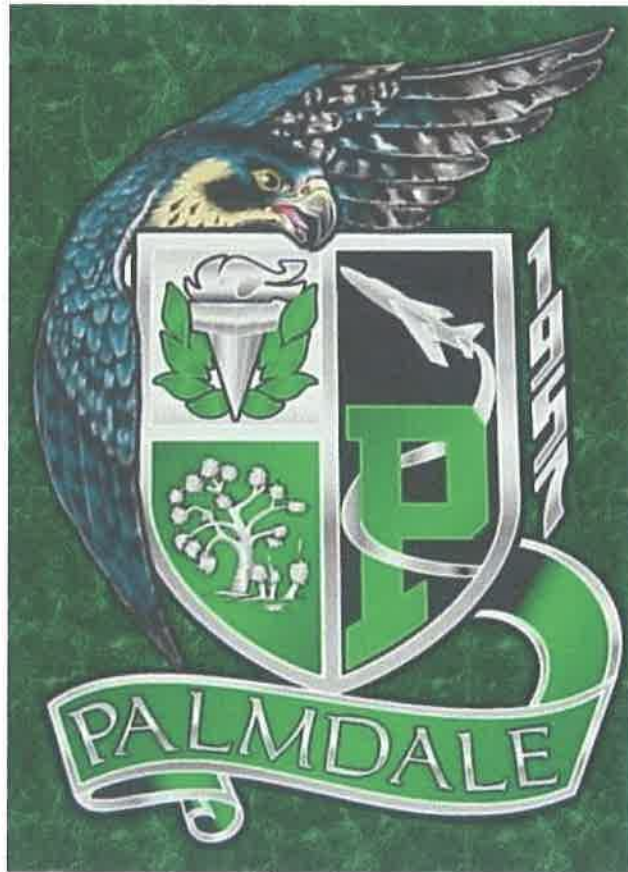


# Palmdale High School



## Writing Handbook

Fourth Edition

2014/2015

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## Paragraphs

An effective paragraph

- has a topic sentence that states the main idea of the paragraph
- shows unity (every sentence in the paragraph supports the topic sentence)
- is coherent (all the sentences are related and flow logically from one to the next)
- uses an appropriate pattern of organization (such as sequential, spatial, cause and effect, comparison and contrast, or order of importance)

### **Paragraph Checklist**

When you are checking over or revising your own writing, use the following paragraph checklist.

Does each paragraph...

- have unity?
- does each sentence support the main idea?
- have sentences that relate to one another and flow logically ?
- organize the information appropriately?

## Essays

Essays have three parts:

- An introductory paragraph with a thesis statement (that sums up the main point or position of the essay).
- A body of paragraphs providing evidence that supports and expands on the thesis statement.
- A conclusion that winds up the essay by restating the main idea, stating the significance of the topic, or calling on readers to take a course of action.

### **Essay Checklist**

Does your essay . . .

- Have a thesis statement that states its main idea or position?
- Provide adequate support for each main point?
- Contain a logical progression of ideas?
- End with a strong concluding statement that summarizes, or brings closure to, the main idea of the essay?
- Have an overall sense of unity?

- Communicate your ideas clearly and effectively?
- Use standard written English in a neat and legible form?

### Writing an Essay

#### The Prompt

The **first step** in answering an essay prompt is to figure out what the prompt is asking you to do.

If the prompt is worded as a **question**, answer the question asked. Be sure to address all the implied questions as well as the explicitly stated ones.

If the prompt is worded as a statement, find the directive word or words, and then do what the **directive words** tell you to do.

Examples of directive words are shown in the chart below. If you are not sure what a directive word is asking you to do, look it up in the dictionary or ask your teacher.

#### **Directive Words Chart**

<b>Category</b>	<b>What you are to do</b>	<b>More directive words with similar meanings.</b>
Recall	Observe and remember information.	Collect, define, describe, examine, identify, list, name, label, quote, show, state, tabulate, tell
Comprehend	Understand and interpret information; translate knowledge into new contexts.	Compare, contrast, defend, discuss, differentiate, distinguish, estimate, explain, extend, give an example, illustrate, match, paraphrase, predict, restate, summarize
Apply	Use information for a specific purpose; determine its relevance.	Apply, compute, conclude, construct, demonstrate, determine, draw, give an example, illustrate, modify, operate, organize, produce, show, solve, use
Analyze	Separate the whole into its parts; state the result.	Categorize, classify, compare, contrast, conclude, diagram, differentiate, distinguish, examine, infer, select, specify
Synthesize	Combine separate elements to form a cohesive whole.	Change, combine, critique, conclude, decide, defend, judge, justify, prioritize, rate, recommend, select, support
Evaluate	Determine the value or worth of something.	Assess, choose, critique, conclude, decide, defend, judge, justify, prioritize, rate, recommend, select, support

### Getting Started

- Read the prompt or question carefully, breaking it down so that you will be able to discuss each of its parts.
- Look for the key words to determine what exactly you are being asked to do.
- Start brainstorming to develop an appropriate thesis.

### The Introduction

- Your essay should begin with an opening paragraph that grabs the reader's attention and states your thesis.

### Writing an Effective Thesis

- Every essay or research paper needs to have a thesis which responds to all parts of the prompt or question. **A thesis is a one sentence statement that presents the focus and purpose of your writing.**
- A good thesis follows the guidelines below:
  - It is restricted, presenting small and specific issues that can be adequately discussed within your paper.
  - It takes a clear position, stand, or attitude toward the subject; every statement in your essay works to support it.
  - It is not just a title or phrase; it must be a complete sentence.
  - It is not just a fact, but makes a judgment or interpretation that can be defended.
- Creating a good thesis may require several attempts or steps.

### Supporting Your Thesis (The Body)

- Brainstorm examples that will help you support your thesis by taking notes, outlining, or using a graphic organizer.
- If you are writing a literary essay look for specific quotes or examples and be prepared to discuss their significance.
- These examples will appear in the body of your essay or research paper. Each paragraph should be organized with a topic sentence, supporting examples, transitions, and commentary or analysis that explains how these examples help to prove your topic sentence and thesis.
- Each paragraph must have a topic sentence that supports the thesis and provides focus for that paragraph.

### Ending Your Essay (The Conclusion)

- The conclusion is your last chance to make a positive impression on your reader(s). In the topic sentence, you should restate your thesis in different words.
- Use your conclusion to provide additional commentary or insight. End memorably.
- Do not introduce new topics in your conclusion.

### **Revising Your Work**

- It is nearly impossible for an essay to be perfect after the first draft. Usually it will need to be revised numerous times. Below are some things to consider when you are revising your work in an effort to improve it.

### **Typing Your Work**

- Always use MLA style ( for more detail see MLA Style section)
- Always use 1" margins on all sides and size 12 Times New Roman font
- Paper Heading with your name, my name, class, and assignment date (YMCA) in the top left hand corner of the page.
- Last name and page number in the upper left hand corner of the page (using header in Microsoft Word).

### **Checklist for Revising Essays and Research Papers**

- Does my thesis statement respond to all parts of the writing prompt and make my purpose and position clear?
- Does my introduction set the tone and capture the reader's attention?
- Does my writing have unity? Does the topic of each sentence relate directly to the thesis statement?
- Are the paragraphs cohesive and arranged in a logical order?
- Do transitions smoothly connect the paragraphs and ideas within each paragraph?
- Do I have a strong conclusion that will leave the reader with a strong positive impression?
- Do I have an effective title?
- Does every sentence in my writing support the paragraph's topic and the overall thesis?
- Do I have enough supporting evidence and details to prove my thesis?
- Does my writing provide adequate commentary and analysis?
- Does my writing demonstrate my own thoughts and analysis?
- Are my sentences complete (no fragments or run-ons)?
- Did I use specific words?
- Are the tone and language of my essay appropriate for my intended audience?
- Did I check my writing for errors in spelling, capitalization, and punctuation?
- Did I make sure that my essay is free of all fatal flaws

# Fatal Writing Flaws

\*\*Note to all classes: You must write your essays in MLA format. Also, make sure to address all parts of the thesis.

## Freshmen

- Use homonyms correctly
  - For example:
    - a lot and allot (also, remember that a lot is two words)
    - to, too and two
    - your and you're
    - their, there, and they're
- Use correct capitalization and end punctuation
- Eliminate contractions in formal writing
  - For example, use do not instead of don't.
- Essay must have a thesis statement

## Sophomores- The above plus . . .

- Use apostrophes correctly.
  - Mary's book not Marys book.
- Eliminate second person
- Correct use of italics/underlining and quotations with titles.

## Juniors- The above plus . . .

- Eliminate run-on sentences through the use of proper punctuation and transitions.

## Seniors The above plus . . .

- Reduce the frequent use of "be" verb (passive voice)

For Example:

- is, was, were, be, being, been, am, are (including contractions using these words).

- Eliminate the use of first person

(First person is only appropriate in the autobiography and business letter).

