

NAME: _____

ASSESSMENT FORM FOR 3351 SUMMARY & ESSAY for MISSED CLASS(ES)

_____ 90-100 — A

- Summary and essay are clear, well-organized, contain examples/illustrations, are insightful.
- Each ¶ has a clear topic sentence that presents one idea to be developed. Topic sentence is followed by a restriction/transition sentence(s). An example/illustration is included. A cogent discussion and quotation relates the example to the idea in the topic sentence. Each paragraph is clearly focused.
- Wording is clear in sentences that are precise. Abstract terms are defined and used effectively. Effective syntax throughout. Cohesion is clear; transitions are effective.
- No mechanical errors present; departures from convention appear intentional and are effective.
- A print copy of the article from readingonline.org has been handed in.

_____ 80-89 — B

- The summary and essay are generally clear, complete, well-organized, contain examples/illustrations.
- Each ¶ has a clear topic sentence that presents one idea to be developed. Topic sentence is followed by a restriction/transition sentence(s). An example/illustration is included. A cogent discussion and quotation relates the example to the idea in the topic sentence. Each paragraph is focused.
- Wording is generally clear in sentences that are precise. Abstract terms are generally defined and used effectively. Effective syntax throughout. Cohesion is clear; transitions are effective.
- A few mechanical errors present.
- A print copy of the article from readingonline.org has been handed in.

_____ 70-79 — C

- The summary and essay are not well-organized, contains a few examples/illustrations.
- Each ¶ has a clear topic sentence that presents one idea to be developed. Topic sentence is followed by a restriction/transition sentence(s). An example/illustration is included. A discussion may not effectively relate the example to the idea in the topic sentence. Each paragraph is somewhat focused.
- Wording is generally okay; sentence variety may not be present. Abstract terms are sometimes defined and used effectively. Syntax may need revision. Cohesion is in need of further work; transitions somewhat effective.
- Some mechanical errors present.
- A print copy of the article from readingonline.org has been handed in.

_____ 60-69 — D

- The summary and essay are generally not clear and are in need of significant development.
- Each ¶ may be in need of a stronger topic sentence. Topic sentence is often not followed by a restriction/transition sentence(s). An example/illustration is generally not included. A discussion may be missing. Each paragraph needs revision.
- Wording is generally okay; sentence variety may not be present. Abstract terms are not defined and are not used effectively. Syntax needs revision. Cohesion is in need of further work; transitions are missing.
- Many mechanical errors present.
- A print copy of the article from readingonline.org has been handed in.

_____ 0-59 — F

- The summary and essay are not clearly organized, completely lacking in development.
- Each ¶ needs topic sentence. Topic sentence is not followed by a restriction/transition sentence(s). An example/illustration is not included. A discussion may be missing. Each paragraph is needs substantial revision.
- Wording is not effective; sentence variety not present. Abstract terms are not defined and are not used effectively. Syntax needs revision. Cohesion is in need of further work; transitions are missing.
- Myriad mechanical errors present.
- A print copy of the article from readingonline.org may not have been handed in.

NAME: _____

ASSESSMENT FORM FOR 3351 MINI-ESSAY, *Lost in Translation*: 100 points

_____ 90-100 — A

- Mini-essay is clear, complete, well-organized, contain examples/illustrations, are insightful.
- Each ¶ has a clear topic sentence that presents one idea to be developed. Topic sentence is followed by a restriction/transition sentence(s). An example/illustration is included. A cogent discussion and quotation relates the example to the idea in the topic sentence. Each paragraph is clearly focused.
- Wording is clear in sentences that are precise. Abstract terms are defined and used effectively. Effective syntax throughout. Cohesion is clear; transitions are effective.
- No mechanical errors present; departures from convention appear intentional and are effective.

_____ 80-89 — B

- Mini-essay is generally clear, complete, well-organized, contain examples/illustrations.
- Each ¶ has a clear topic sentence that presents one idea to be developed. Topic sentence is followed by a restriction/transition sentence(s). An example/illustration is included. A cogent discussion and quotation relates the example to the idea in the topic sentence. Each paragraph is focused.
- Wording is clear in sentences that are precise. Abstract terms are generally defined and used effectively. Effective syntax throughout. Cohesion is clear; transitions are effective.
- Very few mechanical errors present.

_____ 70-79 — C

- Mini-essay is not well-organized, contains a few examples/illustrations.
- Each ¶ has a clear topic sentence that presents one idea to be developed. Topic sentence is followed by a restriction/transition sentence(s). An example/illustration is included. A discussion may not effectively relate the example to the idea in the topic sentence. Each paragraph is somewhat focused.
- Wording is generally okay; sentence variety may not be present. Abstract terms are sometimes defined and used effectively. Syntax may need revision. Cohesion is in need of further work; transitions somewhat effective.
- Some mechanical errors present.

