

RESPONSE ASSIGNMENT

A response is a **reflective essay** – meaning you have to have a point, because all essays do, but you make that point / epiphany / realization / judgment / stance **at the end of the paper** – as opposed to at the beginning like a thesis statement in an argumentative essay. You work your way to this point throughout your paper *by exploring the possibilities of meaning* of the idea you have chosen to *examine*. Responding is a transaction between you and the text, a back-and-forth conversation in your own mind if you will – in which you **always go back to the text** and then to your own experiences in life and with literature and ideas, events, in order to help you relate to and analyze the deeper levels of meaning within the text.

A response is a real-world text – meaning a text type that gets published, so it cannot be fragmented, oh in this paragraph I'll do connections, and in this paragraph I'll do techniques. **NO NO NO**. This works for notes, but not as an actual text that lives in the world of language. The connections serve as examples, illustrations and contextual information for the reader to understand where you are coming from as you analyze and discuss the text and its techniques, so they are good to use as leads, or as examples to further illustrate your point. **BUT** they must always be **WOVEN** into your paper, helping to situate the reader by illustrating what **YOU** mean. Focus on making the paper flow like an essay flows. You should be able to find connections to at least one of the other stories studied.

Your judgment in the conclusion should be based on what makes this short story effectively or ineffectively crafted, in your opinion; this means you need to establish criteria on which to base your judgment of its literary merit – these criteria are based on a main meaning you have chosen to explore, whether that meaning is relevant and in which ways, how that meaning was crafted, and how you relate to the text, its craft and meaning.

PROCESS:

Step 1 – Review all your notes to **ALL** the stories.

Step 2 – Choose one story on which you think you can write the best response.

Step 3 – Look over your notes to this story and **ADD** on – review the main meaning you chose and the key concepts and supporting literary elements & techniques you originally planned. How can you more fully develop your paper so that all the elements are covered in your final response? Remember you must use Modernism (at least 3 aspects) and at least one (1) lens.

Step 4 – Use the template to draft the paper. You must have a minimum of four (4) paragraphs and a minimum of 700 words, so 2 pages typed.

Step 5 – Get at least two (2) people review your draft.

Step 6 – Re-read, especially aloud, and revise based on peer- and self- feedback. Check the checklist and be sure you have included **EVERYTHING**.

Step 7 – Submit in order GC on top, full typed RD w/ notes from peer- and self- review, RD hand-written work, **ALL** other rough work and notes, the note-sheet to that story with any 3rd colour pen revisions, and this checklist goes last.

PLAGIARISM is a serious academic offense and violation of CVR's Code of Conduct. See page 10 of the student agenda for the definition, examples, and details. In grade 11 English, this offense will be punishable by an unequivocal grade of zero; any opportunity to resubmit will be limited to term 1 work, as students KNOW the difference between fact / general knowledge and opinion / intellectual property, thus any theft or fraud is a conscious choice for which there is NO excuse.

See the evaluation breakdown for the rubric describing the quality of work from 0-100% at msauveenglish.com

RESPONSE CHECKLIST

Total # of points lost due to missed checkpoints, including lates, _____ will be deducted equally from each competency evaluated.

READING Competency Criteria _____ % - _____ MLA - _____ CKPTs = _____ %

Interpret & Analyze (Meaning and Literary Techniques):

- Construct a thesis based on a main idea/theme/meaning in the text (elevate the issues to universal ones) – on what aspect of the human condition *do you think* the author meditating?
 - Elaborate on this idea with supporting or sub-ideas (key concepts) = **define your terms!**
 - Identify and cite at least **2 per key concept:**
 - Structural features: the type (eg short story), genre (eg fantasy), and/or structural device (dialogue, flashback);
 - Literary elements: title, narrator, characterization (including relationships), conflict, plot, setting(s)
 - Literary techniques: figurative language (simile, metaphor, personification, imagery), symbolism, motif, irony, satire, paradox, hyperbole/exaggeration, tone & mood, pathos, connotation, allusion, etc.
 - Explain** how these elements / features / techniques help deepen your understanding of the meaning you chose
 - Illustrate your points by selecting relevant quotations/references from the text to support your interpretation
- ___ **CITE these properly (-1% per MLA citation violation, even if it's the same mistake over and over again)**

Contextualize, Defend, & Justify (Connections & Stance):

- Support your ideas with examples outside the text: current events, famous quotations, the news, popular culture, other texts...(ie global and textual connections).
 - **You must discuss / use at least one (1) literary lens** (archetypal, feminist, social class, historical, eco-criticism...)
- Judge / evaluate the literary merit of the text(s): is this an effective, well-crafted text? Why? Why not? Is the message relevant today? Why? How? For whom?
 - **You must discuss how this text reflects the Modern literary movement - at least three (3) aspects/ways**
- Reflect on how the ideas in the text(s) jive or conflict with your own values, experiences, knowledge, opinions, thoughts – how people behave, the state of humanity, social values today etc.

PRODUCTION Competency Criteria _____ % - _____ MLA - _____ CKPTs = _____ %

CONTEXT

- Is this a response?** Reflection (social purpose) + essay (text type) = response (genre)
- Tone examines, questions, explores, discovers, wonders, analyzes, ie = is both critical & reflective
- Level of detail and development of topic – be specific and thorough
- 1st person informal POV**, for a familiar audience (I, we, us) **YES use I**
- Voice – **bring your personality** (whether you are naturally funny, philosophical, sarcastic, or analytical) sound like YOU
- Move and weave your way toward the final realization or stance – the reader should feel the **momentum** build
- Minimum word limit = 700 + or 2 pages typed (easily)

STYLE

Structural conventions

- Introduction has a LEAD that captures the reader's interest and introduces the main idea(s); Elaboration and illustration of main idea(s); A short summary of the text(s), citing the author(s) and text(s) correctly (2 sentences MAX); a thematic statement identifying specifically the meaning and its sub-ideas or mentioning techniques to be discussed.
 - Body, at least 2 paragraphs, that start with a topic sentence, then elaboration, proofs / examples / illustrations, and why/how these relate to your main idea – **MUST have cited references to the text seamlessly woven into your discussion**
 - Conclusion both wraps up your interpretation (i.e. by making a realization, commenting on today's society, sharing an epiphany, etc.) and judges the literary merit of the text(s) / **expresses a stance, ie END ON your MESSAGE**
- ___ Essay is formatted properly (-1% per **MLA formatting violation**)

Features, Codes and Conventions of Language

- Organization:** prioritizing and sequencing ideas; use of paragraphs and transitions; flow, coherence, and unity.
- Rhetorical strategies to develop ideas and build rapport with the reader:** asking questions/wondering and attempting to answer own questions, analogy, anecdote, comparison, repetition, credentials/experience, emotional appeals, paraphrasing or summarizing, explanation, description, and humour such as sarcasm, self-deprecation, verbal irony, puns, wordplay; ...which show your personality and you working toward meaning
- Grammar:** vocabulary/diction, punctuation, spelling, language such as 'it seems, perhaps, maybe, I wonder', syntactical variety, including fragments for pause or effect or to change tack, **present tense** for analysis –eg the author embodies, uses, portrays, demonstrates, etc. and **present tense** for paraphrasing – eg when she says: “ ”, or when the characters are discussing... past tense when recapping a character's past experiences – eg when Roselily gave up her ...