## MLA Made Simple

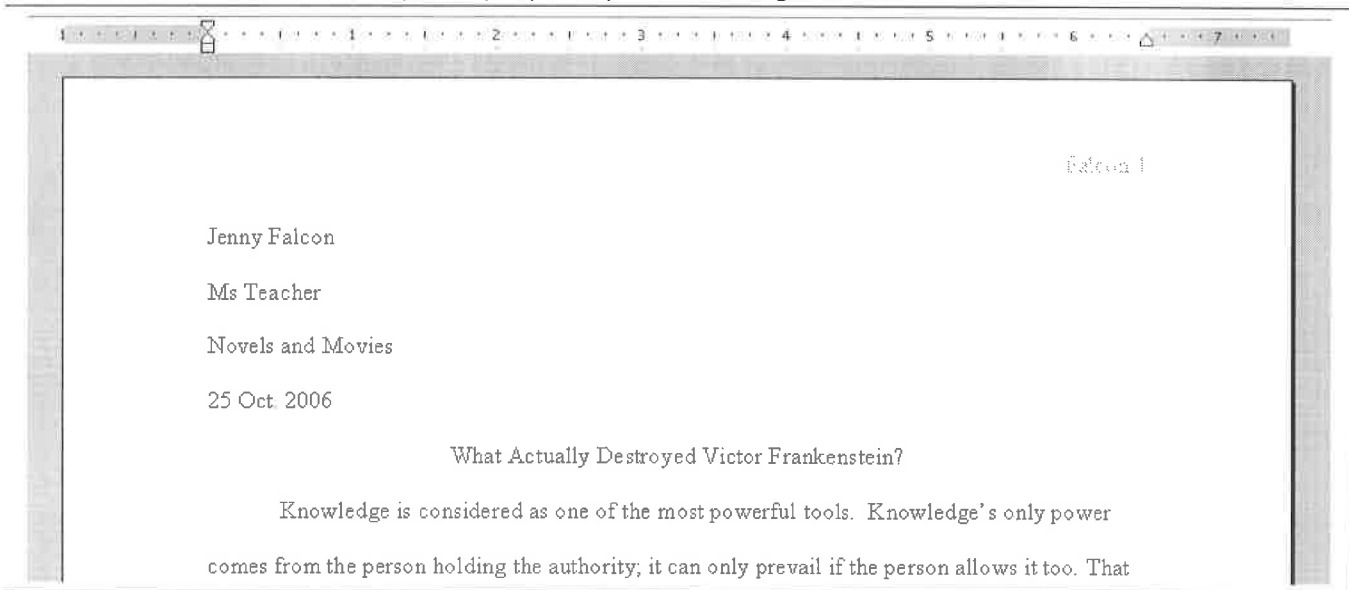
MLA is the overarching guidelines for the format of all humanities papers. It is the format adopted by AVHSD for *all* school papers.

### Basic Rules

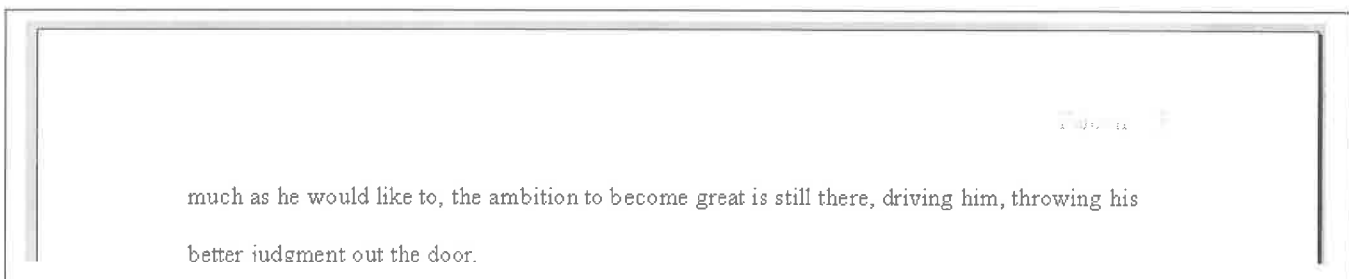
- All margins are one inch (top, bottom, right, left) –Word occasionally defaults to 1.25", you must change it.
- All papers are double spaced, in Times New Roman Font (or similar Sans Serif Font), size 12
- Numbers zero through ninety-nine must be written out.
- There are **no** title pages.

### Header

- Heading is the first four lines of the left-hand side → YMCA
  - Your (student) Name
  - My Teacher's Name
  - Class Name (English 10, Biology)
  - Assignment Date (DD MMM YYYY)
    - The title is on the fifth line centered, without any markings (no italics or quote marks) unless student is using the title of a published text in the title.
- Example of proper layout including header and title:



- Last name of student and page # should be in the upper right-hand corner of the paper on every page (this includes the Works Cited pages).





### How to Indicate Works/Sources

- Whole works (books, magazines, CDs, movies, web pages) are italicized (underlining is no longer acceptable)
  - Titanic*                      *The Great Gatsby*                      *Time Magazine*
- Part works/small works – works that are a part of something larger (chapters, songs, poems, short stories, articles, episodes)
  - “The Gene Controversy”                      “Those Winter Sundays”                      “Ms. Jackson”

### In-Text Citation

- Quotes inside the paper must be cited in-text also called parenthetically – in parenthesis – directly after the quote.
- Punctuation (unless directly from quote) goes AFTER the citation.

longer stones, having only been formed in 1951. However, they “would offer authors quality hardback and mass market paperback editions from the same publishing house—in fact, printed from the same plates” (Eller 170). This efficiency meant greater royalties and fewer mistakes and was of great interest to Bradbury and his agent, Don Congdon. *Fahrenheit 451* was initially

- Use the **first part of the entry** on the Work Cited page **in the parenthesis** at the end of the quote.
- Use the following **in-text format** for the different types of works:
  - print & e-print articles and books: (last name #)
  - When you have multiple sources from same author: (last name, “article title” #)
  - ← if multiple books, the same format but book title instead.
  - Web: (*Page Name*) ← NOT url/address
  - Personal Interview: (last name)
- If you mention the author in the sentence before quoting, then all that is required in the parenthesis is the page number where applicable.

In 1986, David Mogen wrote a biography of Bradbury that did garner some attention. Mogen’s *Ray Bradbury* was hailed by the *School Library Journal* in May 1987 as “A book that will be valuable as research and resource work” (123). Yet the only people who seemed to be paying attention to the work were organizations focused on schools, though the book was not

- If paraphrasing/summarizing information the text/source must be parenthetically cited at the end of the paragraph. You are using someone else’s idea, therefore it **MUST** be cited or it is plagiarism.
- Your commentary must then follow the paraphrase, like any quote the statement must be explained and upon by *you*.

## Works Cited Page (formerly the Bibliography)

- Title of page is Works Cited (if multiple sources), no bold, quote marks, italics or underlining.
- Sources** should only be works you **actually used** in the paper.
- Entries are listed in **alphabetical order** by the first **word** in the citation.
- There are no bullets, numbers or letters.**
- The title of the page is Works Cited, with no quote marks, underlining, italicizing or bolding.
- The title is centered, the page is double spaced.
- If an entry goes beyond one line, all other lines of that entry are indented one tab in a **“reverse indentation.”** See above.
- You may have to “trick” the computer into reverse indentation:
  - At the end of the first line of the citation, hit “enter”
  - The second (and additional) line(s) will one tab, leaving the first line properly at the left side.

Page 7

Works Cited

Bradbury, Ray. *Fahrenheit 451*. New York: DelRay, 1985. Print.

Cohen, Elizabeth. "Five Ways to Avoid Germs While Traveling." *CNN.com*. CNN, 27 Nov. 2008. Web. 28 Nov. 2008.

"Ginsburg, Ruth Bader." *Who's Who in America*. 56<sup>th</sup> ed. 2002. Print.

Jeromack, Paul. "This Once, a David of the Art World Does Goliath a Favor." *New York Times*. 13 Jul. 2002, late ed.: B7+. Print.

Johnson, Kirk. "The Mountain Lions of Michigan." *Endangered Species Update* 19 2 (2002): 27-31. *GaleNet*. Web. 26 Feb. 2009.

*Margaret Sanger Project*. History Dept., New York U, 18 Oct. 2000. Web. 9 Feb. 2009.

Shiva, Vandana. "Bioethics: A Third World Issue." *Native Web*. Native Web, n.d. Web. 22 Feb. 2006.

ALL DOUBLE  
SPACED

## Format for Work Cited Entries

### Basics (some things have changed)

- The page is **double spaced**.
- **Italics are now used everywhere**, no underlining at all.
- Every entry has a **medium of publication designation placed at the end** of the citation, such as: Print, Web, Radio, Television, CD, Audiocassette, Film, Videocassette, DVD, Performance, Lecture, and PDF file.
- Online sources **do not require a URL** or the location of the database (library name etc).

#### **Book**

Last name, first name. *Title of Book*. Place (city only): Publisher (name only), Year. Print.

Example:

Bradbury, Ray. *Fahrenheit 451*. New York: DelRay, 1985. Print.

#### **Book With Two or More Authors**

Last name, first name, and First name last name. *Title of Book*. Place (city only): Publisher (name only), Year. Print.

Example:

Egins, Suzanne, and Diana Slade. *Casual Conversation*. London: Cassell, 1997. Print.

#### **Article in a Reference Book** (encyclopedia, dictionary etc.)

"Name of article." *Name of Reference Book*. Edition. Year. Print.

Example:

"Ginsburg, Ruth Bader." *Who's Who in America*. 56<sup>th</sup> ed. 2002. Print.

#### **Article in a Magazine** (omit articles in the masthead; notice no period after paper title)

Last, first. "Article." *Magazine* DD MMM. YYYY: pages. Print.

Example:

Mehta, Pratap Bhanu. "Exploding Myths." *New Republic* 6 Jun. 1998: 17-19. Print.

#### **Article in a Newspaper** (omit articles in the masthead; notice no period after paper title)

Last, first. "Article." *Name of paper* DD MMM. YYYY, edition: Page. Print.

Example:

Jeromack, Paul. "This Once, a David of the Art World Does Goliath a Favor." *New York*

*Times* 13 Jul. 2002, late ed.: B7+. Print.

**Personal (Telephone, email) Interviews**

Last, first. Personal Interview. DD MMM. YYYY.

Example:

Macon, Nan. Personal Interview. 17 Oct. 2005.

**Web Site**

*Web page name (title of particular page)*. Sponsor, Publisher, DD MMM. YYYY (published or updated). Web. DD MMM. YYYY (you accessed/found it).

Example:

*Margaret Sanger Project*. History Dept., New York U, 18 Oct. 2000. Web. 9 Feb. 2009.

**Online Periodical (article) –not all domain names include the .com/.org etc ending.**

Last, first. "Article Name." *Name of website*. Publisher, DD MMM YYYY (published or updated). Web. DD MMM. YYYY (you accessed it).