_____ 60-69 — D

- Mini-essay is generally not clear and is in need of significant development.
- Each ¶ may be in need of a stronger topic sentence. Topic sentence is often not followed by a restriction/transition sentence(s). An example/illustration is generally not included. A discussion may be missing. Each paragraph needs revision.
- Wording is generally okay; sentence variety may not be present. Abstract terms are not defined and are not used effectively. Syntax needs revision. Cohesion is in need of further work; transitions are missing.
- Many mechanical errors present.

_____ 0-59 — F

- Mini-essay is not clearly organized, completely lacking in development.
- Each ¶ needs topic sentence. Topic sentence is not followed by a restriction/transition sentence(s). An example/illustration is not included. A discussion may be missing. Each paragraph is needs substantial revision.
- Wording is not effective; sentence variety not present. Abstract terms are not defined and are not used effectively. Syntax needs revision. Cohesion is in need of further work; transitions are missing.
- Myriad mechanical errors present.

Assessment Form: Lost in Translation

- Five words are present, created from word origins (etymologies); explanations about how the words were created are present.
- Each created word has a definition; each definition articulates an experience that is overlooked, unusual, opaque - clichés are avoided - the definitions should offer the reader a surprise, something unexpected.
- Concrete, specific language is used. The language is concise and vivid (images are presented). Figurative language may be present.
- Mechanical and usage errors are not present.

_____ (45-50) Meets all the criteria

_____ (40-44) Meets most of the criteria

_____ (35-39) Meets some of the criteria

_____ (30-34) Fails to meet most of the criteria

_____ (0-29) Does not meet the criteria

Lost in Translation

Directions: Create 5 words that signify concrete experiences which currently cannot be expressed in a single word; after each word, explain what experience the word signifies; in other words, define each word. The focus of this assignment is to create words that carry and convey the essence of experiences that are overlooked, unusual, or opaque. Use the words and definitions in *Lost in Translation* as models. Read the words and definitions carefully; consider them; let them carry your imagination into those aspects of lived experience that are often left unsaid, unstated, unexpressed because there are no words for them.

1. Give the word and how you created it using word origins (etymologies).
2. Offer the definition - it should convey a specific experience, one that has layers of meaning
3. **Write a three page essay** in which you discuss what three things you learned or discovered by completing this assignment.

Examples:

Word: **oignonkutawepan** (this word is a combination of two words: *oignon*, which is the original word in Old French for *onion*, and *kuta*, which is the original word in Norwegian for *cut*, and *wepan*, which is the original word in Old English for *weep*)

Definition: The experience of standing in the kitchen and weeping as you slice onions on an overcast day, where the clouds are thick and heavy as huge bags of socks, while in the background, the only noise is a stuttering fan; then, the doorbell.

Word: **driestupparestoffe** (this word is a combination of three words: *drie*, which is Germanic in origin for *three*, and *stuppeare*, which is the original word in Latin for *stop*, and *estoffe*, which is from Old French)

Definition: Three specific experiences that happen simultaneously at midnight: a cat moves like fog across a fence top while, forty miles away, a car runs out of gas during a hailstorm, and somewhere in the midwest, a leopard frog plops into a pond.

Word: **enkaustonshough** (this word is a combination of two words: *enkauston*, which is Greek in origin for *three*, and *shough*, a word that has an uncertain origin, but refers to a shaggy haired lapdog)

Definition: The experience of putting another X on a calendar, because you are marking off the number of days until your car is returned to you, but just as you make the second line of the X, your pen stops working.

English 3351: *Lost in Translation* - 100 points

Introduction (by Ella Frances Sanders)

How you do introduce the untranslatable?

In our highly connected and communicative world, we have more ways than ever to express ourselves, to tell others how we feel, and to explain the importance or insignificance of our days. The speed and frequency of our exchanges leave just enough room for misunderstandings, though, and now perhaps more than ever before, what we actually mean to say gets lost in translation. The ability to communicate more frequently and faster hasn't eliminated the potential for leaving gaps between meaning and interpretation, and emotions and intentions are misread all too often.

The words in this book may be answers to questions you didn't even know to ask, and perhaps some you did. They might pinpoint emotions and experiences that seemed elusive and indescribable, or they may cause you to remember a person you'd long forgotten. If you take something away from this book other than some brilliant conversation starters, let it be the realization (or affirmation) that you are human, that you are fundamentally, intrinsically bound to every single person on the planet with language and with feelings.

As much as we like to differentiate ourselves, to feel like individuals and rave on about expression and freedom and the experiences that are unique to each one of us, we are all made of the same stuff. We laugh and cry in much the same way; we learn words and then forget them; we meet people from places and cultures different from our own and yet somehow we understand the lives they are living. Language wraps its understanding and punctuation around us all, tempting us to cross boundaries and helping us to comprehend the impossibly difficult questions that life relentlessly throws at us.

Languages aren't unchanging, though they can sometimes hold a false sense of permanence. They do evolve and occasionally die, and whether you speak a few words of one or a thousand words of many, they help to shape us—they give us the ability to voice an opinion, to express love or frustration, to change someone's mind.

