

AP English Vertical Team Curriculum Guide Grades 6-12

Introduction

The concept of AP Vertical Teams for English incorporates the idea that AP English should not be an isolated course but rather a planned program of teaching skills and concepts over several years and that a planned program is best achieved by the vertical cooperation of teachers working together to coordinate their instructional efforts. The intended outcome is the development of a continuum of skill building from one grade level to the next.

The AP Vertical Team reflects the philosophy that *all students* can benefit from the skills taught in the program. The purpose, then, is to increase both the quality of instruction at all grade levels *and* the number of students participating in advanced language arts and Advanced Placement English classes at all grade levels. This will then equip more students with the skills, habits of mind, and concepts they need to be successful in college.

This guide includes a continuum of concepts, skills, content, and teaching strategies developed by the AP Vertical Team for implementation across grades 6-12. While the focus was on 6-8th grade advanced language arts classes, 9-10th grade advanced English classes, and 11-12 grade Advanced Placement English classes, the intent is that all 6-12th grade language arts teachers use this guide and tailor it to the needs of their students. The instructional practices and aligned curriculum developed by the AP Vertical Team reflect good teaching practices beneficial to all students.

Implementing the Curriculum

The curriculum developed in this guide is *not* intended to represent skills and content to be taught *in addition to* the regular curriculum. Instead, the curriculum outlined in this guide should be incorporated into the regular curriculum in one of two ways:

- **Integrating Curriculum:** The content and skills are integrated into the regular curriculum so that advanced and AP students explore the material at a higher level of depth and complexity.
- **Compacting Curriculum:** The regular curriculum is compacted through pre-testing students to determine the standards that have already been mastered. The curriculum can then be used as an alternative to the content of the regular curriculum over which the students have already demonstrated mastery.

Literary Analysis

The literary terms listed on the following pages represent techniques, skills, and strategies that students and teachers use in the analysis of literature. The continuous thread from grades 6-12 encourages age-appropriate integration of these devices into contextual literary analysis rather than definitions taught in isolation. From the time students begin to recognize the elements of imaginative writing, they should develop literary vocabulary that will enable them to articulate their ideas about literature with increasing confidence and proficiency...as students become more skilled at recognizing and analyzing how these basic devices and techniques are used in the literary works they are studying, they can begin to add more to their repertoire, gaining a greater understanding and appreciation of how all literary devices work together to express tone and theme.

The terms are listed by category, and the grade levels at which the term should be *introduced*, *reinforced*, and *refined* are also indicated. Common definitions for use by the team follow the list. However, it must be emphasized that this list is not designed to be given to students in order to have them learn the definitions in isolation—the purpose is to teach students to apply the term as they critically analyze literature. Therefore, the introduction, reinforcement, and refinement stages include both the meaning of the term *and* its application to literary analysis:

INTRODUCE—When the concept or skill is introduced, the teacher must provide a **MODEL** and provide opportunities for **GUIDED PRACTICE**.

REINFORCE—The skill or concept is reinforced through **GUIDED PRACTICE** at a continuing level of sophistication.

REFINE—This is the **MASTERY** stage. Students should demonstrate their understanding via **INDEPENDENT PRACTICE**.

Literary & Rhetorical Terms Instructional Sequence

Drama (Many of the following are applicable to both drama and fiction)

| Term | Introduce | Reinforce | Refine |
|---|------------------|------------------|---------------|
| Act | 8 | 9 | 10-12 |
| Antagonist | 6 | 7-8 | 9-12 |
| Aside | 9 | 10 | 11-12 |
| Catastrophe | 8 | 9-10 | 11-12 |
| Catharsis | 8 | 10-11 | 12 |
| Character | 6 | 7-9 | 10-12 |
| Dynamic | 7 | 9-10 | 11-12 |
| Flat | 7 | 8-10 | 11-12 |
| Round | 7 | 8-10 | 11-12 |
| Static | 7 | 9-10 | 11-12 |
| Stock/Stereotype | 9 | 10 | 11-12 |
| Climax | 7 | 8-10 | 11-12 |
| Comedy | 8 | 9-11 | 12 |
| Comic relief | 8 | 9-11 | 12 |
| High—romantic/comedy of manners/satiric | 8 | 9-11 | 12 |
| Low—farce/slapstick | 9 | 10-11 | 12 |
| Conflict | 6 | 7-10 | 11-12 |
| Crisis | 6-8 | 10 | 11-12 |
| Denouement | 8 | 9-10 | 11-12 |
| Deus ex machina | 10 | 12 | 12 |
| Epilogue | 10 | 11 | 12 |
| Exposition | 8 | 9-10 | 11-12 |
| Falling action | 7 | 8-10 | 11-12 |
| Foil | 9 | 10-11 | 12 |
| Hamartia | 10 | 12 | 12 |
| Hero | 6 | 7-8 | 9-12 |
| Epic hero | 6 | 9 | 10-12 |
| Tragic hero | 10 | 11 | 12 |
| Hubris | 10 | 12 | 12 |
| Monologue | 8 | 9-10 | 12 |
| Prologue | 8 | 9-10 | 12 |
| Protagonist | 6 | 7-8 | 9-12 |
| Rising action | 7 | 8-10 | 11-12 |
| Scene | 8 | 9-10 | 11-12 |
| Soliloquy | 9 | 10 | 12 |
| Tragedy | 6 | 8-10 | 11-12 |
| Tragic flaw | 8 | 9-10 | 11-12 |
| Villain | 7 | 8-10 | 11-12 |

Elements of Style

| Term | Introduce | Reinforce | Refine |
|--------------------------|------------------|------------------|---------------|
| Atmosphere/Mood | 7 | 8-11 | 12 |
| Detail/Sensory Detail | 6 | 7-10 | 11-12 |
| Dialogue | 6 | 7-8 | 9-12 |
| Diction | 6 | 7-11 | 12 |
| Colloquial | 6 | 7-11 | 12 |
| Connotation | 7 | 8-11 | 12 |
| Denotation | 7 | 9-11 | 12 |
| Dialect | 6 | 7-11 | 12 |
| Formal | 9 | 10-11 | 12 |
| Informal | 9 | 10-11 | 12 |
| Jargon | 6 | 7-11 | 12 |
| Slang | 8 | 9-11 | 12 |
| Emphasis | 7 | 8-11 | 12 |
| Epigram/Aphorism/Proverb | 8 | 11 | 12 |
| Ethos/Logos/Pathos | 10 | 11 | 12 |
| Invective | 11 | 12 | 12 |
| Inversion | 11 | 12 | 12 |
| Irony | 6 | 7-11 | 12 |
| Dramatic | 9 | 10-11 | 12 |
| Situational | 8 | 9-11 | 12 |
| Verbal | 9 | 10-11 | 12 |
| Logical Fallacy | 10 | 11 | 12 |
| Paradox | 11 | 12 | 12 |
| Pun | 9 | 10-11 | 12 |
| Sarcasm | 7 | 8-11 | 12 |
| Satire | 8 | 9-11 | 12 |
| Horatian/Juvenalian | 12 | 12 | 12 |
| Sentence Variety | 7 | 8-10 | 11-12 |
| Tone | 6 | 7-11 | 12 |
| Voice | 6 | 7-11 | 12 |