Example:

Cohen, Elizabeth. "Five Ways to Avoid Germs While Traveling." *CNN.com*. CNN, 27 Nov.

2008. Web. 28 Nov. 2008.

**Online Database Article**

- Same as the original text format, then provide the database name in italics, list as web and give the date of access.

Example:

Johnson, Kirk. "The Mountain Lions of Michigan." *Endangered Species Update* 19.2 (2002):

27.1. *GaleNet*. Web. 26 Feb. 2009.

### Abbreviations

Use if information is unavailable, especially for online sources:

- n.p. → if no publisher or sponsor
- n.d. → if there is no date of publication or update
- n.pag. → if there are no page numbers available for an online journal or article from a database

Example:

Shiva, Vandana. "Bioethics: A Third World Issue." *Native Web*. Native Web, n.d. Web. 22

Feb. 2006.

#### **A Film or Video Recording**

*Name of Film*. Dir. first and last name of director(s). Perf. First and last name of main actor, first and last name of main actor, and first and last name of main actor. Distributor, YYYY. Format.

Example:

*Elizabeth*. Dir. Shekhar Kapur. Perf. Cate Blanchett, Geoffrey Rush, Christopher Eccleston,

Joseph Fiennes, John Gielgud, and Richard Attenborough. Universal, 1998. DVD.

- You must include the abbreviations "Dir." for director and "Perf." for performers before those names.
- Adjust the number of actors included based on the individual film, some will have more actors that need to be listed, others will have fewer – which actors to include can usually be determined by who's name appears before the title of the film on screen. List the actors in that order, not alphabetically.
- Format means the format in which you viewed it: DVD, VHS, Streaming

#### **Youtube**

Editor, author, or compiler name (if available). "Posting Title." *Name of Site*. Version number (if indicated). Name of institution/organization affiliated with the site (sponsor or publisher), date of resource creation/posting (if available). Web. DD MMM YYYY (Date of access).

Example:

Boise State Foundation. "Boise State University Honors College." *YouTube*. n.p. 09 Feb.

2009. Web. 16 Dec. 2009.

#### **A Lecture, a Speech, or an Address (Class Notes)**

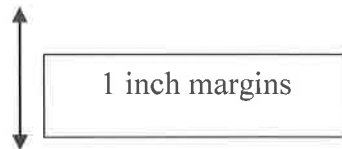
Last name, First name of speaker. "Title of Oral Presentation." Meeting Name. Sponsoring Organization. Location. DD MMM. YYYY.

- If the presentation has no title, use an appropriate descriptive label, do not italicize or use quote marks.

Example:

Falcon, Jannette. "Fundamentals of Chemistry." AP Chemistry. Palmdale High School.

Palmdale, CA. 13 Sep. 2013.



Align left

Works Cited

Your last name Pg #

Amos, Tori. *Little Earthquakes*. Sword and Stone. 1991.

Atwell, Nancie. *In the Middle*. 2<sup>nd</sup> ed. Portsmouth: Heinemann, 1998.

Barber, Benjamin R. "America Skips School." *Writing Lives: Exploring Literacy*

*and Community*. Ed. Sara Gaines et al. New York: St. Martins, 1996. 282-293.

indent:  
1 tab

"Documents from Chinese Political History." *Human Heritage Course*

*Readings*. 1997: 11-19.

Elbow, Peter. "Reflections on Academic Discourse: How It Relates to

Freshmen and Colleagues." *Academic Discourse: Reading and Writing in*

*College*. Karen Spear, Carol Smith eds. 1996. 208-225.

Fort Lewis College. *Human Heritage Course Readings*. 1997.

Garnes, Sara et al. eds. *Writing Lives: Exploring Literacy and*

*Community*. New York: St. Martins, 1996.

Gee, James Paul. "What Is Literacy?" *Scholarly Habits of Mind: Reading*

*and Writing in College*. Karen Spear; Carol Smith, eds. 1997:140-146.

Lueders, Edward. "Your Poem, Man. . ." Teacher handouts, 1994.

Smith, Karen; Carol Smith. *Scholarly Habits of Mind: Reading and Writing in*

*College*. 1997.

---. *Academic Discourse: Reading and Writing in College*. 1996. 208-225.

## Proofreading Symbols

Have you ever seen symbols marking up your papers and were not quite sure what they meant? Here is a list of the basic proofreading symbols to help you decipher your teacher's marks *and* help you in your own editing.

Symbol	Explanation	Example
○ or ⤿	Close up the space	Jordan lost his favorite basket ball.
^ ro v	Insert the punctuation or word indicated	I wouldnt know where to put this vase. This is a declarative sentence○
/	Delete letter or word	The elephant's trunk <del>is</del> is really its nose.
“ ” v v	Use double quote marks	My favorite poem is 'Design'.
¶	Begin new paragraph	¶ "I knew it," I said. "I thought so," she replied
No ¶	No paragraph needed	"I knew it," she said. <i>no</i> ¶ "He's no good."
# or	Space needed	I have only <del>three</del> <sup>#</sup> friends Ted, Raoul, and Alice.
~	Switch around	He only picked the one he likes.
FF	Fatal Flaw	<i>FF</i> The character couldn't decide what to do.
RO	Run on sentence	The seas were tossing the boat about and he <b>RO</b> felt like he was in real danger from the rocks and rain worrying about being able to make it back to shore.
Frag	Fragment (might be at end of sentence)	<i>Frag</i> When he went to the party. She was angry.

## Useful Transitions

### **Transitions that can be used to show location:**

above	among	beneath	in front of	on top of
across	around	beside	inside	outside
against	away from	between	into	over
along	back of	beyond	near	throughout
alongside	behind	by	off	under
amid	below	down	onto	

### **Transitions used to show time:**

about	second	today	then
after	third	tomorrow	next
at	prior to	yesterday	in the meantime
before	till	next week	as soon as
during	until	soon	when
first	meanwhile	later	

### **Transitions used to compare two things:**

in the same way	like
also	as
likewise	similarly

### **Transitions used to contrast two things:**

but	in the meantime	on the contrary	otherwise
however	nevertheless	although	counter to
even so	on the other hand	even though	as opposed
yet	still	conversely	

### **Transitions used to emphasize a point:**

again	with this in mind	truly
to repeat	for this reason	to emphasize
indeed	in fact	

### **Transitions used to conclude or summarize:**

as a result	consequently	accordingly	in short
finally	thus	due to	to sum up
in conclusion	therefore	in summary	all in all

### **Transitions used to add information:**

again	and	furthermore	next
also	besides	likewise	finally
in addition	equally important	moreover	as well
additionally	for example	further	together with
another	for instance	furthermore	along with

### **Transitions used to clarify:**

That is	stated differently
In other words	to clarify
put another way	for instance



## Literary Terms to Know

<b>Active Voice:</b> In writing where the subject do the action.
<b>Alliteration-</b> the repetition of the initial sounds of words. Ex: the <u>s</u> oft <u>s</u> ound swirled around
<b>Allusion-</b> a reference in literature to another piece of literature, music, art, or historical event.
<b>Ambiguity:</b> an element of uncertainty in a text, in which something can be interpreted in a number of different ways.
<b>Antagonist-</b> the character or force that blocks the protagonist from achieving his or her goal.
<b>Autobiography:</b> An account of a writer of his or her own life.
<b>Character foil-</b> a character who contrasts dramatically with another character. A "foil" serves to highlight the qualities of the characters he/she is contrasted with.
<b>Chronological Order:</b> actions and events are given according to the order in which they occur.
<b>Dramatic Irony-</b> when the reader knows what is going to happen to the character, but the character does not know.
<b>Epic:</b> Long narrative poem that relates the great deeds of a larger-than-life hero who embodies the values of a particular society.
<b>Essay:</b> short piece of non-fiction writing that examines a single subject from a limited point of view.
<b>Expository Writing:</b> type of writing that explains, gives information, or clarifies an idea.
<b>External Conflict-</b> a struggle that occurs between two characters, between a character and a group, or a character and a force in nature.
<b>Figurative language-</b> language that describes something in terms of another. Like similes, metaphors, and personification. m
<b>First person-</b> when one of the characters tells a story, using the personal pronoun "I."
<b>Flashbacks-</b> a scene that interrupts the story to introduce an event that took place in the past.
<b>Foreshadowing-</b> hints in a story that certain events are going to take place later.

<b>Free verse-</b> poetry that does not follow a regular, or steady, pattern of rhyme and meter.
<b>Genre-</b> a category or type of literature. For example, horror, comedy, drama, tragedy, poetry etc. . .
<b>Hyperbole-</b> an exaggeration.
<b>Imagery-</b> language that appeals to one or more of the senses and creates images or pictures, in the reader's mind.
<b>Internal Conflict-</b> a struggle that takes place within a character's mind or heart.
<b>Metaphor-</b> a direct comparison of two unlike things, not using like or as.
<b>Monologue-</b> a long speech made by one character to one or more characters on stage.
<b>Mood-</b> the feeling created by a piece of literature.
<b>Non-fiction:</b> prose writing that deals with real people, things, events and places.
<b>Onomatopoeia-</b> the use of words that sound like what they mean- for instance, the buzzing of the bees and croaking of frogs.
<b>Passive Voice:</b> In writing where the sentence has the action happen to the subject.
<b>Personification-</b> figurative language that gives human qualities to non- human things.
<b>Persuasive:</b> An attempt to change the way a reader or listener thinks or acts.
<b>Plot:</b> Series of related events that make-up a story or drama.
<b>Point of view-</b> the vantage point, or perspective from which a writer tells a story.
<b>Protagonist-</b> the main character in a story, usually who sets the action in motion.
<b>Setting-</b> the time and place a story occurs.
<b>Simile-</b> figurative language that compares to unlike things using like or as.
<b>Situational Irony-</b> when an event is not just surprising, but is the opposite of what is expected.
<b>Soliloquy-</b> a speech made by a character who is alone on stage, speaking to himself or the audience.
<b>Speaker (in a poem) –</b> the person who is speaking in a poem. It is not necessarily the writer.