For me, making this book has been more than a creative process. It's caused me to look at human nature in an entirely new way, and I find myself recognizing these nouns, adjectives, and verbs in the people I walk by on the street. I see *boketto* in the eyes of an old man sitting at the ocean's edge, and the *resfeber* that has taken over the hearts of friends as they prepare to journey across the world to an unknown culture.

I hope this book helps you find a few long-lost parts of yourself, that it brings to mind fond memories, or that it helps put into words thoughts and feelings that you could never clearly express before. Perhaps you'll find the word that perfectly describes your second cousin once removed, the way you felt two summers ago that you were never able to fully describe, or the look in the eyes of the person sitting across from you right now.

Eckhart Tolle wrote, "Words reduce reality to something the human mind can grasp, which isn't very much." I'm hesitant to agree. Words allow us to grasp and hold onto an extraordinary amount. Sure, all languages can be picked apart and reduced to just a few vowels or symbols or sounds, but the ability that language gives us is incredibly complex. There may be some small essential gaps in your mother tongue, but never fear: you can look to other languages to define what you're feeling, and these pages are your starting point. So go and get lost in translation.

Assessment Form for Take Home Exam

- A.** Choose 10 different quotations from the Nagy text and explain how each one of them exemplifies or cross-connects with something that you learned in English 3351.
- a. Cite the text and supply the page number.
 - b. Explain how the idea in the citation exemplifies or cross-connects with something you learned in 3351. Give an example of a class activity.
 - c. Explain the connection (what is important about it, its value, or what you learned).
 - d. The writing is clear, unified, coherent, and organized.
 - e. The writing is free from mechanical errors.
- B.** Choose 10 words from *Vocabulary Cartoons SAT* and explain how each of them connects with or exemplifies something you learned in English 3351.
- a. Give the word, the part of speech, the definition, and the page number.
 - b. Explain how the word exemplifies or cross-connects with something you learned in 3351. Give an example of a class activity.
 - c. Explain the connection (what is important about it, its value, or what you learned).
 - d. The writing is clear, unified, coherent, and organized.
 - e. The writing is free from mechanical errors.

_____ 180-200: Meets all or nearly all of the criteria

_____ 160-179: Meets most of the criteria

_____ 140-159: Meets some of the criteria

_____ 120-139: Meets almost none of the criteria

_____ 0-119: Meets none of the criteria

- b. Explain how the word exemplifies or cross-connects with something you learned in 3351. Give an example of a class activity.
- c. Explain the connection (what is important about it, its value, or what you learned).

Example:

1. **Adroit**, adjective: “clever or skillful in using the hands or mind” (14)

Explanation: When I first began wrestling with grammatical structures, I was not very *adroit* at the task. As I discovered how to understand, differentiate, and use grammatical structure — six phrases and three clauses, for example — I become much more *skillful* as a writer. Prior to learning to use grammatical structures, I notice that my writing was generally vague and lacked variety and coherence; now, however, because I can adroitly use 6 phrases and 3 clauses in ways that I could not before, my writing is much more concrete, varied, and coherent.

Begin with an assertion: When I first began wrestling with grammatical structures, I was not very *adroit* at the task.

Give an example: As I discovered how to understand, differentiate, and use grammatical structure — six phrases and three clauses, for example — I become much more *skillful* as a writer.

Explain how the example supports the assertion: Prior to learning to use grammatical structures, I notice that my writing was generally vague and lacked variety and coherence; now, however, because I can adroitly use 6 phrases and 3 clauses in ways that I could not before, my writing is much more concrete, varied, and coherent.

English 3351: Take Home Exam - Parts A and B

Worth 200 pts.

Hand in 2 copies of the take home exam and the assessment form. Failure to hand in 2 copies of the essay and/or the assessment form will result in the loss of of 1 letter grade for each missing item.

- A. Choose 10 different quotations from the Nagy text and explain how each one of them exemplifies or cross-connects with something that you learned in English 3351.
- Cite the text and supply the page number.
 - Explain *how* the idea in the citation exemplifies or cross-connects with something you learned in 3351. Give an example of a class activity.
 - Explain the connection (what it important about it, it's value, or what your learned).

Example:

1. **Citation:** “[A] reader’s general vocabulary knowledge is the single best predictor of how well that reader can understand a text” (1).

Explanation: As we read “The Partial Conversation” and made connections to it with words from *Vocabulary Cartoons II*, it dawned upon me that the *more words I know*, the stronger my *reading comprehension* and my *ability to interpret* text will be. For instance, when we read the poem by Simic, I was initially limited in my understanding of it, because I thought the poem was just about a person sitting alone in a grimy diner, waiting for his food to arrive, but feeling so lonely that he longed for any human connection, even the conversation of the cooks. As such, I would never have thought to use a word like “jettison” to interpret the poem, but once I read the example supplied in class, I understood how that word opened the poem to me in new ways: it gave me a deeper and more metaphoric understanding of the primary thematic motif of loneliness. I now understand that if I am going to be successful in reading and interpreting texts, I need a large vocabulary.