Fiction

| Term | Introduce | Reinforce | Refine |
|---|-----------|-----------|--------|
| Anecdote | 6 | 7-9 | 10-12 |
| Archetype | 8 | 9-11 | 12 |
| Character | 6 | 7-10 | 11-12 |
| Flashback | 7 | 8-10 | 11-12 |
| Foreshadowing | 6 | 7-10 | 11-12 |
| Incident | 8 | 9-11 | 12 |
| Motivation | 7 | 8-10 | 11-12 |
| Narrative voice | 6 | 7-10 | 11-12 |
| First Person/Third Person Point of view | 6 | 7-10 | 11-12 |
| Objective | 11 | 12 | 12 |
| Omniscient | 7 | 8-10 | 11-12 |
| Limited | 7 | 8-10 | 11-12 |
| Stream of consciousness | 9 | 10-11 | 12 |
| Subplot | 8 | 9-10 | 11-12 |
| Theme | 6 | 7-11 | 12 |

Figures of Speech

| Term | Introduce | Reinforce | Refine |
|-------------------------|-----------|-----------|--------|
| Allusion | 6 | 7-11 | 12 |
| Apostrophe | 9 | 10 | 11-12 |
| Euphemism | 9 | 10 | 11-12 |
| Hyperbole/Overstatement | 6 | 7-10 | 11-12 |
| Metaphor | 6 | 7-11 | 12 |
| Metonymy | 10 | 11 | 12 |
| Motif | 9 | 10-11 | 12 |
| Onomatopoeia | 7 | 8-10 | 11-12 |
| Personification | 6 | 7-10 | 11-12 |
| Simile | 6 | 7-10 | 11-12 |
| Symbol | 6 | 7-11 | 12 |
| Synecdoche | 10 | 11 | 12 |
| Understatement/Litotes | 9 | 10-11 | 12 |

Form

| Term | Introduce | Reinforce | Refine |
|--|-----------|-----------|--------|
| Allegory | 9 | 10-11 | 12 |
| Anecdote | 6 | 8-10 | 11-12 |
| Discourse—argumentation, description, exposition/narration | 8 | 9-11 | 12 |
| Essay—formal, humorous, informal | 6 | 7-11 | 12 |
| Fable | 9 | 10 | 12 |
| Genre | 6 | 7-10 | 11-12 |
| Novel | 6 | 7-10 | 11-12 |
| Novella | 12 | 12 | 12 |
| Parable | 8 | 12 | 12 |
| Prose | 7 | 8-10 | 11-12 |
| Verse | 7 | 8-11 | 12 |

Syntax

| Term | Introduce | Reinforce | Refine |
|---------------------------|-----------|-----------|--------|
| Antithesis | 9 | 10-11 | 12 |
| Anaphora | 9 | 10-11 | 12 |
| Asyndeton | 10 | 11 | 12 |
| Balanced sentence | 10 | 11 | 12 |
| Complex sentence | 6 | 7-10 | 11-12 |
| Compound-complex sentence | 6 | 7-10 | 11-12 |
| Ellipsis | 8 | 9-10 | 11-12 |
| Inverted sentence | 7 | 8-11 | 12 |
| Juxtaposition | 9 | 10-11 | 12 |
| Loose sentence | 9 | 10-11 | 12 |
| Parallel structure | 8 | 9-11 | 12 |
| Periodic sentence | 9 | 10-11 | 12 |
| Polysyndeton | 10 | 11 | 12 |
| Rhetorical Fragment | 10 | 11 | 12 |
| Stichomythia | 10 | 11 | 12 |

Poetry

| Term | Introduce | Reinforce | Refine |
|------------------------------|-----------|-----------|--------|
| Alliteration | 6 | 7-9 | 10-12 |
| Assonance | 8 | 9-10 | 11-12 |
| Blank verse | 8 | 9-10 | 12 |
| Cacophony | 8 | 9-10 | 11-12 |
| Cadence | 9 | 10-11 | 12 |
| Caesura | 12 | 12 | 12 |
| Conceit | 11 | 12 | 12 |
| Connotation | 7 | 8-11 | 12 |
| Consonance | 8 | 9-10 | 11-12 |
| Controlling image | 8 | 9-11 | 12 |
| Couplet | 6 | 7-11 | 12 |
| Dirge | 12 | 12 | 12 |
| Dissonance | 12 | 12 | 12 |
| Dramatic monologue | 9 | 10-11 | 12 |
| Elegy | 8 | 12 | 12 |
| End-stopped line | 8 | 9-10 | 12 |
| Enjambment | 8 | 9-10 | 12 |
| Epic | 6 | 8-10 | 12 |
| Euphony | 8 | 9-11 | 12 |
| Foot | 9 | 10-11 | 12 |
| Free verse | 6 | 7-11 | 12 |
| Iamb | 9 | 10-11 | 12 |
| Imagery | 6 | 7-11 | 12 |
| In medias res | 9 | 10 | 12 |
| Lyric | 8 | 9-10 | 12 |
| Meter | 9 | 10-11 | 12 |
| Octet | 9 | 10 | 12 |
| Ode | 6 | 7-9 | 12 |
| Pentameter | 9 | 10-11 | 12 |
| Persona/Speaker | 9 | 10-11 | 12 |
| Quatrain | 6 | 7-11 | 12 |
| Refrain | 6 | 7-10 | 11-12 |
| Repetition | 6 | 7-11 | 12 |
| Rhyme | 6 | 7-11 | 12 |
| End | 6 | 7-10 | 11-12 |
| External | 8 | 7-10 | 11-12 |
| Feminine | 9 | 10 | 12 |
| Internal | 8 | 9-10 | 11-12 |
| Masculine | 9 | 10 | 12 |
| Scansion | 9 | 10 | 12 |
| Sestet | 9 | 10 | 12 |
| English/Shakespearean Sonnet | 8 | 9-10 | 12 |
| Italian/Petrarchan Sonnet | 8 | 10 | 12 |

| | | | |
|-------------------------------|---|-------|-------|
| Stanza | 6 | 7-10 | 11-12 |
| Stressed/Unstressed syllables | 9 | 10-11 | 12 |
| Trochee | 9 | 10-11 | 12 |
| Volta | 9 | 10 | 12 |

Literary & Rhetorical Term Definitions

Drama

Act: A major division in a play.