<b>Stanza-</b> a set of lines in a poem that go together and are separated off from other lines, like a paragraph in a narrative.
<b>Style:</b> the particular way in which a writer uses language including diction, figurative language and sentence patterns.
<b>Symbol-</b> something that stands for something other than itself.
<b>Theme-</b> a truth about life that gives meaning to a story.
<b>Thesis:</b> The main point or argument of a paper, written in one sentence.
<b>Third person limited-</b> when the narrator tells the story from the vantage point of only one character.
<b>Third person omniscient-</b> when the narrator knows everything in a story.
<b>Tone-</b> the attitude a writer takes toward an audience, a subject, or a character. Tone is conveyed through a writer's choice of words and details.
<b>Verbal Irony-</b> occurs when someone says something, but means another.

Avoid using “to be” verbs in your writing.

To Be Verbs-

be  
been  
is  
are  
was  
were  
am

---

### **California Common Core Writing Standards- Types of Essays and Rubrics**

- Argumentative
- Informative
- Narrative

#### **Please Note-**

**\*\*\*\*\* Works Cited Pages are added at the end of essays in order to save space in this handbook. Remember they should always be on their own separate page.**

The essays included are sample essays from actual PHS students. Also, the required header with last name and page number is omitted due to formatting needs. Please refer to the MLA Made Simple for proper formatting.

Anonymous Student

Mrs. Calzada

English 10 Med. Honors

02 December 2013

Argumentative Essay- 10 <sup>th</sup> Grade
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### Euthanasia: It's About the Mercy, Not the Killing

Imagine a frail, pallid old man convalescing in a hospital bed. His body is racked by an autoimmune disease, and his immune system is devouring its own cells. He does not possess the strength to care for himself, because his muscle mass has deteriorated, leaving entire portions of his body caved in. His disease has been deemed irreversible and will eventually kill him; however the process will be slow and agonizing, and there is no hope for any treatment. This scenario stirs up debates on the topic of whether or not to euthanize, or mercy kill, the elderly man if he requests it. The topic is a controversy in the majority of the states, and probably will never be resolved. Nevertheless, in spite of euthanasia's negative appearing surface value, the act of performing it respects society's own concepts of humanity, morality, and the right to die as well as the maintenance of a healthy and appropriate quality of life, and thus, possesses great justification for legalization under certain restrictions.

With regards towards humanity, euthanasia shows mercy to those who are suffering. Humanity, basically kindness, fairness, or benevolence, is apparent in euthanasia as the ending of life racked by severe anguish, whether it be mentally or physically, pain or discomfort, rather than as the appraisalment of a life's value. The debate that euthanasia is inhumane is often contradicted by society's own practices. For example, consider what a person does when their pet is dying in intense pain. Usually, that individual euthanizes it peacefully so as to bring it's suffering to a cease,

an act considered “the humane thing to do”. Therefore, there appears to be no difference between humans and their pets. There is no distinction between the suffering of a human and the suffering of a dog, except that dogs have higher pain tolerances. So if anyone should receive the opportunity to end their life tranquilly, it should be humans in addition to animals. Consider a terminal patient’s thoughts and emotions. Being forced to endure harsh suffering because society is afraid of its own standards of humanity does not seem pleasant. Marcia Angell addresses this point when she states, “To require dying patients to endure unrelievable suffering, regardless of their wishes is callous and unseemly” (The Quality of Mercy). The act expressed in this quote sounds like a controlled form of torture, and torture is not humane; it is the definition of inhumane. Thus, if humans continue to sustain the lives of those who die slowly in pain, they are violating their own principles of humanity as well as morality.

The subject of morality is one that ties in directly with humanity; together, they advocate euthanasia, contrary to popular belief. Morality is, simply stated, good nature of virtue. Because people interpret it to their own beliefs, the simple definition becomes an altered perception of many opposing perspectives. When morality is incorporated into the subject of euthanasia, many people deem “murder” immoral. However, it is not really murder as much as it is a release. Mercy killing, which is more about the mercy than the killing, displays its moral aspects as the end of chronic torture. Jay Werbincox Taylor conveys this idea in his powerful statement, “To insist on artificially maintaining existence without regard for its condition is a degradation of the meaning of life, not a promotion of it. To do so against the wishes of the individual involved is sadism, not compassion.” This declaration depicts the sustenance of life without consideration of its quality as personal fulfillment, and as a selfish act of personal moral satisfaction. However, those that maintain this kind of life for their own moral satisfaction do not acknowledge that they are violating their own standards. They are really participating in an exaggerated game of “whose

morals are really right?”. This is an overly – complex argument that results in the disgrace of life.

Human beings do not choose to be delivered into this world, and therefore, it seems fair for them to choose when they should be delivered from it. When people maintain life in agony for their own humane and moral pleasures, they degrade the gift of life. Life was meant to live, not to merely exist as a suffering part of the world. Humans need to show reverence towards others’ desires, a need emphasized in the expression, “Out of respect for life itself we must honor death for those who are no longer able to live it with any hope of recovery or joy” (Culture of Life?). Basically, life and death coincide; one will cease to exist without the other. Thus, humans must honor both in that when life worth living has declined and vanished entirely, an individual should possess the power to request death to take its place. Additionally, that individual can decide for himself when life is not worth living. These ideas advocate the legalization of euthanasia under circumstances that include a terminal patient in unbearable and unrelievable agony, whether it is physically or mentally, or one who is forced to endure an extremely poor quality of life.

One of society’s biggest arguments is whether or not people have the right to die; that is, the ability to decide when to end one’s life, and on that individual’s terms. Aside from suffering as a terminal patient, people sometimes feel the need to die because their quality of life is endlessly poor. In other words, the conditions they survive under are far below acceptable to them. For example, suppose a woman has gone through a period of severe physical trauma. She lost the ability to clean herself, go to the bathroom on her own, and is entirely dependent on others. She can barely go outside her home and has lost the will to live. The damage is irreversible, and the woman endures every day, but deep down wants to end her misery. This poor quality of life she lives relates closely to humanity and morality. It is humane to allow her the cessation of her pains, and it is, likewise, moral to sympathize with her, understand her perspective, and give her the choice of bringing her life to a tranquil, dignified end.

An important idea to remember is that pain is not the worst type of suffering. Frequently, severe discomfort poses an even more unsettling predicament, and is often more challenging to relieve. Marcia Angell represents this fact in her claim that, “Other symptoms, such as breathlessness and nausea, can be worse and even harder to relieve.” These problems, especially when they are chronic displeasures, give even more justification for euthanasia. Thus, it is difficult to understand why some people sustain life that is not desired by its “host”.

Likely, one of the largest opponents of euthanasia is religion. It is comprehensible that mercy killing, which is considered “murder”, would be an immoral sin. However, to sustain a life racked by suffering is torture, and torture equates to murder as a sin. Additionally, once again, if it is humane to euthanize a pet that is dying in pain, the nit should not be such a huge, sensitive controversy among humans. Of course, though, that is where religion comes into play on this topic. God says that “We shall not murder”, and technically, euthanasia violates that commandment. However, this seems to imply that the One True Lord facilitates torture; or, humanity has interpreted His obligations inaccurately. Nevertheless, some people remain firm and fastidious on their opinions. Sometimes, it seems that the battle of euthanasia is actually a battle of morals, religion, and peoples’ unyielding opinions rather than of the merciful deed itself. If this happens to be true, then it is merely a game of selfishness. This is perfectly communicated in Jay Werbinox Taylor’s statement regarding mourning, “Their demonstrations were all about themselves, not Terri Schiavo.” In other words, the people were performing mourning acts for their own personal moral fulfillment. Additionally, mercy killing has no relation to eliminating imperfect humans; rather, it is simply a merciful act of kindness. Therefore, opponents of euthanasia contradict themselves frequently, and the legalization of controlled euthanasia should occur.

Regarding the elderly man mentioned initially, it would be justified if he requested to be



“put down” painlessly. After all, it is completely fair that he choose his own fate. Euthanasia may externally seem like unjustified murder, but at its core it holds accurate concepts of humanity, morality, and the right to die and healthy quality of life. Unlike opponents of euthanasia, proponents do not display discrepancies in their opinions and ideals. Though it is likely impossible to alter every individual’s view on euthanasia, its facets show its worth as a strong candidate for legalization.

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Anonymous Falcon

Mrs. Calzada

Narrative- 10<sup>th</sup> Grade

English 10 Honors

9 November 2014

### Dance is My Passion

The moment that I walk on stage, waiting in the dark silence for the music to start, lights to shine bright, is the most nerve racking feeling of performing a dance. Whether I am waiting in the wings, or set on stage ready to start, once I hear that music play and I start to dance, all of those nerves disappear. Instead of feeling solicitous, I feel confident in what I am doing at that very moment. The best feeling of all though, is when I get off stage knowing that I just danced my heart out for myself, for the audience, and for my teachers. This is what makes me want to dance, and because I have been dancing for almost fourteen years now, my passion for dance has grown so much that I want to make a career out of it.

My dream has always been to become a professional dancer or choreographer, and because of how strong my passion for dance is, I have much confidence in pursuing my dream. "When you know what your passion is, you feel motivated, inspired, and so much clearer about what your next step should be" (Wilhite 1). I had always had a passion for dance, and felt motivated, but about a year ago, my passion had started to dwindle away. In about November of freshman year, I became mildly depressed. Although it was mild, it still took some control of my thought process. I began to hate everything about life, myself, and even dance, but I still continued to dance. One day in June while I rehearsing my solo for competition, a solo that I had been working on since October, I was still messing up some parts that I could just never get right. I started to think that I was not good enough for dance and that I should give up. I was extremely confused and upset, so I turned one of my teachers for help and said that I was ready to quit. I told her that I had wanted to quit ever since

I did not feel myself anymore. After I told her, she simply asked me, “why?” I had no answer because I did not know why. All I knew was that I was not myself and that my mindset was, “you want to quit dance.” I remember her telling me that she knew that I could make it into a professional contemporary company if I want it bad enough and am willing to work for it. When she said that, something finally clicked in my head that I can do it; I can make dancing my career, because someone had finally believed in me. No one had ever told me to literally chase after my passion, and that I could make it as a dancer, until that moment. That moment was when I began to realize my passion for dance and started chasing it.