Begin with an assertion: As we read “The Partial Conversation” and made connections to it with words from *Vocabulary Cartoons II*, it dawned upon me that the *more words I know*, the stronger my *reading comprehension* and my *ability to interpret* text will be.

Give an example: For instance, when we read the poem by Simic, I was initially limited in my understanding of it, because I thought the poem was just about a person sitting alone in a grimy diner, waiting for his food to arrive, but feeling so lonely that he longed for any human connection, even the conversation of the cooks.

Explain how the example supports the assertion: As such, I would never have thought to use a word like “jettison” to interpret the poem, but once I read the example supplied in class, I understood how that word opened the poem to me in new ways: it gave me a deeper and more metaphoric understanding of the primary thematic motif of loneliness. I now understand that if I am going to be successful in reading and interpreting texts, I need a large vocabulary.

- B. Choose 10 words from *Vocabulary Cartoons SAT* and explain how each of them connects with or exemplifies something you learned in English 3351.
- Give the word, the part of speech, the definition, and the page number.

Assessment Form: Figurative Language Assignment

- _____ 90-100 10 examples of figurative language from *Whisper and Shout*; explanations are clear, insightful, and logical. No mechanical errors.
- _____ 80-89 10 examples of figurative language from *Whisper and Shout*; explanations are generally clear, insightful, and logical. A few minor mechanical errors.
- _____ 70-79 10 examples of figurative language from *Whisper and Shout*; explanations are in need of additional clarity, insight, and logic. Mechanical errors.
- _____ 60-69 10 (or fewer) examples of figurative language from *Whisper and Shout*; explanations are in need of significant additional clarity, insight, and logic. Multiple mechanical errors.
- _____ 0-59 10 (or fewer) examples of figurative language from *Whisper and Shout*; explanations are not clear, logical, or insightful. Multiple mechanical errors.

6. Kind of figurative language: **Onomatopoeia**

Poem: “The Bells,” page 2010 - “How they tinkle, tinkle, tinkle, / In the icy air of night!;
To the tintinnabulation that so musically wells / From the bells, bells, bells, /
Bells, bells, bells / From the jingling and the tinkling of the bells”

Explanation: The use of onomatopoeia in the poem is designed to create a sense of being overwhelmed by sounds. For example, Poe uses onomatopoeia when he writes: “tinkle, tinkle, tinkle,” and “tintinnabulation,” and “bells, bells, bells, bells, / Bells, bells” (the alliterative repetition of the word bells becomes an unexpected use of onomatopoeia), and “jingling” and tinkling.” By combining a hurried rhythm and onomatopoeic language, Poe creates the image and experience of bedlam, of uproar and confusion. In other words, the onomatopoeic description of the jarring sound of bells reflects the state of mind of the writer, a state of mind that is confused and overwhelmed by internal noise of conflicting thoughts.

NB: for this assignment, it will be advantageous for you to:

1. Begin your explanation with an assertion: The use of onomatopoeia in the poem is designed to create the sense of being overwhelmed by a confusion of sounds.
2. Cite your example: For example, Poe uses onomatopoeia when he writes: “tinkle, tinkle, tinkle,” and “tintinnabulation,” and “bells, bells, bells, bells, / Bells, bells” (the alliterative repetition of the word bells becomes an unexpected use of onomatopoeia), and “jingling” and tinkling.”
3. Explain HOW the example supports your assertion: By combining a hurried rhythm and onomatopoeic language, Poe creates the image and experience of bedlam, of uproar and confusion. In other words, the onomatopoeic description of the jarring sound of bells reflects the state of mind of the writer, a state of mind that is confused and overwhelmed by internal noise of conflicting thoughts

3. Kind of figurative language: **Alliteration**

Poem: "America Talks," page 34 - "Bark and burp."

Explanation: The poem utilizes alliteration throughout the poem to convey a sense of power. The two words, "bark and burps" are especially good examples of the power of alliteration because both words are one syllable words, which give them the power of a verbal punch, and both words begin with b, a letter that verbal force (the b is, for instance, not a soft sounding letter such as the letter f). Thus the alliteration in this poem suggests that the words America uses are short, powerful, usher from the body, and are both playful and aggressive.

4. Kind of figurative language: **Metaphor**

Poem: "Safe in My Shell," page 191 - "I am a turtle. / I live in a shell / of my own making."

Explanation: By saying that "I am a turtle. / I live in a shell / of my own making," the speaker utilizes a metaphor compares himself to a turtle and reveals that he has consciously constructed a reculsive lifestyle, one in which he would rather live alone inside the "shell" of his life rather than be with anyone else. Just as a turtle tucks his head and legs inside his shell, so too does the speaker withdraw his consciousness from the world to live in the mental "shell . . . of [his] own making." As such, the speaker, as a human turtle, lives a life in a safe and snug bunker of his own construction.