Antagonist: the character against whom the protagonist struggles or contends

Aside: In drama, a few words or a short passage spoken by one character to the audience while the other actors on stage pretend their characters cannot hear the speaker's words. It is a theatrical convention that the aside is not audible to other characters on stage.

Catastrophe: The "turning downward" of the plot in a classical tragedy. By tradition, the catastrophe occurs in the fourth act of the play after the climax.

Catharsis: An emotional discharge that brings about a moral or spiritual renewal or welcome relief from tension and anxiety. According to Aristotle, catharsis is the marking feature and ultimate end of any tragic artistic work.

Character: Any representation of an individual being presented in a dramatic or narrative work through extended verbal representation.

Dynamic: A character who during the course of a story undergoes a permanent change in some aspect of character or outlook.

Flat: built around a single idea or quality and unchanging over the course of the narrative.

Round: complex in temperament and motivation; drawn with subtlety; capable of growth and change during the course of the narrative.

Static: A character who is the same sort of person at the end of a story as at the beginning.

Stock/Stereotype: A character type that appears repeatedly in a particular literary genre, one which has certain conventional attributes or attitudes.

Climax: The moment in a play, novel, short story, or narrative poem at which the crisis reaches its point of greatest intensity and is thereafter resolved. It is also the peak of emotional response from a reader or spectator and usually the turning point in the action.

Comedy: Came to mean any play or narrative poem in which the main characters manage to avert an impending disaster and have a happy ending. The comedy did not necessarily have to be funny, and indeed, many comedies are serious in tone.

Comic Relief: A humorous scene, incident, character, or bit of dialogue occurring after some serious or tragic moment. Comic relief is deliberately designed to relieve emotional intensity and simultaneously heighten and highlight the seriousness or tragedy of the action.

High: Evokes thoughtful laughter from spectators at the spectacle of folly, pretentiousness, and incongruity in human behavior.

Romantic: A comedy concerned with a love affair that involves a beautiful and idealized heroine; the course of this love affair does not run smoothly, but overcomes all difficulties to end in a happy union.

Comedy of Manners: A form of comedy consisting of five or three acts in which the attitudes and customs of a society are critiqued and satirized according to high standards of intellect and morality. The dialogue is usually clever and sophisticated, and characters are valued according to their linguistic and intellectual prowess.

Satiric: A comedy that ridicules political policies or philosophical doctrines, or else attacks the disorders of society by making ridiculous the violators of its standards of morals or manners.

Low: Makes little or no intellectual appeal, but undertakes to arouse laughter by jokes, gags or clownish physical behavior.

Farce: A farce is a form of low comedy designed to provoke laughter through highly exaggerated caricatures of people in improbable or silly situations.

Slapstick: low, knockabout comedy, involving a good deal of physical action and farcical buffoonery, like the throwing of custard pies.

Conflict: The opposition between two characters (such as a protagonist and an antagonist), between two large groups of people, or between the protagonist and a larger problem such as forces of nature, ideas, public mores, and so on. Conflict is the engine that drives a plot.

Crisis: The turning point of uncertainty and tension resulting from earlier conflict in a plot. At the moment of crisis in a story, it is unclear if the protagonist will succeed or fail in his struggle. The crisis usually leads to or overlaps with the climax of a story, though some critics use the two terms synonymously.

Denouement: Refers to the outcome or result of a complex situation or sequence of events, an aftermath or resolution that usually occurs near the final stages of the plot. It is the unraveling of the main dramatic complications in a play, novel or other work of literature. Usually the denouement ends as quickly as the writer can arrange it--for it occurs only after all the conflicts have been resolved.

Deus ex machina: An unrealistic or unexpected intervention to rescue the protagonists or resolve the story's conflict. A classical Greek actor, portraying one of the Greek gods in a play,

might be lowered out of the sky onto the stage and then use his divine powers to solve all the mortals' problems.

Epilogue: A conclusion added to a literary work such as a novel, play, or long poem. It is the opposite of a prologue. Often, the epilogue refers to the moral of a fable. Sometimes, it is a speech made by one of the actors at the end of a play asking for the indulgence of the critics and the audience.

Exposition: a setting forth of the meaning or purpose (as of a writing). Discourse or an example of it designed to convey information or explain what is difficult to understand

Falling Action: That segment of the plot that comes between the climax and the conclusion. the fourth part of plot structure, in which the complications of the rising action are untangled.

Foil: A character that serves by contrast to highlight or emphasize opposing traits in another character.

Hamartia: A term from Greek tragedy that literally means "missing the mark." Signifies a tragic flaw, especially a misperception, a lack of some important insight, or some blindness that ironically results from one's own strengths and abilities. The idea of hamartia is often ironic; it frequently implies the very trait that makes the individual noteworthy is what ultimately causes the protagonist's decline into disaster.

Hero: A mythological or legendary figure often of divine descent endowed with great strength or ability. The leading male character, usually larger than life, sometimes almost godlike.

Epic Hero: Is a human being with characteristics a society admires and often wishes to emulate. The hero is male, attractive, and unusually strong and able. He is a trained soldier or warrior and believes in and follows the code of honor for which he is willing to sacrifice his life. He fights for the noble cause: those who cannot defend themselves, usually women and children; the preservation of a society; honor; and the noble way of life.

Tragic Hero: A tragic hero must not be all good or all bad, but just by misfortune he is deprived of something very valuable to him by error of judgment.

Hubris: It is a negative term implying both arrogant, excessive self-pride or self-confidence, and also a hamartia. A lack of some important perception or insight due to pride in one's abilities. Unable to recognize personal limitations or the humble need to improve constantly.

Monologue: Used to refer to a character speaking aloud to himself, or narrating an account to an audience with no other character on stage.

Prologue: A section of any introductory material before the first chapter or the main material of a prose work, or any such material before the first stanza of a poetic work.

Protagonist: The main character in a work, on whom the author focuses most of the narrative attention.

Rising Action: The action in a play or story that leads up to the climax.

Scene: A dramatic sequence that takes place within a single locale (or setting) on stage. Often scenes serve as the subdivision of an act within a play.

Soliloquy: A monologue spoken by an actor at a point in the play when the character believes himself to be alone. The technique frequently reveals a character's innermost thoughts, including his feelings, state of mind, motives or intentions. The soliloquy often provides necessary but otherwise inaccessible information to the audience. The dramatic convention is that whatever a character says in a soliloquy to the audience must be true, or at least true in the eyes of the character speaking.