All my life, dance has been an imaginary thought to almost everyone in my family. Sure, they come to recitals and congratulate me afterwards, but if I try to bring up the subject, or my dream, I am either ignored, or am asked if I am joking. My mom always tells me that if I choose dance as a career path, I will not have a good income to support myself, and I understand that, but it is not about the money. It is about my happiness, and my passion. “Dance was simply what I was meant to do, even when I knew it was not always the smartest financial decision” (“Shannondoolingdances” 1). How I would support myself in the future was not my first priority. My first priority was figuring how to follow my passion and turn it into a career as a professional dancer or choreographer.

The number one thing that I knew I had to start doing was building self-confidence and start dancing outside of my bubble. “Do what caters to your strengths” (TedX Talks). In order to dance outside of my bubble, I know that I have to realize what my strengths are and tell myself, “I can.” I cannot even count how many times I have said, “I can’t,” at dance. Then, when I actually do what I said that I could not, I come to realize that it is not that difficult and that I can. It is all about gaining confidence and trust in myself. That is definitely the first move that I must take to move forward in making my passion a career. When it comes to the end of high school, I will

apply for colleges and get a Bachelor's Degree in Fine Arts. With that degree, I can audition for different dance companies for either a dancer or choreographer, and then I have to hope that I get accepted. I already know that there will be obstacles along the way like injuries, getting burned out, or money issues, but I know that I love to dance and want to succeed in it.

I think that my passion for dance is so important to me because it brings out the best in me and makes me happy. When I am at dance, I am with my family doing what I love to do. If it was not for one of my dance teachers, Melissa, I do not think that I would be following my passion right now. She was there more for me when I was feeling depressed, and she helped me through it. When I dance, all of the stress with school, and life in general, does not cross my mind. Dance is my way of expressing myself and letting my feelings out. Some people reach towards punching a pillow when they are angry or sad, but I dance. So as I am on stage dancing, the lights in my eyes, music playing loud, I feel free of everything. All that I am thinking about is performing the dance. When I hit my final pose, and the audience applauds and cheers, I know that I have succeeded. Once the lights start to dim, and finally turn off, I walk off stage and get ready for my next number.

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Anonymous Falcon

Mrs. Santana

Informative- 9<sup>th</sup> Grade

English 9 Honors

19 December 2014

### A Truth behind a Children's Author

A creative, and yet diligent writer devotes herself to writing children's novels. The author Enid Blyton was widely known in her time and was seen as an idol to children. Although one of the world's dearest authors portrays the idea of perfection and happiness, she is not seen for who she truly is.

Enid Mary Blyton was born on August 11, 1897 in East Dulwich, South London. Young Enid spent her childhood living in Beckenham in Kent moving to numerous houses. There she lived with her parents Thomas Carey Blyton, and Theresa Mary Blyton, and her two younger brothers Hanly and Carey. Enid and her father shared an inextricable bond that no one could break. They "shared an appetite for knowledge and zest for life" (Bensoussane), he greatly encouraged Enid into the field of writing. Despite the fact that Enid and her father were very close, the situation with her mother had not been the same. Theresa revolved around housework and believed Enid, a soon to be woman, should do the same. Enid resented this and went on with reading and other hobbies that immensely upset her mother.

Ever since Enid was a child she loved creating stories. In Enid's autobiography, *The Story of My Life* (1952), she states how she "liked making up stories more than doing anything else." Enid's mind would flood up with stories at night. Enid tells a source she "...wanted to Hodges 2 write to put down what I had seen and felt and heard in my imagination." These stories that only came from dreams she didn't predict would be read by children worldwide.

Tragedy struck once Enid's parents had a divorce. The separation of Thomas and Theresa Blyton affected Enid greatly. Her parents soon became miserable and anger grew between the both of them. Enid, being the eldest child, comforted her brothers while their parents argued. She would simply wrap her arms around them, or simply tell them a story. This went on until one night, Enid overheard her father say he was leaving to be with another woman and he was not to return back. For the rest of her days that Enid lived with her mother, she blamed Theresa for her father leaving. She resented her mother for this but truly, Enid used it as a cover up for her feeling it as a rejection of herself

Enid, now living with her mother, has no support and very low inspiration. For a while she was unhappy, and would lock herself in her room only writing. For the time being, Enid sent hundreds of poems, and short stories hoping to get them published. Unfortunately, Enid had no luck. She received many rejections but did not give up. On until adulthood, she repeated this. The minute Enid could leave, she did so.

Now being on her own, Enid knew exactly how she was going to begin her career. Her goal was to train as a teacher, to be in close contact with children. It was then that she knew, she was going to write for children. After her training was completed in 1918, she became a teacher at an all-boys school. As time went on, she moved up positions. Enid says her time at the school was one of the happiest times of her life.

Once the early 1920s hit, a rising star began to shine. Enid's stories, and articles began to be accepted, and her first few books were published. As well as success, Enid came to find love. Hodges 3 Enid, and a man named Hugh Pollock, were married on August 28, 1924. The newlyweds move into Elfin Cottage, in which they lived in a quiet, yet childlike home. This carried on until their first child Gillian was born on July 15, 1931. Four years later, Imogen, the youngest was born on October 27, 1935.

Enid, now being a famous author, was very engaged into her work. She often neglected Gillian and Imogen, and only spent about an hour's time with them. She depended on her staff to keep up with everything, more so than herself. This mainly included Dorothy Richards. A woman Enid hired to take care of Gillian when she was first born. Enid didn't have a strong relationship with her children. She exploited them for her own image. Enid herself had the personality of a child, and became bored almost too quickly. Hugh, and Enid also became very distant. Her husband became so consumed into the war (WW1), he soon became a depressed, drunk. Not too long later, he was sent off to war, and Enid took this as an advantage.

While Hugh was off at war, Enid was meeting with someone else. Kenneth Fraser Darrell Waters was the name of the man in which Enid was having an affair with. However, the two happened to have high reputations that could not be affected. Not to mention that they were both still married. They decided to rent an apartment together, under the name of Dorothy Richards, a close friend of Enid's. They then kept their relationship somewhat a secret until Enid's husband came back from the war. As soon as the two came across each other, Enid demanded a divorce. Almost instantly after the divorce, Kenneth and Enid were then married. Hugh was now completely blocked from Enid's life. This included their daughters Gillian, and Imogen's as well. The girls were to treat Kenneth as their father.

As Enid's life went on, she continued to write children's books. She seemed to live happily married with her husband in her home, but her wrongful actions began to catch up with her. Sadly, towards the 1950s, Enid's health began to decline. She was experiencing heart attacks, and breathlessness. By the 1960s, she started to suffer from dementia, a chronic disorder of the mental process caused by brain disease or injury marked by memories disorders, personality changes, and impaired reasoning. Her flashbacks toward her childhood in Beckenham were worse than ever.

Many being of how her father left. Her daughters, now fully grown, came to visit and help their mother as much as they could, but mentally and physically, Enid wasn't right. On November 28, 1968, Enid died peacefully in her sleep, at the age of seventy-one.

Enid Blyton led on an outstanding life being a hardworking, selfish, and yet strong and creative woman. To this day, she entertains children worldwide. Unlike most adults, she see a child and know their interests. A child's most wanted desire. Enid Mary Blyton shall always inspire children in ways many cannot.

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Anonymous Stu

Mrs. Smith

English 9 Honors

November 12 2014

### Edgar Allan Poe: The Rhythmic Raven

"There came a light tap at the library door, and pale as the tenant of a tomb, a menial entered upon tiptoe. His looks were wild with terror, and he spoke to me in a voice tremulous, husky, and very low...", (Poe, ) , in one of his dark tales named Berenice. Edgar Allan Poe was an author and poet in 19th century America. His life influenced his works; sorrow and dread becoming recurring themes in his poems and short stories.

Born in Boston, Massachusetts on January 19, 1809, Edgar Poe was born to a family of actors.

However, all was not as well as you would imagine them to be. Six weeks after his birth, his father, David Poe Jr. left the family for reasons unknown. His mother, Elizabeth Arnold

Hopkins Poe gave birth to three children before dying of tuberculosis when Edgar was only at the age of two. Now orphaned, Edgar and his two siblings, Rosalie and William, were split amongst the family. Eventually, Edgar was taken into the home of merchant John and Rosalie.

One of the most popular works Poe created during his lifetime was when he was stumbling across the line of sanity and madness. The Raven was published in 1845, and quickly become one of the most popular pieces of literature in the newspapers. Edgar Allan Poe became quite popular, however, he received no financial success from it. "I have made no money. I am as poor now as ever I was in my life – except in hope, which is by no means bankable" (Poe, ). The short narrative explains of a man, who spends his lonely nights reading lor, when a raven

descends upon his window. The narrator of the poem is said to have lost the love of his life, and is drawn upon to madness by the raven's repetitive "Nevermore". The love of his life, Lenore, is mentioned many times throughout the poem. Lenore herself is an important symbol. She represents the happiness the narrator once felt, and the sadness that comes upon him when she became deceased.