5. Kind of figurative language: **Alliteration**

Poem: "Snowfields North of the House," page 2004 - "Those great sweeps of snow that stop suddenly six feet from the house"

Explanation: The alliterative use of the "s" sound does not suggest cunning or danger, as in the previous example; rather, it suggests a kind of paradox: on one hand, the "s" words move the reading of line quickly, but then, suddenly, the "s" words stop with the word "house." In this way they convey the idea in the line: thoughts move quickly up to a certain point, then stop suddenly. Moreover, the word "house" emphasizes this sudden stoppage: because it contains an "s" - not at the beginning of the word, but at the end - the word house little tells the reader that the "s's" stop here, which prepares the reader for the next line: "thoughts that go so far." So, the alliterative use of "s" words speeds the reader to the a sudden stopping point, which is the whole intent of the poem.

English 3351: Figurative Language Assignment — 100 points

Find 10 examples of different kinds of figurative language (from *It Figures*) from 10 different poems that you have located in *Whisper and Shout*. State the kind of figurative language you have located. Identify the poem (by title) and page number. Cite the line in which the figurative language appears. Explain *how* the example functions or what purpose or affect it achieves in the poem.

Note: the purpose of this assignment is for you to be able to demonstrate that you can identify and interpret (with a significant degree of insight) six kinds of figurative language. Being able to identify and interpret various kinds of figurative language will enable you to sharpen your own reading skills, and it will, more importantly, give you the ability to teach the meaning and purpose of figurative language to your future students, a critical skill for anyone who aspires to become an English teacher.

Hand in 2 copies of the assignment and the assessment form. Failure to hand in 2 copies of the essay and/or the assessment form will result in the loss of a letter grade for each that is missing.

Examples:

1. Kind of figurative language: **Hyperbole**

Poem: "Morning," page 7 - "Rooster nudges / the sun out of bed." (This poem is not from *Whisper and Shout*.)

Explanation: To say that the "rooster nudges the sun out of bed" is an exaggeration, but it conveys the importance of the rooster's presence. Since a rooster cannot literally move the sun, the line from "Morning" operates hyperbolically to show how the rooster's crow is a causative agent, that his crow sets the morning in motion and awakens human consciousness - and in awakening human consciousness, the rooster brings the sun's light into the world.

2. Kind of figurative language: **Metaphor**

Poem: "Breaking Away from the Family," page 31 (This poem is not from *Whisper and Shout*.) - "But the splintered girl I was / keeps coming back."

Explanation: To say that "the splintered girl I was keeps coming back" is a metaphor that the author uses to describe a specific feeling-state: that of being fractured. This metaphor — "the splintered girl" — reveals how the girl in the poem feels fractured or shattered by her father's departure, and that the hurt she is experiencing is so deep, so disruptive that she may never feel whole again.

Poetry/Vocabulary Connections Assessment Form

- _____ 90-100 10 words connect to 10 poems; connections are clear, insightful, and logical. No mechanical errors.
- _____ 80-89 10 words connect to 10 poems; connections are, for the most part, clear, insightful, and logical. A scattering of minor mechanical errors.
- _____ 70-79 10 words connect to 10 poems; connections need to be more clear, insightful, and logical. Mechanical errors.
- _____ 60-69 10 words connect to 10 poems (or fewer); connections are generally not clear, insightful, and logical. Significant mechanical errors.
- _____ 0-59 10 or fewer words connect to 10 or fewer poems (or fewer); connections are not clear, insightful, or logical. Significant mechanical errors.

Examples:

1. **Evince** (verb, definition: to show or demonstrate clearly) represents “Morning” (page 7).

In the poem, the author *evinces* that morning is burgeoning with activity. The images she chooses to use in the poem *demonstrate* the various activities of morning; for instance, she tells us that “alarms jangle, / sing, or speak,” that “Backpacks and brief cases / swallow books,” and that “Engines hum / heel click.” By employing such energetic agents as alarms, backpacks, and engines in her poem, Zimmer *clearly shows* that morning is a dynamic time of day.

2. **Burden** (noun, definition: weighed down; an oppressive load; something to be endured) represents “It’s Me” (page 33)

In the poem, David Harrison conveys the frustration with the *burden* of fame that Marilyn Monroe carried. The language he uses demonstrates the *oppressive load* that Monroe have endured in her short, tumultuous life. For instance, he writes that she says, “Hey! / It’s Me! / Over here! / The real Marilyn.” By using the word “real” Harrison illustrates that Monroe was *weighed down* by not being recognized for who she really was and for not being able to be herself.