Tragedy: A serious play in which the chief figures, by some peculiarity of character, pass through a series of misfortunes leading to a final, devastating catastrophe.

Tragic Flaw: Another term for the tragic hero's hamartia.

Villain: A wicked or evil person; someone who does evil deliberately.

Elements of Style

Atmosphere/Mood: The emotional feelings inspired by a work. Describes the dominant mood of a selection as it is created by diction, dialogue, setting, and description.

Detail/Sensory Detail: the use of images and descriptions that appeal to the senses in order to create a vivid, concrete image for the reader.

Dialogue: The lines spoken by a character or characters in a play, essay, story, or novel, especially a conversation between two characters, or a literary work that takes the form of such a characterization.

Diction: The choice of a particular word as opposed to others. The word choice a writer makes determines the reader's reaction to the object of description, and contributes to the author's style and tone.

Colloquial: A word or phrase used everyday in plain and relaxed speech, but rarely found in formal writing.

Connotation: The extra tinge or taint of meaning each word carries beyond the minimal, strict definition found in a dictionary.

Denotation: The minimal, strict definition of a word as found in a dictionary, disregarding any historical or emotional connotation.

Dialect: The language of a particular district, class, or group of persons. It encompasses the sounds, spelling, grammar, and diction employed by a specific people as distinguished from

other persons either geographically or socially. Dialect is a major technique of characterization that reveals the social or geographic status of a character.

Formal: Involves elaborate, technical, or polysyllabic vocabulary and careful attention to the proprieties of grammar.

Informal: involves conversational or familiar language, contractions, slang, elision, and grammatical errors designed to convey a relaxed tone.

Jargon: Potentially confusing words and phrases used in an occupation, trade, or field of study.

- **Slang:** Informal diction or the use of vocabulary considered inconsistent with the preferred wording common among the educated or elite in a culture.

Emphasis: The manipulation of language, sound, and sentence structure to place focus on an important point, to expand upon an idea, to help create rhythm, or to increase the feeling of unity in a work.

Epigram/Aphorism/Proverb: (1) An inscription in verse or prose on a building, tome, or coin. (2) a short verse or motto appearing at the beginning of a longer poem or the title page of a novel, at the heading of a new section or paragraph of an essay or other literary work to establish mood or raise thematic concerns.

Ethos/Logos/Pathos: Types of appeals to a writer's audience.

Ethos: Ethical appeals that target the audience's morals or sense of right and wrong.

Logos: Logical appeals that target the audience's reasoning abilities.

Pathos: Emotional appeals that target the audience's feelings

Invective: Abusive or venomous language used to express blame or censure or bitter deep-seated ill will.

Inversion: Inverted order of words or events as a rhetorical scheme.

Irony: Saying one thing and meaning another.

Dramatic: Involves a situation in a narrative in which the reader knows something about present or future circumstances that the character does not know. In that situation, the character acts in a way we recognize to be grossly inappropriate to the actual circumstances, or the character expects the opposite of what the reader knows that fate holds in store, or the character anticipates a particular outcome that unfolds itself in an unintentional way.

Situational: Is a trope in which accidental events occur that seem oddly appropriate, such as the poetic justice of a pickpocket getting his own pocket picked. However, both the victim and the audience are simultaneously aware of the situation in situational irony.

Verbal: A trope in which a speaker makes a statement in which its actual meaning differs sharply from the meaning that the words ostensibly express. Often this sort of irony is plainly sarcastic in the eyes of the reader, but the characters listening in the story may not realize the speaker's sarcasm as quickly as the readers do.

Logical Fallacy: Error in reasoning that renders an argument invalid.

Paradox: Using contradiction in a manner that oddly makes sense. Common paradoxes seem to reveal a deeper truth through their contradictions.

Pun: A play on two words similar in sound but different in meaning.

Sarcasm: Another term for verbal irony—the act of ostensibly saying one thing but meaning another

Satire: An attack on human stupidity or vice in the form of scathing humor, or a critique of what the author sees as dangerous religious, political moral, or social standards.

Horatian: The character of the speaker is that of an urbane, witty, and tolerant man of the world, who is moved more often to wry amusement than to indignation at the spectacle of human folly, pretentiousness, and hypocrisy.

Juvenalian: The character of the speaker is that of a serious moralist who uses a dignified and public style of utterance to decry modes of vice and error which are no less dangerous because they are ridiculous, and who undertakes to evoke contempt, moral indignation, or an unillusioned sadness at the aberrations of men.

Sentence Variety: The use of different types of sentences and structures within sentences.

Tone: The means of creating a relationship or conveying an attitude. By looking carefully at the choices an author makes (in characters, incidents, setting; in the work's stylistic choices and diction, etc.), careful readers often can isolate the tone of a work and sometimes infer from it the underlying attitudes that control and color the story or poem as a whole.

Voice: The dominating ethos or tone of a literary work. The voice existing in a literary work is not always identifiable with the actual views of the author.

Fiction

Anecdote: A short narrative account of an amusing, unusual, revealing, or interesting event. A good anecdote has a single, definite point, and the setting, dialogue, and characters are usually subordinate to the point of the story. Usually, the anecdote does not exist alone, but it is combined with other material such as expository essays or arguments. Writers may use anecdotes to clarify abstract points, to humanize individuals, or to create a memorable image in the reader's mind.

Archetype: Universal narrative designs, character types, or images which are identifiable in a wide variety of works of literature, that are recognizable to and that evoke a response from the reader.

Character: Any representation of an individual being presented in a dramatic or narrative work through extended verbal representation. The reader can interpret characters as endowed with moral and dispositional qualities expressed in what they say (dialogue) and what they do (action).

Flashback: A method of narration in which present action is temporarily interrupted so that the reader can witness past events--usually in the form of a character's memory.

Foreshadowing: Suggesting, hinting, indicating, or showing what will occur later in a narrative. Foreshadowing often provides hints about what will happen next.

Incident: The component parts within the actions of a plot.

Motivation: The incentives or goals that, in combination with the inherent natures of characters, cause them to behave as they do. In poor fiction actions may be unmotivated, insufficiently motivated, or implausibly motivated.

Narrative Voice: The "voice" that speaks or tells a story. Some stories are written in a first-person point of view, in which the narrator's voice is that of the point-of-view character.

Point of View: The way a story gets told and who tells it. It is the method of narration that determines the position, or angle of vision, from which the story unfolds. Point of view governs the reader's access to the story.

First Person: the narrator speaks as "I" and the narrator is a character in the story who may or may not influence events within it

Objective: When the narrator reports speech and action, but never comments on the thoughts of other characters.

