples of voice:

Sarcastic: Sure, I can wash the dishes. I've got nothing to do tonight except practice the piano, clean my room, and do three hours of homework.

Sad: I wailed, as any seven-year-old would, after finding our cat poisoned.

Enthusiastic: Our student trip to Belize includes a fantastic trek through the rain forest. I can hardly wait!

Exercise

For each sentence, write an adjective that describes the attitude.

1. When we moved to our new neighborhood last summer, I sat on the porch a lot, hoping new friends would simply appear.
2. You are so kind to take time to visit me in the hospital.
3. After rolling down the hill, flattening a marker flag or two, I stood up quickly, like a feline who's fallen from the back of a chair, stretched, and assumed a nonchalant pose.
4. I stepped weakly onto the tattered rope bridge, shaky, eyeing the swollen creek below.



Check your voice. Read your narrative out loud and think of an adjective to describe your voice. Is that adjective appropriate for the phase?

3 My voice sometimes is not appropriate, and I need to sound more interested.

2 My voice sounds inappropriate and uninterested.

1 I need to learn how to create voice.

Do I sound interested in my topic?

You sound interested if you share personal thoughts and feelings with the reader. Don't simply report facts, but share how you felt about those facts.

DON'T Write

The Grand Canyon is a mile deep, you know.

DO Write

I felt dizzy standing on the rim of the Grand Canyon, my shadow swallowed up as I looked thousands of feet straight down.

Exercise

Rewrite each factual sentence below, using your imagination to place yourself in the scene. Report your thoughts and feelings.

1. The Grand Canyon is, on average, 10 miles wide.
2. The Colorado River winds 277 miles through the canyon.
3. People who hike to the bottom must each carry one gallon of water.
4. The temperature at the base of the canyon wall is often 110° F.
5. Trails within the canyon often run along cliff edges.



Check your interest level. Read your narrative and place an asterisk (*) next to personal thoughts and feelings. If necessary, add more of these personal elements to improve your voice.

Voice

The writer adds personal thoughts and feelings.

But time was running out. Opening night was only a week away, and we still had half of the wall to finish. *"Please give us more help," we begged.* Mr. Peterson assigned two of the Staple Gun Boys *—not the most diligent workers.*

Narrative

Revising for Word Choice

6 My word choice captures the experience and relates it vividly.



5 My nouns are specific, and I have used effective figures of speech.



4 Most of my nouns are specific, and I have used some figures of speech.



When you revise for *word choice*, be sure that you have incorporated a few figures of speech and have used specific nouns. Use the rubric strip above as a guide.

How can figures of speech add to my writing?

Figures of speech can make your narrative writing more engaging.

A **simile** is a comparison using the words *like* or *as*: *Her hair swished like a velvet curtain.*

A **metaphor** is a comparison of two things in which no word of comparison (*as* or *like*) is used: *He's a bolt of lightning.*

Personification is a literary device in which the author speaks of or describes an animal, object, or idea as if it were a person: *My bicycle was happy to be washed.*

Onomatopoeia is the use of a word whose sound suggests its meaning, as in *clang*, *buzz*, and *twang*: *The whirring of the buzz saw surprised us.*

Caution: Be as original as you can. Avoid clichés such as *busy as a bee*, *on his merry way*, *the spitting image of his father*, and *right off the bat*.

Exercise

On your own paper, write an example for each figure of speech. Be original!

1. Simile:
2. Metaphor:
3. Personification:
4. Onomatopoeia:



Check your writing for figures of speech. Read through your phase autobiography and look for places where you can use figures of speech.