3. *Student Example:* **Exalt** (verb, definition: to raise highly) represents “Mangos” by Leslea Newman (p. 165)

In this poem, the author writes about a certain individual who *exalts* mangos to an extreme. The speaker of the poem *glorifies* mangos so much that she states, “do mangos grow in heaven? / If they substitute another fruit, I’ll give the boot to heaven.” What blew me away when I read this was the fact that the speaker would give up heaven. Heaven is considered the greatest goal in life for many followers of the Catholic and Christian faith, so why, I wonder, would the speaker in the poem opt out of heaven if there were no mangos there? The fact that she would opt out reveals her *obsession* with mangos, but maybe there is more. Maybe the speaker’s way of describing mangos is her way of *praising* them, so that for her mangos are the only heaven she wants.

4. *Student Example:* **Gregarious** (adjective, definition: seeking and enjoying the company of others; sociable) represents “First Week of School” (p. 29).

The speaker in the poem is describing how it is to be *gregarious*. For example, in the beginning of the poem, she says that it is the first week of school, and that she is surrounded by “Lots of kids that I don’t know.” She then makes it clear that she is a *sociable person* because she compliments other students by saying such things as, “Cameron got super-tall and thin. / Sam’s working out, look at him!” It is apparent that the speaker enjoys the company of others when she further states, “I’m glad the crowded hall’s so slow. / Lots of kids I already know!” By declaring that she is happy for the slow moving crowd in the halls because it gives her a chance to interact with “lots” of her friends, the speaker reveals that she is indeed an *amiable* person.

English 3351: Poetry/Vocabulary Connections

100 pts

Directions: Choose 10 different words from *Vocabulary Cartoons SAT* and explain how each of them represents a different poem in the *Whisper and Shout* (10 words, 10 poems).

Provide the word and its definition; state which poem it represents (title, author, and page #).

You do NOT need to cite the entire poem; you only need to cite a few lines from the poem.

In 4-6 sentences, explain how the word represents the poem. ***You should quote the word's definition and the poem, and you should cite lines from the poem to support your assertion.***

Hand in 2 copies of the assignment and the assessment form. Failure to hand in 2 copies of the essay and/or the assessment form will result in the loss of 1 letter grade.

Example (examples are from another book of poems):

Rooster nudges
the sun out of bed.

Alarms jangle,
sing, or speak
to restless dreamers.

Hot showers and fresh coffee
transform zombies
into humans
while razors, combs,
toothpaste, and brushes
work in two-minute shifts.

Backpacks and briefcases
swallow books
and notes for breakfast.

Engines hum
heels click
and doors thud
behind ambition

20 Nagy Quotations Assessment Form

- _____ 45-50 20 important quotations; 5 explanations are clear, insightful, and logical. No mechanical errors.
- _____ 40-44 20 important quotations; 5 explanations are, for the most part, clear, insightful, and logical. A scattering of minor mechanical errors.
- _____ 35-39 20 important quotations; 5 explanations need to be more clear, insightful, and logical. Mechanical errors.
- _____ 30-34 20 important quotations; 5 explanations (or fewer) are generally not clear, insightful, and logical. Significant mechanical errors.
- _____ 0-29 20 important quotations; 5 explanations (or fewer); are not clear, insightful, or logical. Significant mechanical errors.

28 **Last Day to Drop/Withdraw from Class.**

November

1 Read: *Read & Write It Out Loud*, chapters 1-2
NB: *Check the number of your absences.*

3 *Read & Write It Out Loud, 3-4*

8 *Whisper and Shout*

10 *Whisper and Shout*

15 *Whisper and Shout*

17 *Whisper and Shout*

Bring a final draft of Figurative Language/Poetry Connection Assignment to class. Worth 15 points; hand in a photo-copy of the final draft.

22 **Figurative Language/Poetry Connection Assignment due. Hand in 2 copies plus the assessment form (in a manila folder).**

24 *Thanksgiving break*

28 Reader's Theatre

May

2 Reader's Theatre
Make-up assignments due for missed classes

6 **10:00 a.m. Take Home Exam due; include the assessment form (in a manila folder)**

September

- 1 *Vocabulary Cartoons*
Nagy Quotation Assignemnt due
- 6 *Vocabulary Cartoons*
- 8 *Vocabulary Cartoons*
- 13 *Vocabulary Cartoons*
- 15 *Read: Lost in Translation*
- 20 *Lost in Translation (begin working on the Lost in Translation assignment)*
- 22 *Bring a draft of the Lost in Translation assignment to class*
(Worth 15 points; hand in a photo copy of your rough draft, even if it is hand-written)
- 27 **Lost in Translation Assignement due**
- 29 *Vocabulary Cartoons*
NB: *check the number of your absences from class.*

October

- 4 *Vocabulary Cartoons*
- 6 *Vocabulary Cartoons*
- 11 *Vocabulary Cartoons & Whisper and Shout*
- 13 *Vocabulary Cartoons & Whisper and Shout*
- 18 *Vocabulary Cartoons & Whisper and Shout*
- 20 *Vocabulary Cartoons & Whisper and Shout*
- 25 **Bring a final draft of Vocabulary/Poetry Connection Assignment to class.**
(Worth 15 points: hand in a photo-copy of your rough draft, even if your draft is hand written.)
- 27 **Vocabulary/Poetry Connection Assignment due. Hand in 2 copies and the assessment form (in a manila folder)**

If you do not possess such skills, or if you are not sure how to construct academic prose (see the grading criteria), I strongly advise you to get assistance from a qualified source and to put together an immediate, proactive plan that will help you become a stronger writer. I will be glad to help you during my office hours (or by appointment). You can also receive help from the Tutorial/Writing Center in the UTEP Library.