In his success of The Raven, Edgar Allan Poe also wrote Alone which symbolizes the loneliness he felt throughout his lifetime. It is known that Edgar Allan Poe has had nothing but a cloud of death looming over his loved ones. In his poem called Alone, Poe explains his feelings of sorrow and loneliness with that of detailed imagery. "From the torrent, or the fountain... From the red cliff of the mountain...From the sun that 'round me roll'd...In its autumn tint of gold..." (Poe, ). As being a less popular poem, Poe was still able to decipher his feelings through words. On October 3rd, 1849, Poe was found in the streets of Baltimore unconscious. With a letter sent to his doctor, Edgar needed desperate medical attention; he then died on October 7, 1849, with his last words being, "Lord help my poor soul.". Not many details surround his death, however many speculate he may have died from tuberculosis. He is buried at Westminster Hall in Baltimore, Maryland.

Last but not least, Edgar Allan Poe created works of literary pieces that still influence the world today. One of his most recognizable works is The Raven, and Alone. These works both symbolize the pain and sorrow felt by Poe during his lifetime.

# Appendix A

# Sentence Stems: Writing

\*When phrases are separated by a “/” choose only one phrase to use.

Openings/Introductions/Thesis	Citing Sources	Disagreement with Author	Agreement with Author/Source
<ul style="list-style-type: none"> <li>The central issue in _____ is _____.</li> <li>The development of _____ is a common/typical problem _____.</li> <li>_____ and _____ are of particular interest and complexity _____.</li> <li>For a long time, it has been the case that _____.</li> <li>Most accounts/reports/publications state that _____.</li> <li>According to (author's last name), recent articles/ reports/studies seem to be _____.</li> <li>One of the most controversial/important/interesting problems is _____.</li> <li>The author's purpose of this essay/paper/analysis is _____.</li> </ul>	<ul style="list-style-type: none"> <li>The author notes that _____.</li> <li>It is believed that the author _____.</li> <li>The author asserts that _____.</li> <li>The author contends _____.</li> </ul>	<ul style="list-style-type: none"> <li>Some/Many disagree with (author's last name) that _____.</li> <li>As (author's last name) states (somewhat) unclearly _____.</li> <li>(author's last name) does not support (author's last name)'s argument/claim/conclusion about _____ that _____.</li> <li>However, it remains unclear whether _____.</li> <li>It would be of interest to learn more about _____.</li> </ul>	<ul style="list-style-type: none"> <li>As (author's last name) appropriately points out _____.</li> <li>(author's last name) makes a valid point when s/he states _____.</li> <li>(author's last name)'s opinion that _____ further develops the point that _____.</li> <li>_____ reveals the accuracy of the author's claim.</li> </ul> <p style="text-align: center;"><b>Secondary Purpose</b></p> <ul style="list-style-type: none"> <li>In addition, it discusses _____.</li> <li>Additionally, _____ is examined _____.</li> </ul>
<p style="text-align: center;"><b>Comparison</b></p> <ul style="list-style-type: none"> <li>Both _____ and _____ are similar in that _____.</li> <li>_____ resembles _____.</li> <li>Both _____ and _____ share some aspects of _____.</li> <li>_____ shares similarities with _____ because _____.</li> </ul>	<p style="text-align: center;"><b>Contrast</b></p> <ul style="list-style-type: none"> <li>_____ is not the case with _____.</li> <li>_____ does not resemble _____.</li> <li>_____ contrasts with _____ with respect to _____.</li> <li>_____ differs from _____.</li> </ul>	<p style="text-align: center;"><b>Recommendations</b></p> <ul style="list-style-type: none"> <li>One suggestion is/may be that _____.</li> <li>_____ can be strongly recommended because _____.</li> <li>Though one concedes that _____, it is maintained that _____.</li> </ul>	<p style="text-align: center;"><b>Supporting Arguments, Claims, Conclusions, and Generalizations</b></p> <ul style="list-style-type: none"> <li>According to (author's last name), _____.</li> <li>As (author's last name) claims _____, _____ supports _____.</li> <li>_____ demonstrates that _____.</li> <li>_____ shows evidence that _____.</li> <li>_____ illustrates _____.</li> </ul>

When to Use: All writing assignments, warm ups, revising for sentence variety etc.

# Sentence Stems: Writing

\*When phrases are separated by a “/” choose only one phrase to use.

Openings/Introductions/Thesis	Citing Sources	Disagreement with Author	Agreement with Author/Source
<ul style="list-style-type: none"> <li>The central issue in _____ is _____</li> <li>The development of _____ is a common/typical problem _____.</li> <li>_____ and _____ are of particular interest and complexity _____.</li> <li>For a long time, it has been the case that _____.</li> <li>Most accounts/reports/publications state that _____.</li> <li>According to (author's last name), recent articles/ reports/studies seem to be _____.</li> <li>One of the most controversial/important/interesting problems is _____.</li> <li>The author's purpose of this essay/paper/analysis is _____.</li> </ul>	<ul style="list-style-type: none"> <li>The author notes that _____.</li> <li>It is believed that the author _____.</li> <li>The author asserts that _____.</li> <li>The author contends _____.</li> </ul>	<ul style="list-style-type: none"> <li>Some/Many disagree with (author's last name) that _____.</li> <li>As (author's last name) states (somewhat) unclearly _____.</li> <li>(author's last name) does not support (author's last name)'s argument/claim/conclusion about _____ that _____.</li> <li>However, it remains unclear whether _____.</li> <li>It would be of interest to learn more about _____.</li> </ul>	<ul style="list-style-type: none"> <li>As (author's last name) appropriately points out _____.</li> <li>(author's last name) makes a valid point when s/he states _____.</li> <li>(author's last name)'s opinion that _____ further develops the point that _____.</li> <li>_____ reveals the accuracy of the author's claim.</li> </ul> <p style="text-align: center;"><b>Secondary Purpose</b></p> <ul style="list-style-type: none"> <li>In addition, it discusses _____.</li> <li>Additionally, _____ is examined _____.</li> </ul>
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# Appendix B

ARGUMENT		ARGUMENT				
Description	5 Exceptional	4 Skilled	3 Proficient	2 Developing	1 Inadequate	
<b>Claim:</b> The text introduces a clear, arguable claim that can be supported by reasons and evidence.	The text introduces a compelling claim that is clearly arguable and takes a purposeful position on an issue. The text has a structure and organization that is carefully crafted to support the claim.	The text introduces a precise claim that is clearly arguable and takes an identifiable position on an issue. The text has an effective structure and organization that is aligned with the claim.	The text introduces a claim that is arguable and takes a position. The text has a structure and organization that is aligned with the claim.	The text contains an unclear or emerging claim that suggests a vague position. The text attempts a structure and organization to support the position.	The text contains an unidentifiable claim or vague position. The text has limited structure and organization.	
<b>Development:</b> The text provides sufficient data and evidence to back up the claim as well as a conclusion that supports the argument.	The text provides convincing and relevant data and evidence to back up the claim and effectively addresses counterclaims. The conclusion strengthens the claim and evidence.	The text provides sufficient and relevant data and evidence to back up the claim and addresses counterclaims fairly. The conclusion effectively reinforces the claim and evidence.	The text provides sufficient data and evidence to back up the claim and addresses counterclaims. The conclusion ties to the claim and evidence.	The text provides data and evidence that attempts to back up the claim and unclearly addresses counterclaims or lacks counterclaims. The conclusion merely restates the position.	The text contains limited data and evidence related to the claim and counterclaims or lacks counterclaims. The text may fail to conclude the argument or position.	
<b>Audience:</b> The text anticipates the audience's knowledge level and concerns about the claim. The text addresses the specific audience's needs.	The text consistently addresses the audience's knowledge level and concerns about the claim. The text addresses the specific needs of the audience.	The text anticipates the audience's knowledge level and concerns about the claim. The text addresses the specific needs of the audience.	The text considers the audience's knowledge level and concerns about the claim. The text addresses the needs of the audience.	The text illustrates an inconsistent awareness of the audience's knowledge level and needs.	The text lacks an awareness of the audience's knowledge level and needs.	
<b>Cohesion:</b> The text uses words, phrases, and clauses to link the major sections of the text. The text explains the relationships between the claim and reasons, and between reasons and evidence, and between claims and counterclaims.	The text strategically uses words, phrases, and clauses to link the major sections of the text. The text explains the relationships between the claim and reasons as well as the evidence. The text strategically links the counterclaims to the claim.	The text skillfully uses words, phrases, and clauses to link the major sections of the text. The text identifies the relationship between the claim and reasons as well as the evidence. The text effectively links the counterclaims to the claim.	The text uses words, phrases, and clauses to link the major sections of the text. The text connects the claim and reasons. The text links the counterclaims to the claim.	The text contains limited words, phrases, and clauses to link the major sections of the text. The text attempts to connect the claim and reasons.	The text contains few, if any, words, phrases and clauses to link the major sections of the text. The text does not connect the claims and reasons.	
<b>Style and Conventions:</b> The text presents a formal, objective tone that demonstrates standard English conventions of usage and mechanics along with discipline-specific requirements (i.e. MLA, APA, etc.).	The text presents an engaging, formal and objective tone. The text intentionally uses standard English conventions of usage and mechanics along with discipline-specific requirements (i.e. MLA, APA, etc.).	The text presents an appropriate and formal, objective tone. The text demonstrates standard English conventions of usage and mechanics along with discipline specific requirements (i.e. MLA, APA, etc.).	The text presents a formal, objective tone. The text demonstrates standard English conventions of usage and mechanics along with discipline specific requirements (i.e. MLA, APA, etc.).	The text illustrates a limited awareness of formal tone. The text demonstrates some accuracy in standard English conventions of usage and mechanics.	The text illustrates a limited awareness or inconsistent tone. The text illustrates inaccuracy in standard English conventions of usage and mechanics.	