Omniscient: A narrator who knows everything that needs to be known about the agents and events in the story, and is free to move at will in time and place, and who has privileged access to a character's thoughts, feelings, and motives.

Limited: a narrator who is confined to what is experienced, thought, or felt by a single character, or at most a limited number of characters

Third Person: the narrator seems to be someone standing outside the story who refers to all the characters by name or as he, she, they, and so on.

Stream of Consciousness: Writing in which a character's perceptions, thoughts, and memories are presented in an apparently random form, without regard for logical sequence, chronology, or syntax. Often such writing makes no distinction between various levels of reality--such as dreams, memories, imaginative thoughts or real sensory perception.

Subplot: A secondary plot, often involving a deuteragonist's struggles, which takes place simultaneously with a larger plot, usually involving the protagonist. The subplot often echoes or comments upon the direct plot either directly or obliquely.

Theme: A central idea or statement that unifies and controls the entire work. The theme can take the form of a brief and meaningful insight or a comprehensive vision of life; it may be a single idea such as "progress", "order and duty", "seize-the-day", or "jealousy". A theme is the author's way of communicating and sharing ideas, perceptions, and feelings with readers, and it may be directly stated in the book, or it may only be implied.

Figures of Speech

Allusion: A casual reference in literature to a person, place, event, or another passage of literature, often without explicit identification. Allusions can originate in mythology, biblical references, historical events, or legends. Authors often use allusion to establish a tone, create an implied association, contrast two objects or people, make an unusual juxtaposition of references, or bring the reader into a world of experience outside the limitations of the story itself.

Apostrophe: Is the act of addressing some abstraction or personification that is not physically present. An apostrophe is an example of a rhetorical trope.

Euphemism: A mild word or phrase which substitutes for another which would be undesirable because it is too direct, unpleasant, or offensive.

Hyperbole/Overstatement: The trope of exaggeration or overstatement.

Metaphor: A comparison or analogy stated in such a way as to imply that one object is another one, figuratively speaking.

Metonymy: Using a vaguely suggestive, physical object to embody a more general idea. The term also applies to the object itself used to suggest that more general idea.

Motif: A conspicuous recurring element, such as a type of incident, a device, a reference, or verbal formula, which appears frequently in works of literature.

Onomatopoeia: The use of sounds that are similar to the noise they represent for a rhetorical or artistic effect.

Personification: A trope in which abstractions, animals, ideas, and inanimate objects are given human character, traits, abilities, or reactions. Personification is particularly common in poetry, but it appears in nearly all types of artful writing.

Simile: An analogy or comparison implied by using an adverb such as like or as, in contrast with a metaphor which figuratively makes the comparison by stating outright that one thing is another thing.

Symbol: word, place, character, or object that means something beyond what it is on a literal level.

Synecdoche: A rhetorical trope involving a part of an object representing the whole, or the whole of an object representing a part.

Understatement/Litotes: form of meiosis using a negative statement.

Form

Allegory: Loosely describes any writing in verse or prose that has a double meaning. This narrative acts as an extended metaphor in which persons, abstract ideas, or events represent not only themselves on the literal level, but they also stand for something else on the symbolic level. An allegorical reading usually involves moral or spiritual concepts that may be more significant than the actual, literal events described in a narrative. Typically, an allegory involves the interaction of multiple symbols, which together create a moral, spiritual, or even political meaning.

Anecdote: A short narrative account of an amusing, unusual, revealing, or interesting event. A good anecdote has a single, definite point, and the setting, dialogue, and characters are usually subordinate to the point of the story. Usually, the anecdote does not exist alone, but it is combined with other material such as expository essays or arguments. Writers may use anecdotes to clarify abstract points, to humanize individuals, or to create a memorable image in the reader's mind.

Discourse: Formal and orderly and usually extended expression of thought on a subject

Argumentation: Rhetorical mode that functions by convincing or persuading an audience or by proving or refuting a point of view or an issue.. It may take the form of direct argumentation, such as persuasive essays, or indirect argumentation, such as fiction or satires. Argumentation uses induction, moving from observations about particular things to generalizations, or deduction, moving from generalizations to valid inferences about particulars, or some combination of the two as its pattern of development.

Description: Mode of discourse that depicts images verbally in space and time and arranges those images in a logical pattern, such as spatial or by association. It is aimed at bringing something to life by telling how it looks, sounds, tastes, smells, feels, or acts. Generally used to enhance the other modes of discours

Exposition: Mode of discourse that has a function to inform or to instruct or to present ideas and general truths objectively. Exposition can incorporate any of the following organizational patterns: comparison; contrast; cause and effect; classification; division; definition.

Narration: The mode of discourse that tells a story or relates an event. It organizes the events or actions in time or relates them in space. Narration generally tells what happened, when it happened, and where it happened.

Fable: A brief story illustrating a moral. Unlike the parables, fables often include talking animals or animated objects as the principal characters. The interaction of these animals or

inanimate things reveals general truths about human nature, i.e., a person can learn practical lessons from the fictional antics in a fable. However, the lesson learned is not allegorical. Each animal is not necessarily a symbol for something else. Instead, the reader learns the lesson as an exemplum—an example of what one should or should not do.

Genre: A type or category of literature or film marked by certain shared features or conventions. The three broadest categories of genre include poetry, drama, and fiction.

Novel: A fictional prose work of substantial length. The novel narrates the actions of characters who are entirely the invention of the author and who are placed in an imaginary setting

Novella: a work of fiction intermediate in length and complexity between a short story and a novel.

Parable: A story or short narrative designed to reveal allegorically some religious principle, moral lesson, psychological reality, or general truth. Rather than using abstract discussion, a parable always teaches by comparison with real or literal occurrences—especially “homey” everyday occurrences a wide number of people can relate to.

Prose: Any material that is not written in a regular meter like poetry.

Verse: There are three general meanings for verse (1) a line of metrical writing, (2) a stanza, or (3) any composition written in meter.

Poetry

Alliteration: The repetition of consonant sounds at the beginning of words. Alliteration is often used to emphasize certain words or to create a musical quality.

Assonance: The repetition of the same or similar vowel sounds in stressed syllables that end with different consonant sounds.

Blank Verse: Poetry or lines of dramatic verse written in unrhymed iambic pentameter.

Cacophony: Language which seems harsh, rough, and unmusical—the discordancy is the aggregate effect of difficulty in pronunciation, sense, and sound. May be inadvertent or deliberate and functional.

Cadence: the rhythmic sequence or flow in a line or lines of poetry.

Caesura: An obvious pause in a line of poetry. It is usually found near the middle of a line, with two stressed syllables before and two after, creating a strong rhythm.

