

**ENGLISH 3351: The Dynamics of Language**

**Instructor:** Dr. Polette  
**Semester:** Fall 2018  
**Days & Time:** T/R, 9:00-10:20 a.m.  
**Classroom:** Hudspeth Hall # 200  
**Credits:** 3  
**Office Hours:** 7:15-8:45 T/R, 12:00-1:20, p.m. T/R, Hudspeth 216  
**Office Phone:** 915-747-5123  
**E-Mail:** kpolette@utep.edu

**Required Texts:**

- *No More "Look Up the List" Vocabulary Instruction* by Charlene Cobb & Camille Blahowicz
- *It Figures* by Marvin Terban
- *Lost in Translation* by Ella Frances Sanders
- *Whisper and Shout: Poems to Memorize* edited by Patrice Vecchione
- *Vocabulary Cartoons* by Sam Burchers (this book has a **red cover**)

**NB:** Be sure to have these texts by the first 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 or Half.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 thorough 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, a UTEP e-mail account, access to a photocopying machine, and a typewriter or word processor.

**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. *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. **Outside assignments for missing a class, or classes, are due on December 7, 2017.**

- a) 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.)
- b) You do not need to call or e-mail 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).
- c) 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.
- d) If you attend every class without being late or leaving early, 10 points (not 10 percentage points) will be added to the individual points (not percentage points) you have accumulated by the end of the semester.
- e) 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. **Please arrive before 9:00 a.m.**; class will begin promptly at 9:00.

- f) 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.
- g) Turn off and put away cell-phones, smart-phones, ipads, tablets, computers, and all other electronic devices before class begins. Do not use electronic devices, unless instructed to do so, during class. When you takes notes during class, please use pen and paper.
- h) 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 during class, you may be asked to leave; half an absence will be recorded for you for that day.
- i) Attend to personal needs before or after class, not during class. Do not bring food or drink to class.
- j) 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.
- k) Do not work on assignments or activities for other classes during class.

**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:**

- a) 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.
- b) 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.
- c) 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.
- d) 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. *Pay careful attention to the grading criteria for standard academic writing and to the assessment forms for each assignment.*

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.

**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 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 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 get help from the Tutorial/Writing Center in the UTEP Library.

## CRITERIA FOR STANDARD ACADEMIC WRITING

### A: Development

1. Insightful, original, and general ideas and assertions are supported with facts, examples, illustrations, &/or explanations; facts, examples, illustrations, etc. are developed with explanations.
2. Only one idea per paragraph is asserted and developed.
3. Clear definitions are used where needed; especially for abstract words like “creativity,” “imagination,” “critical thinking,” “thinking skills,” “literacy,” etc.
4. All the directions for the assignment have been followed. NB: *Projects, assignments, and written products that do not correspond to the written directions will not receive a passing grade.*

### B: Organization

1. Each paragraph has a clear topic sentence.
2. Each topic sentence presents one idea to be developed.
3. Each paragraph contains facts, example(s), or an illustration that relates to the idea in the topic sentence.
4. Writing displays a clear sense of order among the sentences within each paragraph. There are no “idea or content gaps”; that is, ideas and facts are connected from sentence to sentence; transitional words and phrases are used where needed.
5. A clear and effective discussion relates the example to the idea in the topic sentence. Eg, each discussion describes the importance or purpose of each example.

### C: Wording

1. Simple, energetic language is used in sentences that are clear and direct. Figurative language is employed where appropriate.
2. No passive voice (unless there’s a reason).
3. Sentence variety is present (sentences are not constructed in the same way).
4. Important words and concepts are defined and are used consistently and clearly.

### D: Cohesion

1. Transitional words and phrases are used in and among paragraphs and sentences.
2. Parallel constructions are used correctly.
3. Pronouns are used correctly: every pronoun has a clear antecedent.
4. No shifts from past to present tense.
5. All quotations and outside material are introduced; page number and source are provided.

### E: Sentence Structure, Punctuation, and Spelling

1. No run-on sentences.
2. No sentence fragments.
3. No dangling modifiers or misplaced (or incorrectly used) phrases.
4. No convoluted sentences: sentences that contain too many disparate ideas, or sentences that are so long or uncoordinated that they fail to convey what they attempt to convey.
5. Proper punctuation: comma, semi-colon, apostrophe, quotation marks, etc. Words are spelled correctly.