INFORMATIVE					
Description	5 Exceptional	4 Skilled	3 Proficient	2 Developing	1 Inadequate
<b>Focus:</b> The text focuses on a topic to inform a reader with ideas, concepts, information, etc.	The text clearly focuses on a compelling topic that informs the reader with ideas, concepts, information, etc.	The text focuses on an interesting topic that informs the reader with ideas, concepts, information, etc.	The text focuses on a topic to inform a reader with ideas, concepts, information, etc.	The text has an unclear topic with some ideas, concepts, information, etc.	The text has an unidentifiable topic with minimal ideas, concepts, information, etc.
<b>Development:</b> The text presents relevant facts, definitions, concrete details, quotations, and examples. The conclusion ties to and supports the information/explanation.	The text provides significant facts, definitions, concrete details, and quotations that fully develop and explain the topic. The conclusion provides insight to the implications, explains the significance of the topic, and projects to the future, etc.	The text provides effective facts, definitions, concrete details, quotations, and examples that sufficiently develop and explain the topic. The conclusion provides the implications, significance of and future relevance of the topic, etc.	The text provides relevant facts, definitions, concrete details, quotations, and examples that develop and explain the topic. The conclusion ties to and supports the information/explanation.	The text provides facts, definitions, details, quotations, and examples that attempt to develop and explain the topic. The conclusion merely restates the development.	The text contains limited facts and examples related to the topic. The text may fail to offer a conclusion.
<b>Audience:</b> The author anticipates the audience's background knowledge of the topic.	The text consistently addresses the audience's knowledge level and concerns about the topic. The text addresses the specific needs of the audience.	The text anticipates the audience's knowledge level and concerns about the topic. The text addresses the specific needs of the audience.	The text considers the audience's knowledge level and concerns about the claim. The text addresses the needs of the audience.	The text illustrates an inconsistent awareness of the audience's knowledge level and needs.	The text lacks an awareness of the audience's knowledge level and needs.
<b>Cohesion:</b> The text uses appropriate and varied transitions to link the major sections of the text, creates cohesion, and clarifies the relationships among complex ideas and concepts.	The text strategically uses words, phrases, and clauses to link the major sections of text. The text explains the relationships between the topic and the examples and/or facts.	The text skillfully uses words, phrases, and clauses to link the major sections of the text. The text identifies the relationship between the topic and the examples and/or facts.	The text uses words, phrases, and clauses to link the major sections of the text. The text connects the topic and the examples and/or facts.	The text contains limited words, phrases, and clauses to link the major sections of the text. The text attempts to connect the topic and the examples and/or facts.	The text contains few, if any, words, phrases, and clauses to link the major sections of the text. The text does not connect the topic and the examples and/or facts.
<b>Language and Style:</b> The text presents a formal, objective tone and uses precise language and topic-specific vocabulary to manage the complexity of the topic.	The text presents an engaging, formal, and objective tone and uses sophisticated language and topic-specific vocabulary to manage the complexity of the topic.	The text presents an appropriate formal, objective tone and uses relevant language and topic-specific vocabulary to manage the complexity of the topic.	The text presents a formal, objective tone and uses precise language and topic-specific vocabulary to manage the complexity of the topic.	The text illustrates a limited awareness of formal tone and awareness of topic-specific vocabulary.	The text illustrates a limited or inconsistent tone and awareness of topic-specific vocabulary.
<b>Conventions:</b> The text demonstrates standard English conventions of usage and mechanics along with discipline-specific requirements (i.e. MLA, APA, etc.).	The text intentionally uses standard English conventions of usage and mechanics along with discipline-specific requirements (i.e. MLA, APA, etc.).	The text uses standard English conventions of usage and mechanics along with discipline-specific requirements (i.e. MLA, APA, etc.).	The text demonstrates standard English conventions of usage and mechanics along with discipline-specific requirements (i.e. MLA, APA, etc.).	The text demonstrates some accuracy in standard English conventions of usage and mechanics.	The text contains multiple inaccuracies in Standard English conventions of usage and mechanics.



NARRATIVE					
Description	5 Exceptional	4 Skilled	3 Proficient	2 Developing	1 Inadequate
<b>Explanation:</b> The text sets up a story by introducing the event/conflict, characters, and setting.	The text creatively engages the reader by setting out a well-developed conflict, situation, or observation. The text establishes one or multiple points of view and introduces a narrator and/or complex characters.	The text engages and orients the reader by setting out a conflict, situation, or observation. It establishes one point of view and introduces a narrator and/or developed characters.	The text orients the reader by setting out a conflict, situation, or observation. It establishes one point of view and introduces a narrator and/or developed characters.	The text provides a setting with a vague conflict, situation, or observation with an unclear point of view. It introduces a narrator and/or underdeveloped characters.	The text provides a setting that is unclear with a vague conflict, situation, or observation. It has an unclear point of view and underdeveloped narrator and/or characters.
<b>Narrative Techniques and Development:</b> The story is developed using dialogue, pacing, description, reflection, and multiple plot lines.	The text demonstrates sophisticated narrative techniques such as engaging dialogue, artistic pacing, vivid description, complex reflection, and multiple plot lines to develop experiences, events, and/or characters.	The text demonstrates deliberate use of narrative techniques such as dialogue, pacing, description, reflection, and multiple plot lines to develop experiences, events, and/or characters.	The text uses narrative techniques such as dialogue, description, and reflection that illustrate events and/or characters.	The text uses some narrative techniques such as dialogue or description that merely retells events and/or experiences.	The text lacks narrative techniques and merely retells events and/or experiences.
<b>Organization and Cohesion:</b> The text follows a logical sequence of events.	The text creates a seamless progression of experiences or events using multiple techniques—such as chronology, flashback, foreshadowing, suspense, etc.—to sequence events so that they build on one another to create a coherent whole.	The text creates a smooth progression of experiences or events using a variety of techniques—such as chronology, flashback, foreshadowing, suspense, etc.—to sequence events so that they build on one another to create a coherent whole.	The text creates a logical progression of experiences or events using some techniques—such as chronology, flashback, foreshadowing, suspense, etc.—to sequence events so that they build on one another to create a coherent whole.	The text creates a sequence or progression of experiences or events or presents an illogical sequence of events.	The text lacks a sequence or progression of experiences or events or presents an illogical sequence of events.
<b>Style and Conventions:</b> The text uses sensory language and details to create a vivid picture of the events, setting, and characters.	The text uses eloquent words and phrases, showing details and rich sensory language and mood to convey a realistic picture of the experiences, events, setting, and/or characters.	The text uses precise words and phrases, showing details and controlled sensory language and mood to convey a realistic picture of the experiences, events, setting, and/or characters.	The text uses words and phrases, telling details and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.	The text uses words and phrases and telling details to convey experiences, events, settings, and/or characters.	The text merely tells about experiences, events, settings, and/or characters.
<b>Conclusion:</b> The text provides a conclusion that follows from the course of the narrative. The conclusion provides a reflection on or resolution of the events.	The text moves to a conclusion that artfully follows from and thoughtfully reflects on what is experienced, observed, or resolved over the course of the narrative.	The text builds to a conclusion that logically follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.	The text provides a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.	The text provides a conclusion that follows from what is experienced, observed, or resolved over the course of the narrative.	The text may provide a conclusion to the events of the narrative.

ARGUMENT					
Description	5 Exceptional	4 Skilled	3 Proficient	2 Developing	1 Inadequate
<p><b>Claim:</b></p> <p>The text introduces a clear, arguable claim that can be supported by reasons and evidence.</p>	<p>The text introduces a compelling claim that is clearly arguable and takes a purposeful position on an issue. The text has a structure and organization that is carefully crafted to support the claim.</p>	<p>The text introduces a precise claim that is clearly arguable and takes an identifiable position on an issue. The text has an effective structure and organization that is aligned with the claim.</p>	<p>The text introduces a claim that is arguable and takes a position. The text has a structure and organization that is aligned with the claim.</p>	<p>The text contains an unclear or emerging claim that suggests a vague position. The text attempts a structure and organization to support the position.</p>	<p>The text contains an unidentifiable claim or vague position. The text has limited structure and organization.</p>
<p><b>Development:</b></p> <p>The text provides sufficient data and evidence to back up the claim while pointing out the strengths and limitations of both the claim and counterclaim. The text provides a conclusion that supports the argument.</p>	<p>The text provides convincing and relevant data and evidence to back up the claim and skillfully addresses counterclaims. The conclusion effectively strengthens the claim and evidence.</p>	<p>The text provides sufficient and relevant data and evidence to back up the claim and fairly addresses counterclaims. The conclusion effectively reinforces the claim and evidence.</p>	<p>The text provides data and evidence to back up the claim and addresses counterclaims. The conclusion ties to the claim and evidence.</p>	<p>The text provides data and evidence that attempt to back up the claim and unclearly addresses counterclaims or lacks counterclaims. The conclusion merely restates the position.</p>	<p>The text contains limited data and evidence related to the claim and counterclaims or lacks counterclaims. The text may fail to conclude the argument or position.</p>
<p><b>Audience:</b></p> <p>The text anticipates the audience's knowledge level, concerns, values, and possible biases about the claim. The text addresses the specific needs of the audience.</p>	<p>The text consistently addresses the audience's knowledge level, concerns, values, and possible biases about the claim. The text addresses the specific needs of the audience.</p>	<p>The text anticipates the audience's knowledge level, concerns, values, and possible biases about the claim. The text addresses the specific needs of the audience.</p>	<p>The text considers the audience's knowledge level, concerns, values, and possible biases about the claim. The text addresses the needs of the audience.</p>	<p>The text illustrates an inconsistent awareness of the audience's knowledge level and needs.</p>	<p>The text lacks an awareness of the audience's knowledge level and needs.</p>
<p><b>Cohesion:</b></p> <p>The text uses words, phrases, and clauses as well as varied syntax to link the major sections of the text; creates cohesion and clarifies the relationship between the claim and reasons, between reasons and evidence, and between claims and counterclaims.</p>	<p>The text strategically uses words, phrases, and clauses as well as varied syntax to link the major sections of the text. The text explains the relationships between the claim and reasons as well as the evidence. The text strategically links the counterclaims to the claim.</p>	<p>The text skillfully uses words, phrases, and clauses as well as varied syntax to link the major sections of the text. The text identifies the relationship between the claim and reasons as well as the evidence. The text effectively links the counterclaims to the claim.</p>	<p>The text uses words, phrases, and clauses as well as varied syntax to link the major sections of the text. The text connects the claim and reasons. The text links the counterclaims to the claim.</p>	<p>The text contains limited words, phrases, and clauses to link the major sections of the text. The text attempts to connect the claim and reasons.</p>	<p>The text contains few, if any, words, phrases, and clauses to link the major sections of the text. The text does not connect the claims and reasons.</p>
<p><b>Style and Conventions:</b></p> <p>The text presents a formal, objective tone that demonstrates standard English conventions of usage and mechanics while attending to the norms of the discipline (i.e. MLA, APA, etc.).</p>	<p>The text presents an engaging, formal and objective tone. The text intentionally uses standard English conventions of usage and mechanics while attending to the norms of the discipline (i.e. MLA, APA, etc.).</p>	<p>The text presents a formal, objective tone. The text demonstrates standard English conventions of usage and mechanics while attending to the norms of the discipline (i.e. MLA, APA, etc.).</p>	<p>The text presents a formal tone. The text demonstrates standard English conventions of usage and mechanics while attending to the norms of the discipline (i.e. MLA, APA, etc.).</p>	<p>The text illustrates a limited awareness of formal tone. The text demonstrates some accuracy in standard English conventions of usage and mechanics.</p>	<p>The text illustrates a limited awareness of or inconsistent tone. The text demonstrates inaccuracy in standard English conventions of usage and mechanics.</p>