– SYLLABUS –

- This syllabus is subject to change at my discretion to meet instructional needs and/or to accommodate time constraints; changes may include additional assignments. Bring this syllabus to class every day; also bring the material you have read and written for the day. Quizzes, both announced and unannounced, may be given throughout the semester.
- **The assignments, exam, and project for this course will require time, effort, thought, reflection, and revision. I strongly recommend that you read the directions and scrutinize the examples for each assignment, exam, and project today, and that you allot yourself ample time to complete each assignment, exam, and project. In other words, if you wish to hand in work that has a greater potential for exhibiting insightful thoughts and for displaying the clear and cogent expression of those thoughts in well organized prose, do not wait until a night or two before an assignment, exam, or project is due to begin working on it.**

August

23 Introduction: presentation of course requirements and syllabus

25 Vocabulary Development

30 Read: *Teaching Vocabulary to Improve Reading Comprehension*

Assignment: Write down 20 quotations from the Negy's book that offer important or significant ideas - from the beginning of the book to the end - and give the page number of each quotation. Choose 5 of the quotations and explain what is important about each of them.

Example: "The first property of vocabulary instruction is integration — trying new words with familiar concepts and experiences" (p. 23). This quotation supports the idea that effective learning takes place, in this case, the learning of vocabulary, when the new is integrated with the familiar. When new vocabulary is integrated in the learner's existing schema, the learner is able to make space for the new word and then incorporate the word in such a way that the learner is able to use the word, not just in the original context in which it was learned, but in new discourse contexts as well. **Due: Sept. 1st. Turn in the assessment form with your assignment.**

Place 2 copies of every assignment in a manila folder; put your name on the tab of the manila folder; include a copy of the appropriate assessment form. Failure to hand in two copies of an assignment will result in the loss of 1 letter grade; failure to hand in a copy of the correct assessment form will result in the loss of 1 letter grade.

Keep all returned assignments until the end of the semester. This way you will always know what your grade is for this class: add all the points that you earned and divide by the sum of the total points possible.

NB: Before you hand in written work, take it to a qualified source for suggestions regarding revising and editing.

Do not wait until the night before the assignments are due to print or assemble them. *This point cannot be stressed enough. Assignments should be ready to be handed in at the start of class.* There will be no time during class to assemble the assignments.

Every semester someone approaches me with a tale of woe, one wherein he or she had waited until the night before the assignment was due (or the morning it was due!) to attempt to print it, only to experience a computer freeze, a sudden ink drought, or a thumb-drive denial. If you decide to “roll the dice” in preparing your assignment, but come up “snake-eyes,” then I’ll respect your choice. But your assignment, if not handed in on time, due to technical difficulties, will be counted as late.

Late Work: Late assignments lose one letter grade per day (not per class meeting, but per day). An assignment is late if a hard copy of it is not in the class set of assignments that are with me when I leave campus. If you miss class the day an assignment is due, send it to class with someone else. An assignment that is late should not be put in my mailbox in the English Department Office in Hudspeth Hall or left outside my office door, but should be given directly to me. **NB:** Late assignments will not be accepted after four days past the original due date.

Special Help: Because this is an upper-level English class, you should possess those writing skills that are necessary for you to express your thoughts in clear and effective language: you should be able to develop your thoughts in a written form that is clear and cohesive; should be able to support general assertions with facts, examples, and illustrations; should be able to create a sense of logical coherence in your writing; should be able to construct clear and concise sentences; should be able to connect your sentences by using transitional devices; and should be able to use standard punctuation, mechanical constructions, and spelling.

If you attend every class without being late or leaving early, 15 points (not 15 percentage points) will be added to the individual points (not percentage points) you have accumulated by the end of the semester.

- Late arrivals or early departures disrupt the concentration of those of us who are working; *please arrive on time* and stay for the entire class. Chronic late attendance (and/or early departures) will result in the loss of points from your total accumulation of points. If you sign the attendance sheet and then leave class, half an absence will be recorded for you.
- If you have children and need a place for their care, please avail yourself of the UTEP child care center; please do not bring your children to class.
- Turn off cell-phones, smart-phones, ipads, computers, and all other electronic devices before class begins. Do not use electronic devices, unless instructed to do so, during class.
- Do not leave class to make or receive a phone call; do not work on assignments for other classes during class. If you do text, make or receive a phone call, and/or work on other assignments, you may be asked to leave; half an absence will be recorded for you for that day.
- Attend to personal needs before or after class, not during class. Do not bring food or drink to class.
- Because many discussions will take place during our class meetings, please be sure to listen (and please refrain from talking) when other people are discussing class-related issues.