### F: Manuscript Form

1. One inch margins; number the pages at the bottom (center).
2. Use double-spacing.
3. Use twelve point font. Use a font that has serifs. Eg, the font, **Times**, has serifs; the font **Arial** does **not** have serifs.
4. **Two copies** of the assignment have been turned in, along with the **assessment form** in a **manila folder** with your name on the tab.
5. The pages of the assignment have been stapled together.

— 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 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, 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. As such: the more thorough, well developed, and well organized your written products, the better.

### August

- 28 Introduction: presentation of course requirements and syllabus
- 30 Vocabulary Development, bring *Vocabulary Cartoons* to class

### September

- 4 Vocabulary Development, bring *Vocabulary Cartoons* to class
- 6 Vocabulary Development, bring *Vocabulary Cartoons* to class
- 11 **Assignment - Read:** *No More "Look Up the List" Vocabulary Instruction*; make a list of 21 bulleted quotations that you found to be particularly important in the text (7 bulleted items per chapter). Write a three page essay (double spaced) in which you discuss what you learned or discovered by reading the text. *Hand in 2 copies in a manila folder.*
- 13 Vocabulary Development, bring *Vocabulary Cartoons* to class
- 18 Vocabulary Development, bring *Vocabulary Cartoons* to class
- 20 Vocabulary Development, bring *Vocabulary Cartoons* to class
- 25 **Assignment - Read:** *Lost in Translation*. **Bring to class a 2 page essay** in which you describe (1) your reactions to your reading of *Lost in Translation*, and (2) what you learned about language and about how language works or about how it can be used. *Have a clear thesis statement and clear topic sentences in paragraphs that are well organized and coherent.* Turn in 2 copies; turn in the assessment form.
- 27 Vocabulary Development, bring *Vocabulary Cartoons* to class

**October**

- 2 **Assignment - *Lost in Translation* Assignment due;** Hand in 2 copies and the assessment form (in a manila folder)Vocabulary Development, bring *Vocabulary Cartoons* to class
- 4 Vocabulary Development, bring *Vocabulary Cartoons* to class
- 9 Vocabulary Development, bring *Vocabulary Cartoons* to class
- 11 Vocabulary Development, bring *Vocabulary Cartoons* to class
- 16 Vocabulary Development, bring *Vocabulary Cartoons* to class
- 18 Vocabulary Development, bring *Vocabulary Cartoons* to class (***in-class writing assignment***)
- 23 Vocabulary Development, bring *Vocabulary Cartoons* to class
- 25 Vocabulary Development, bring *Vocabulary Cartoons* to class
- 30 Vocabulary Development, bring *Vocabulary Cartoons* to class

**November**

- 1 **Assignment - Vocabulary/Poetry Connection Assignment due.** Hand in 2 copies and the assessment form (in a manila folder) (Check your number of absences.)
- 6 Figurative Language, bring *Vocabulary Cartoons* to class
- 7 Figurative Language, bring *Vocabulary Cartoons* to class
- 13 Figurative Language, bring *Vocabulary Cartoons* to class
- 15 Bring *Vocabulary Cartoons* and *Whisper and Shout* to class
- 20 Bring *Vocabulary Cartoons* and *Whisper and Shout* to class. (Check your number of absences.)
- 22 *Thanksgiving*
- 26 *Whisper and Shout*
- 29 *Whisper and Shout*

**December**

- 4 Reader's Theatre
- 6 Reader's Theatre

11      **10:00 a.m. Take Home Exam due;** include the assessment form (in a manila folder)

**Assessment Form for Bulleted Response to  
*No More "Look Up the List" Vocabulary Instruction: 50 pts.***

- 21 bulleted quotations from *No More "Look Up the List" Vocabulary Instruction*.
- A 2 page essay – with a thesis statement – which articulated what you learned or discovered from reading *No More "Look Up the List"*.
- The essay has a clear and specific thesis statement, is well organized, has clear cohesion and logical connections.
- No mechanical errors (usage, punctuation, spelling)

\_\_\_\_\_ 50 point

**Examples of quotations:**

1. Teachers do not have much time (***not recommended***). P.12
2. Because teachers are so often pressed for time, and because they may not have the requisite strategies at their disposal for teaching vocabulary effectively, they often turn to pre-made tests; and even when given the chance to develop their own vocabulary assessments, those are often modeled on ineffective premade tests. Consequently, teachers are frustrated, and students do not learn new words; instead, they tend to learn to dislike new words altogether (***recommended***). P. 14

### ASSESSMENT FORM: Reading Response to *Lost in Translation*, 50 points

#### \_\_\_\_\_ 45-50 — A

- Mini-essay is clear, complete, well-organized, contains 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.