Conceit: An elaborate metaphor or simile that makes a comparison between two significantly different things. The conceit draws an analogy between some object from nature or everyday life and the subject or theme of the poem.

Connotation: The suggested or implied meaning of a word beyond its dictionary definition, or denotation. A word can have a positive, negative, or neutral connotation.

Consonance: The repetition of consonant sounds, typically within or at the end of nonrhyming words.

Controlling Image: An image a poet uses throughout a poem to carry forth its sense and meaning.

Couplet: Two lines of rhymed verse that work together as a unit to express an idea or make a point.

Dirge: Like an elegy in that it is an expression of grief on the occasion of someone's death, but differs because it is short, less formal, and usually represented as a text to be sung.

Dissonance: Language which seems harsh, rough, and unmusical—the discordancy is the aggregate effect of difficulty in pronunciation, sense, and sound. May be inadvertent or deliberate and functional.

Dramatic Monologue: A form of dramatic poetry in which the speaker describes a crucial moment in his or her life to a silent listener—and in the process reveals much about his or her own character. The speaker may be a fictional or historical figure and is clearly distinct from the poet.

Elegy: A serious poem of lament, usually mourning a death or other great loss.

End-stopped line: A line of poetry in which the end of the line occurs naturally at the end of the sentence.

Enjambment: The continuation of a sentence from one line of a poem to another. Often used to emphasize rhyming words, it also enables the poet to create a conversational tone, breaking lines at points where people would normally pause in conversation, yet still maintaining unity of thought.

Epic: A long, narrative poem that recounts, in formal language, the exploits of a larger-than-life hero. Epic plots typically involve supernatural events, long time periods, distant journeys, and life and death struggles between good and evil.

Euphony: A term applied to language which seems to the ear to be smooth, pleasant, and musical.

Foot: A basic unit of meter consisting of one or two stressed syllables and/or one or two unstressed syllables.

Free verse: Poetry that has no fixed pattern of meter, rhyme, line length, or stanza arrangement; it generally imitates natural forms of speech.

Iamb: A metric unit, or foot, consisting of an unstressed followed by a stressed syllable.

Iambic Pentameter: A specific poetic meter in which each line has five metric units, or feet, and each foot consists of an unstressed followed by a stressed syllable.

Imagery: The “word pictures” that writers create to help evoke an emotional response in readers.

In medias res: Means “in the middle of things” and describes a narrative that starts at a critical point in the action.

Lyric: Poetry that expresses a speaker’s personal thoughts and feelings. Lyric poems are usually short and musical, with an emphasis on emotion.

Meter: A regular pattern of stressed and unstressed syllables that gives a line of poetry a predictable rhythm.

Octet/Octave: A stanza of eight lines.

Ode: A long, serious lyric poem that is elevated in tone and style. Some odes celebrate a person, an event, or even a power; others are more private meditations. Odes are traditionally written in three stanzas and include rhyme.

Pentameter: A line of poetry consisting of five feet.

Persona/Speaker: The first-person narrator of a narrative poem or novel, or the lyric speaker whose voice we listen to in a lyric poem.

Quatrain: A four-line poem or stanza.

Refrain: A passage repeated at regular intervals with variations, usually in a poem or song.

Repetition: The recurrence of sounds, words, phrases, lines, or stanzas in a speech or piece of writing. Writers use repetition to emphasize an important point, to expand upon an idea, to help create rhythm, and to increase the feeling of unity in a work.

Rhyme: The repetition of the same stressed vowel sounds and any succeeding sounds in two or more words.

End: Occurs at the end of lines.

Internal: Occurs within a line of poetry.

Masculine: A rhyme that consists of a single stressed syllable.

Feminine: A rhyme that consists of a stressed followed by an unstressed syllable.

Scansion: The analysis of the meter of a line of verse. To scan a line of poetry means to note the stressed and unstressed syllables and to divide the line into its feet, or rhythmical units.

Sestet: A six-line poem or stanza; also the final six lines of a Petrarchan, or Italian sonnet.

Stanza: A lyric poem of fourteen lines, typically written in iambic pentameter and usually following strict patterns of stanza division and rhyme.

English/Shakespearean Sonnet: A sonnet consisting of three quatrains, or four-line stanzas, followed by a couplet, a pair of rhyming lines. The rhyme scheme is usually *abab, cdcd/efef, gg*.

Italian/Petrarchan Sonnet: A sonnet in which the first eight lines, called an octave, present a problem or situation, while the last six lines, called a sestet, provide an answer or resolution to the problem. The rhyme scheme is usually *abbaabba cdecde* or *abbaabba cdcdcd*.

Stanza: A group of lines forming a unit in a poem. A stanza in a poem is similar to a paragraph in prose.

Stressed/Unstressed Syllables: Determined by the relative loudness in the pronunciation of one syllable compared to another.

Trochee: A stressed followed by an unstressed syllable.

Volta: Turn or shift in focus at the end of the octave of a sonnet.

Syntax

Antithesis: Using opposite phrases in close conjunction. Examples might be, "I burn and I freeze," or "Her character is white as sunlight, black as midnight." The best antitheses express their contrary ideas in a balanced sentence. It can be a contrast of opposites.

Anaphora: The intentional repetition of beginning clauses in order to create an artistic effect.

Asyndeton: The artistic elimination of conjunctions in a sentence to create a particular effect.

Balanced Sentence: Balanced in terms of word frequency, sentence length, contrasting sounds and are emotionally neutral.

Complex Sentence: Consists of one independent clause, and one or more dependent clauses. The clauses are connected through either a subordinate conjunction or a relative pronoun. The dependent clause may be the first or second clause in the sentence. If the first clause in the sentence is dependent, a comma usually separates the two clauses.

Compound-Complex Sentence: Is made up of at least one dependent clause, and two or more independent clauses.

Ellipsis: The ellipsis consists of three evenly spaced dots (periods) with spaces between the ellipsis and surrounding letters or other marks.

Inverted Sentence: A sentence is in inverted order when the predicate precedes the subject.

Juxtaposition: An image-development strategy used to place like or contrasting images side by side.

Loose Sentence: A complex sentence in which the main clause comes first and the subordinate clause follows.

Parallel Structure: Parallel structure means using the same pattern of words to show that two or more ideas have the same level of importance.

Periodic Sentence: A sentence in which the main clause or its predicate is withheld until the end.

Polysyndeton: use of conjunction (s) where one or more could normally be omitted

Rhetorical Fragment: A sentence fragment used deliberately for a persuasive purpose or to create a desired effect.

Stichomythia: An ancient Greek arrangement of dialogue in drama, poetry, and disputation in which single lines of verse or parts of lines are spoken by alternate speakers.