Plagiarism:

If you obtain work from someone else and submit it as your own; if you use any material from another source in your work and do not give direct credit to your source; or if someone with whom you are working creates/ writes any part of the work for you, you are plagiarizing. Acts of plagiarism and other forms of academic dishonesty are absolutely disallowed and will be dealt with swiftly according to UTEP's established policy.

Assignments:

All out of class assignments must be typed: 12 point serif font, double-space, one inch margins. Also, make and keep a photo-copy of every assignment you hand in so that you will always have a copy.

Grades: One 3 page response essay worth 50 points. One poetry-vocabulary connections assignment worth 100 points. One mimetic assignment worth 100 points. One figurative language assignment worth 100 points. One take-home exam worth 200 points. Other assignments may be given.

Scale: A=90-100% (excellent), B=80-89% (superior), C=70-79% (competent), D=60-69% (less than competent), F=0-59% (failing).

Attendance: Because most of what you will learn in this course will result from your active involvement in each of class activity, you must attend every class. Please note that if you miss class 4 times, *regardless of the reasons*, you will lose 1 letter grade from your overall grade for the class unless you complete an outside assignment; if you miss 5 classes, you will lose 2 letter grades from your overall grade unless you complete 2 outside assignments. *Outside assignments are due on the last regular class of the semester, no later. If, however, you miss class 6 times, you will be unable to achieve a passing grade for this class, and a grade of "F" will be recorded for you. If you miss 6 classes, it is recommended that you drop this class. It is, moreover, your responsibility to sign the attendance sheet for each class.*

Outside assignment(s) for missing 4 or 5 classes: Go to the web site NPR.ORG, and choose a program from the TED Radio Hour. Write a 1 page summary of the program. Write a 3 page essay in which you discuss how the ideas in the program intersect with what you are learning in this class. **Hand in: a print copy of the summary, the essay, and an assessment form.** If you miss 4 classes, complete this activity for one TED Radio Hour program; if you miss 5 classes, complete this activity for two different TED Radio Hour program. You must earn a grade of C or better on the assignment(s) for it (them) to ameliorate the loss of a letter grade or letter grades due to your absence(s) from class.

NB: It is your responsibility to keep track of the number of your absences and to complete and hand in requisite number of outside assignments (as outlined in the above paragraph) if you choose not to lose a letter grade or grades from your overall grade for this class. (You might want to circle the dates in the syllabus of any classes you miss.)

You do not need to call me if you are going to be absent. ***There are no excused absences*** (with the exception of absences due to being required to attend an official UTEP function).

If you experience a significant problem during the semester, one that will affect your attendance or grade, please let me know well before the end of the semester so that you and I can take steps to address the problem - especially if the problem will have a potentially adverse affect on your grade.

ENGLISH 3351: The Dynamics of Language

Instructor: Dr. Polette
Semester: Fall 2016
Days & Time: T/R, 9:00-10:20 a.m.
Classroom: Hudspeth Hall # 200
Credits: 3
Office Hours: 7:30-9:00 T/R, 12:00-12:15, p.m. T/R, Hudspeth 216
Office Phone: 915-747-5123
E-Mail: kpolette@utep.edu

Required Texts: *Read and Write It Out Loud* by Keith Polette
Teaching Vocabulary to Improve Reading Comprehension by William Nagy
It Figures by Marvin Terban
Lost in Translation by Ella Frances Sanders
Whisper and Shout: Poems to Memorize edited by Patrice Vecchione
Vocabulary Cartoons SAT by Sam Burchers

NB: Be sure to have all these texts by the first or second day of class. Failure to have secured a book is not an excuse for not turning in an assignment. If the UTEP bookstore does not have any of the above books for sale, you may want to purchase the book from a web site such as Amazon.com and have it shipped to you in one or two days.

Purpose: This course is designed to help you become an independent and critical thinker, writer, & learner; gain a working knowledge of the various manners and modes of language use; discover ways to connect develop language-based educational activities in the language arts classroom.

Procedure: The texts are important in that they will help you discover the nature of teaching reading and writing. You should read each chapter (as per assignment) at least twice: once to get a sense of the content, twice to reflect upon the content and to make discoveries, associations, and connections. Bring to class any questions you have about the texts. In addition, we will spend a good deal of time in small groups as group work will enable us to entertain multiple points of view as we construct knowledge and meaning.

It will be beneficial to you if you take good notes during each class meeting. Your notes should include what was covered during the class and what you learned in each class (i.e., your thoughts and conclusions).

Supplies: Manila folders, lined clean-edged paper, a notebook, a collegiate dictionary, a thesaurus, an e-mail account, access to a photocopying machine, and a typewriter or word processor.