#### \_\_\_\_\_ 40-44 — B

- Mini-essay is generally clear, complete, well-organized, contains 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.

#### \_\_\_\_\_ 35-39 — 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.

#### \_\_\_\_\_ 30-30 — 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.

#### \_\_\_\_\_ 0-29 — 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.

### *Lost in Translation*

#### **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.

### ***Lost in Translation: 5 Word Creation – 50 pts***

**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. Provide the new 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: **driestupparfrogga** (this word is a combination of three words: **drie**, which is Germanic in origin for *three*, and **stuppare**, which is the original word in Latin for *stop*, and **frogga**, which is from Old English, for *frog*)

**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 mid west, a leopard frog plops into a pond.

Word: **kalendariumstoppian** (this word is a combination of two words: **kalendarium**, which is Latin for *account book*, and **stoppian**, from Old English which means *to block up*)

**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.

**Assessment Form: Lost in Translation**

- 5 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

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

#### \_\_\_\_\_ 90-100 — A

- Mini-essay is clear, complete, well-organized, contains 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, contains 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.

**Poetry/Vocabulary Connections - 100 pts****Directions:**

1. Choose **15** different words from *Vocabulary Cartoons* and explain how each of them represents an idea or an aspect of a different poem in *Whisper and Shout* (15 words, 15 different poems).
2. Provide the word and its definition; state which poem it represents (title, author, and page number).
3. You do NOT need to cite the entire poem; you only need to cite a few lines from the poem.
4. In 4-8 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.
5. Hand in 2 copies of the assignment and 1 copy of the assessment form.
6. *Example* (examples are from another book of poems, not from *Whisper and Shout*):

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

*Examples:*

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

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

**Connection:** 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 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. **Vocabulary Cartoon Word: Exalt** (verb, definition: to raise highly) represents **“Mangos”** by Leslea Newman (p. 165)

**Connection:** 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 because she would rather have mangos. 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. **Vocabulary Cartoon Word: Gregarious** (adjective, definition: seeking and enjoying the company of others; sociable) represents **“First Week of School”** (p. 29).

**Connection:** 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, **one who thoroughly enjoys the company of others**.

#### Poetry/Vocabulary Connections Assessment Form

- \_\_\_\_\_ 90-100 15 words connect to 15 poems; connections are clear, insightful, and logical. No mechanical errors.
- \_\_\_\_\_ 80-89 15 words connect to 15 poems; connections are, for the most part, clear, insightful, and logical. A scattering of minor mechanical errors.
- \_\_\_\_\_ 70-79 15 words connect to 15 poems; connections need to be more clear, insightful, and logical. Mechanical errors.
- \_\_\_\_\_ 60-69 15 words connect to 15 poems (or fewer); connections are generally not clear, insightful, and logical. Significant mechanical errors.
- \_\_\_\_\_ 0-59 15 or fewer words connect to 15 or fewer poems (or fewer); connections are not clear, insightful, or logical. Significant mechanical errors.

**Take Home Exam - Parts A & B - Worth 200 pts.**

- A.** Choose 6 (2 per chapter) different quotations from the Cobb & Blachowicz text and explain how each one of them exemplifies or cross-connects with class activities (and what you learned from them) 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).

*Example* (citation taken from *Teaching Vocabulary to Improve Reading Comprehension* by William Nagy):

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*, 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*, 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 from a class activity:** 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 (explain what was beneficial about the class activity and what you learned):** 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 **15** words from *Vocabulary Cartoons* 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).

*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 became 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 became 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.

### Assessment Form for Take Home Exam

- I. Choose 6 different quotations from the Cobb & Blachowicz 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 it important about it, it's value, or what your learned).
  - d. The writing is clear, unified, coherent, and organized.
  - e. The writing is free from mechanical errors.
- II. Choose 15 words from *Vocabulary Cartoons* 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 it important about it, it's value, or what your 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

### 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.