INFORMATIVE					
Description	5 Exceptional	4 Skilled	3 Proficient	2 Developing	1 Inadequate
<b>Focus:</b> The text focuses on a topic to inform a reader with ideas, concepts, and information that creates a unified whole.	The text clearly focuses on a compelling topic that informs the reader with ideas, concepts, and information that creates a unified whole.	The text focuses on an interesting topic that informs the reader with ideas, concepts, and information that creates a unified whole.	The text has a topic that informs the reader with ideas, concepts, and information that creates a unified whole.	The text has an unclear topic with some ideas, concepts, and information.	The text has an unidentifiable topic with minimal ideas, concepts, and information.
<b>Development:</b> The text presents facts, extended definitions, concrete details, quotations, and examples. The text provides a conclusion that supports the topic and examines its implications and significance.	The text provides significant and relevant facts, extended definitions, concrete details, quotations and/or examples that thoroughly develop and explain the topic. The text provides an engaging conclusion that supports the topic and examines its implications and significance.	The text provides relevant facts, extended definitions, concrete details, quotations, and/or examples that sufficiently develop and explain the topic. The text provides a competent conclusion that supports the topic and examines its implications and significance.	The text provides facts, extended definitions, concrete details, quotations, and/or examples that develop the topic. The text provides a conclusion that supports the topic and examines its implications and significance.	The text provides facts, definitions, details, quotations, and/or examples that attempt to develop and explain the topic. The text may provide a conclusion that supports the topic.	The text contains limited facts and examples related to the topic. The text may or may not provide a conclusion.
<b>Audience:</b> The text anticipates the audience's background knowledge of the topic. The text includes formatting, graphics, and/or multimedia when useful to aiding comprehension.	The text consistently addresses the audience's knowledge level and concerns about the topic. The text includes effective formatting, graphics, and/or multimedia that enhance comprehension.	The text anticipates the audience's knowledge level and concerns about the topic. The text includes appropriate formatting, graphics, and/or multimedia that strengthen comprehension.	The text considers the audience's knowledge level about the topic. The text includes formatting, graphics, and/or multimedia when useful to aiding comprehension.	The text illustrates an inconsistent awareness of the audience's knowledge level about the topic. The text includes limited or inaccurate formatting, graphics, and/or multimedia that may be distracting or irrelevant.	The text lacks an awareness of the audience's knowledge level about the topic. The text includes limited or inaccurate formatting, graphics, and/or multimedia that impedes comprehension.
<b>Cohesion:</b> The text explains the relationship between ideas and concepts. The text includes appropriate and varied transitions and syntax.	The text strategically uses words, phrases, and clauses to link the major sections of text. The text explains the relationships between the topic and the examples and/or facts.	The text skillfully uses words, phrases, and clauses to link the major sections of the text. The text identifies the relationship between the topic and the examples and/or facts.	The text uses words, phrases, and clauses to link the major sections of the text. The text connects the topic and the examples and/or facts.	The text contains limited words, phrases, and clauses to link the major sections of the text. The text attempts to connect the topic and the examples and/or facts.	The text contains few, if any, words, phrases, and clauses to link the major sections of the text. The text does not connect the topic and the examples and/or facts.
<b>Language and Style:</b> The text presents a formal style and objective tone and uses language, vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.	The text presents an engaging, formal, and objective tone. The text uses sophisticated language, vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.	The text presents a formal, objective tone. The text uses precise language, vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.	The text presents a formal, objective tone. The text uses relevant language, vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.	The text illustrates a limited awareness of formal tone. The text attempts to use language, vocabulary, and some techniques such as metaphor, simile, and analogy.	The text illustrates a limited or inconsistent tone. The text uses imprecise language, vocabulary, and limited techniques.
<b>Conventions:</b> The text demonstrates standard English conventions of usage and mechanics while attending to the norms of the discipline in which they are writing (MLA, APA, etc.).	The text intentionally uses standard English conventions of usage and mechanics while specifically attending to the norms of the discipline in which they are writing (MLA, APA, etc.).	The text demonstrates standard English conventions of usage and mechanics while suitably attending to the norms of the discipline in which they are writing (MLA, APA, etc.).	The text demonstrates standard English conventions of usage and mechanics while attending to the norms of the discipline in which they are writing (MLA, APA, etc.).	The text demonstrates some accuracy in standard English conventions of usage and mechanics.	The text contains multiple inaccuracies in Standard English conventions of usage and mechanics.

NARRATIVE		5 Exceptional	4 Skilled	3 Proficient	2 Developing	1 Inadequate
<b>Description</b> <i>Exposition</i> The text sets up a story by introducing the event/conflict, characters, and setting.	The text creatively engages the reader by setting out a well-developed conflict, situation, or observation and its significance. It establishes one or multiple points of view and introduces a narrator and/or complex characters.	The text engages and orients the reader by setting out a conflict, situation, or observation and its significance. It establishes one or multiple points of view and introduces a narrator and/or well-developed characters.	The text orients the reader by setting out a conflict, situation, or observation with an unclear point of view. It introduces a narrator and/or underdeveloped characters.	The text provides a setting that is unclear with a vague conflict, situation, or observation. It has an unclear point of view and underdeveloped narrator and/or characters.	The text lacks narrative techniques and merely retells events and/or experiences.	The text lacks a sequence or progression of experiences or events or presents an illogical sequence of events. The text lacks an identifiable tone and/or outcome.
<b>Narrative Techniques and Development:</b> The story is developed using dialogue, pacing, description, reflection and multiple plot lines.	The text demonstrates sophisticated narrative techniques—such as engaging dialogue, artistic pacing, vivid description, complex reflection, and multiple plot lines—to develop experiences, events, and/or characters.	The text demonstrates deliberate use of narrative techniques—such as dialogue, pacing, description, reflection, and multiple plot lines—to develop experiences, events, and/or characters.	The text uses narrative techniques, such as dialogue, description, reflection, to showing events, and/or experiences.	The text uses some narrative techniques, such as dialogue or description and merely retells events and/or experiences.	The text lacks narrative techniques and merely retells events and/or experiences.	The text lacks a sequence or progression of experiences or events or presents an illogical sequence of events. The text lacks an identifiable tone and/or outcome.
<b>Organization and Cohesion:</b> The text follows a logical sequence of events.	The text creates a seamless progression of experiences or events using multiple techniques—such as chronology, flashback, foreshadowing, suspense, etc.—to sequence events so that they build on one another to create a coherent whole. These techniques build toward a crafted tone and outcome.	The text creates a smooth progression of experiences or events using a variety of techniques—such as chronology, flashback, foreshadowing, suspense, etc.—to sequence events so that they build on one another to create a coherent whole. These techniques build toward a clear tone and outcome.	The text creates a logical progression of experiences or events using some techniques—such as chronology, flashback, foreshadowing, suspense, etc.—to sequence events so that they build on one another to create a coherent whole. These techniques build toward a particular tone and outcome.	The text creates a sequence or progression of experiences or events. The text lacks an identifiable tone and/or outcome.	The text lacks a sequence or progression of experiences or events or presents an illogical sequence of events. The text lacks an identifiable tone and/or outcome.	The text lacks a sequence or progression of experiences or events or presents an illogical sequence of events. The text lacks an identifiable tone and/or outcome.
<b>Style and Conventions:</b> The text uses sensory language and details to create a vivid picture of the events, setting, and characters.	The text uses eloquent words and phrases, showing details and rich sensory language and mood to convey a realistic picture of the experiences, events, setting, and/or characters.	The text uses precise words and phrases, showing details and controlled sensory language and mood to convey a realistic picture of the experiences, events, setting, and/or characters.	The text uses words and phrases, telling details and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.	The text uses words and phrases, telling details to convey experiences, events, settings, and/or characters.	The text merely tells experiences, events, settings, and/or characters.	The text merely tells experiences, events, settings, and/or characters.
<b>Conclusion:</b> Conclusion that follows from the course of the narrative. The conclusion provides a reflection on or resolution of the events.	The text moves to a conclusion that artfully follows from and thoughtfully reflects on what is experienced, observed, or resolved over the course of the narrative.	The text builds to a conclusion that logically follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.	The text provides a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.	The text provides a conclusion that follows from what is experienced, observed, or resolved over the course of the narrative.	The text may provide a conclusion to the events of the narrative.	The text may provide a conclusion to the events of the narrative.