Strategies for Literary and Rhetorical Analysis

The following methods can be used when exploring how a writer uses literary and rhetorical elements and stylistic techniques to convey meaning or theme. These methods provide young readers with a framework to begin practicing literary and rhetorical analysis, and help them focus on the key components of a text that enable the reader to comprehend its meaning as a whole.

Using *SOAPSTONE* to analyze non-fiction prose passages--

S peaker

O ccasion

A udience

P urpose

S ubject

T one

Using *SMELL* to analyze non-fiction prose passages:

S sender-receiver relationship

M essage

E emotional strategies

L logical strategies

L language

Using *LEAD* to analyze prose passages:

L ow or informal diction (dialect, slang, jargon)

E levated language or formal diction

A bstract and concrete diction

D enotation and connotation

Using *DIDLS* to analyze prose passages:

Diction--the connotation of the word choice.

Images--vivid appeals to understanding through the senses

Details--facts that are included or those omitted

Language--the overall use of language, such as formal, clinical, jargon

Sentence structure--how structure affects the reader's attitude

Using *TP-CASTT* to analyze poetry:

Title--ponder the title before reading the poem

Paraphrase--translate the poem into your own words

Connotation--contemplate the poem for meaning beyond the literal

Attitude--observe both the speaker's & poet's attitude (tone)

Shifts--note shifts in speakers and in attitude

Title--examine the title again, this time on an interpretive level

Theme--determine what the poet is saying

Using *SIFT* for literary analysis:

Symbol—Examine the title and text for symbolism

Images—Identify images and sensory details

Figures of Speech--Analyze figurative language and other devices

Tone & Theme—Discuss how all devices reveal tone and theme

The following selections, listed by grade level, can be used to apply the above strategies:

6th Grade

All selections can be found in Prentice Hall Literature, Copper Level unless otherwise noted

Summary of TP-CASTT Analysis:

- “Abuelito Who”, Sandra Cisneros (300)
- “Life Doesn’t Frighten Me”, Maya Angelou (304)
- “The Open Road”, Walt Whitman (302)
- “My Papa, Mark Twain”, Susy Clemens (554)
- “The Phantom Toolboth”, Susan Nanus (614)

SIFT:

- A Wrinkle in Time, Madeline L’Engle
- “Eleven”, Sandra Cisneros (465)
- “Aaron’s Gift”, Myron Levo (112)
- “Gaston”, William Saroyan (193)
- “Chura and Marwe”, Humphrey Harman – (Junior Great Books 117)

LEAD:

- The Cay, Theodore Taylor
- “All American Slurp”, Lensey Namoika (496)
- Treasure Island, Robert Louis Stevenson
- Names/Nombres, Julia Alvarez (224)

SMELL:

- “Sound of Summer Running”, Ray Bradbury (6)
- “Letter to Scottie”, F. Scott Fitzgerald (542)
- “Through the Tunnel”, Doris Lessing – (Junior Great Books 1)

DIDLS:

- “Space Shuttle Challenger”, William Harwood (562)
- Boy of the Painted Cave, Justin Denzel

SOAPSTONE:

- “Human Footprints at Chauvet Cave”, Social Studies Article (418)
- “Turkeys”, Bailey White (580)

7th Grade

Summary of TP-CASTT Analysis:

“If,” Kipling (132)

“The Courage That My Mother Had,” Millay (145)

SIFT:

“Harris Bergeron,” Junior Great Books

“All Summer in a Day,” Bradbury (264)

“The Plum Plum Pickers,” (Not in Literature book)

LEAD:

“My Furthest Back Person,” Haley (46)

“The Treasure of the Lemon Brown,” Myers (475)

SMELL:

“Golden Girls,” Howard (91)

“All Together Now,” Jordan (532)

DIDLS:

“In Just,” Cummings (363)

“After Twenty Years,” O. Henry (428)

“Mother to Son,” Hughes (144)

SOAPSTONE:

“The Eternal Frontier,” L’Amour (319)

Bush’s 9/11 speech (not in Literature book)

“Burning Out at Nine,” Nadya Labi (33)

8th Grade

TP-CASTT:

“The Raven,” Poe, Edgar Allan

“Annabel Lee,” Poe, Edgar Allan

“Captain, My Captain,” Whitman, Walt *

“Why the Waves Have Whitecaps,” Hurston, Zora Neale *

SIFT:

“The Centaur,” Swenson, Mary *

“Wreck of the Hesperus,” Longfellow, Henry W. *

“Mushrooms,” Plath, Sylvia *

“New World,” Momaday, M. Scott *

The Tell-Tale Heart, Poe, Edgar Allan *

The Lottery, Jackson, Shirley

After You, My Dear Alphonse Jackson, Shirley

LEAD:

Call of the Wild, London, Jack **

Tom Sawyer, Twain, Mark **

Narrative of the Life of Frederick Douglass **

Uncle Tom's Cabin, Stowe, Harriet Beecher

Jr. Great Book Selections

SMELL:

Speeches: Frederick Douglass; Martin Luther King; Abraham Lincoln; Susan B. Anthony;
Sojourner Truth (Refer to the Internet and literary anthologies)

Charles, Jackson, Shirley *

DIDLS:

Diary of Ann Frank *

Flowers for Algernon, Keyes, Daniel *

Up the Slide, London, Jack *

SOAPSTONE:

“4th of July,” Douglass, Frederick

“I Have a Dream,” and “American Dream,” King, Martin Luther

Forest Fire, Nin, Anais *

The Trouble with Television, MacNeil, Robert *

Not To Go With the Others, Hersey, John *

* Prentice Hall Selection

**Core Novel

9th Grade**TPCASTT**

“The Meadow Mouse” (Roethke 450)

“I was a Skinny Tomboy Kid” (Villanueva 456)

“To the Foot from Its Child” (Neruda 514)

“Noiseless Patient Spider” (Whitman 533) and “A Wanderer” (Fallert 534)

“Siren Song” (Atwood 849)

SMELL

from The Story of My Life (Keller 783)

“Only Daughter” (Cisneros 314)

Nobel Peace Prize Acceptance (Wiesel 303)

LEAD

“Cask of Amontillado” (Poe 87)
“The Secret Life of Walter Mitty” (Thurber 116)
“Sweet Potato Pie” (Collier 212)
from All God’s Children Need Traveling Shoes (Angelou 329)

SOAPSTONE

“My Poetry” (Herrera-Sobek 494)
“Elena” (Mora 151)
from Black Boy (Wright 297)

SIFT

“Scarlet Ibis” (Hurst 257)
“Most Dangerous Game” (Connell 67)
“Who are you, little i” (cummings 467) and “The Space” (Soto 467)
“I Wandered Lonely as a Cloud” (Wordsworth 527) and “Peace of Wild Things” (Berry 528)
“Rules of the Game” (Tan 225)
“Horned Toad” (Haslam 245)
“The Necklace” (Maupassant 169)

DIDLS

“The Bass, the River, and Sheila Mant” (Wetherell 199)
“Ithaca” (Cavafy 890)
Charles Dickens
To Kill a Mockingbird
Sonnets/Shakespeare

10TH Grade**TP-CASTT**

“The Road Not Taken”
“We are Many”
“Shall I Compare Thee to a Summer’s Day”
“Those Winter Sundays”
“One Perfect Rose”
“Afro American Fragment”
“Well I’ve Lost You and I Lost You Fairly”

SOAPSTONE/SMELL

“I’ve Seen the Promised Land” – Glencoe
“Termination of Executive Order” – Glencoe
“Of Civil Government” – Great Books
“Equality” – Great Books

SIFT/LEAD

“Masque of the Red Death”

“The Censors”

“Barn Burning” – Great Books

“After the Ball” – Great Books

“The Overcoat” – Great Books

SIFT

Julius Caesar

A Midsummer’s Night Dream

Antigone

LEAD/SIFT

Of Mice and Men

Lord of the Flies

Animal Farm

11TH Grade**DIDLS**

“Walden” (Thoreau 252)

“Self-Reliance” (Emerson 245)

“The Outcasts of Poker Flat” (Harte 476)

“Wagner Matinee” (Cather 532)

TPCASTT

Anne Bradstreet (77-79)

Harlem Renaissance (717-759)

“Thanatopsis” and “To a Waterfowl” (Bryant 219-220)

“The Chambered Nautilus” (Holmes 226)

“Tide Rises, Tide Falls” (Longfellow 236)

“The First Snowfall” (Lowell 231)

“anyone lived in a pretty how town” (cummings 643)

Walt Whitman (403-410)

Robert Frost (696-703)

Emily Dickinson (425-436)

SMELL

“Ain’t I a Woman” (Truth 345)

“Gettysburg Address” (Lincoln 385)

“Declaration of Independence” (Jefferson 169)

“Letter from Birmingham Jail” Essay Connection

“Civil Disobedience” (Thoreau 257)

Great Book selections

SOAPSTONE

“Modest Proposal”- Essay Connection

“Speech to Second Virginia Convention” (Henry 147)

“Address upon Receiving the Nobel Prize for Literature” (Faulkner 812)

SIFT

“On the Beach at Bar Harbor”-Essay Connection

“Salvador Late or Early” (Cisneros 1174)

“Story of an Hour” (Chopin 525)

LEAD

Scarlet Letter

“Marrying Absurd” and “Uncle John’s Farm” Essay Connection

“Celebrated Jumping Frog of Calaveras County” (Twain 462)

12TH Grade

TP-CASTT

“To a Locomotive in Winter- Whitman & I Like to See it Lap the Miles”- Dickinson (syntax)

“The Fish”- Bishop (figurative lang)

“Valediction for Mourning” – Donne (structure & poetic devices)

“My Last Duchess” – Browning (formalist criticism & POV & volta)

“To Helen” – Poe & Helen – Dolittle (POV)

“For My Daughter” – Keys & I Stand Here Ironing- Olsen (tone,theme)

“Tyger, Tyger” – Blake (figurative lang, imagery)

“To Autumn” – Keats (figurative lang., imagery)

“A Supermarket in California” – Ginsberg (allusion)

“We Real Cool”

LEAD/DIDLS/SIFT

Oedipus Rex

Plato

Beowulf

Jane Eyre

Frankenstein

The Iliad

Canterbury Tales

Drama: King Lear, Hamlet, Dr. Faustus, MacBeth, Pygmalion, The Importance of Being Ernest,
A Doll’s House

The Stranger

Metamorphosis

Heart of Darkness

Writing Instructional Sequence

The following includes the types of genres to be taught at each grade level, the recommended number of essays for each genre that students should complete, and how many of the essays should be process papers versus timed essays.

6th Grade

Narrative

- 1 timed
- 1 process (Including District Writing Sample 1)

Persuasive

- 1-2 timed
- 1 process (Including District Writing Sample 2)

Response to Literature

- 1-2 timed
- 1-2 process
- Paragraphs throughout the year

End-of-Year District Writing Assessment

7th Grade

Persuasive

- 1-2 timed (Including District Writing Sample 1)
- 1 process

Summary of Reading

- 1-2 timed (Including District Writing Sample 2)
- 1 process

Response to Literature

- 1-2 timed
- 1-2 process
- Paragraphs throughout the year

End-of-Year District Writing Assessment

8th Grade

Narrative

- 1 timed (Including District Writing Sample 1)
- 1 process

Persuasive

- 1-2 timed (Including District Writing Sample 2)
- 1 process

Response to Literature

- 1-3 timed
- 1-2 process
- Paragraphs throughout the year

End-of-Year District Writing Assessment

9th Grade

Narrative

- Review as Needed

Expository Stand Alone

- 1-2 timed or process each semester (Including District Writing Sample 1)

Response to Literature

- 1-2 timed each semester (Including District Writing Sample 2)
 - 1 process each semester
 - Paragraphs throughout the year
- *Include response to poetry, fiction, and non-fiction

Expository Stand Alone

- 1-2 timed or process second semester

Research Paper

- 1 second semester

End-of-Year District Writing Assessment

10th Grade

Persuasive

- 1-2 timed each semester (Including District Writing Sample 1)
- 1 process 1st semester

Response to Literature

- 1-2 timed each semester (Including District Writing Sample 2)
 - 1 process each semester
 - Paragraphs throughout the year
- *Include response to poetry, fiction, and non-fiction

Business Letter

- 1-2 timed or process second semester

Research Paper

- 1 second semester

End-of-Year District Writing Assessment

11th Grade

Persuasive Essay

- 1-2 timed each semester (Including District Writing Sample 1)
- 1 process each semester
- Synthesis essay second semester

Response to Literature

- 2-3 timed each semester (AP prompts)
- 3 timed each semester based on novels
- 1 process second semester

Compare-Contrast

- 1 timed essay

Literary Criticism

- 1 process second semester

Research Paper

- 1 second semester

End-of-Year District Writing Assessment

12th Grade

Personal/Reflective Essay

- 1 process 1st semester

Response to literature

- 3 timed first semester; 9-12 timed second semester
- Warm ups as needed

Research-based Paper

- 1 first semester

Critical Response to Literary Criticism

- 2-3 each semester