**Students Enrolled in 11th AP English,**

**Preparation for Entering English III AP**

To begin, AP English is a fantastic place for you to learn critical thinking skills you will use for life and to grow into mature and confident young people. The skills you will develop in this course are skills you will own; they are skills that will carry you through the toughest assignments in your future and give you a self-confidence that no one can take away. The first thing you need to know is that this course is not Pre-Advanced Placement (Pre-AP). It is the actual college level course. As such, you will be required to complete college-level work and maintain a college-level work ethic. Don’t let this intimidate you. I will prepare you for these expectations, and it all begins with the first assignment you have for me: your summer reading.

**Why do we assign summer reading?**

We know adults always say we do things for your own good, but it is so true in this case! We want you to retain whatever critical thinking growth you have achieved this past school year, and research shows that students lose a significant portion of those reading gains if they do not keep their brains active in the summer. Students who read in the summer have been shown to have significantly higher achievement gains than students who do not participate in summer reading. With that in mind, we have given you some choices in hopes that you can enjoy the assignments rather than feel we have followed you home from school to make you work!

Grades associated with summer reading:

1. 1 minor grade for *The Great Gatsby* annotations.
2. 1 major grade. You have a choice between taking a comprehension test over all three books or submitting one of the project options on the 3rd day of school.

(Don’t let the amount of instruction below intimidate you about the assignment. I just have the tendency to be overly thorough to help clarify the assignments as much as possible and want to provide enough choices so you can enjoy this endeavor.)

The **three** books you are required to read before the first day of the school year are as follows:

|  |  |  |
| --- | --- | --- |
| **All Students Read** | **Choose one (didactic nonfiction)** | **Choose one (biography, autobiography, true crime, historical fiction, and narrative nonfiction)** |
| *The Great Gatsby* by F. Scott Fitzgerald | *Outliers* by Malcolm Gladwell | *The Things They Carried* by Tim O’Brien |
|  | *Freakonomics* by Steven D. Levitt | *Beloved* by Toni Morrison |
|  | *My Green Manifesto* by David Gessner | *In the Time of Butterflies* by Julia Alvarez |
|  | *The Immortal Life of Henrietta Lacks* by Rebecca Skloot | *The House on Mango Street* by Sandra Cisneros |
|  |  | *In Cold Blood* by Truman Capote |
|  |  | *The Underground Railroad* by Colson Whitehead |
|  |  | *The Woman Warrior* by Maxine Hong Kingston |
|  |  | *Always Running* by Luis J. Rodriguez |

1. **All students will read**

*The Great Gatsby* by F. Scott Fitzgerald

Here is a novel, glamorous, ironical, compassionate – a marvelous fusion into unity of the curious incongruities of the life of the period – which reveals a hero like no other – one who could live at no other time and in no other place. But he will live as a character, we surmise, as long as the memory of any reader lasts.  
 It is the story of this Jay Gatsby who came so mysteriously to West Egg, of his sumptuous entertainments, and of his love for Daisy Buchanan – a story that ranges from pure lyrical beauty to sheer brutal realism, and is infused with a sense of the strangeness of human circumstance in a heedless universe.

**AND**

**2. Choose ONE of the following from this category:**

*Outliers* by Malcolm Gladwell

Malcolm Gladwell takes us on an intellectual journey through the world of "outliers"--the best and the brightest, the most famous and the most successful. He asks the question: what makes high-achievers different?  
 His answer is that we pay too much attention to what successful people are like, and too little attention to where they are from: that is, their culture, their family, their generation, and the idiosyncratic experiences of their upbringing. Along the way he explains the secrets of software billionaires, what it takes to be a great soccer player, why Asians are good at math, and what made the Beatles the greatest rock band.   
 Brilliant and entertaining, *Outliers* is a landmark work that will simultaneously delight and illuminate.

**OR**

*Freakonomics* by Steven D. Levitt

Which is more dangerous, a gun or a swimming pool?

What do schoolteachers and sumo wrestlers have in common?

How much do parents really matter?

These may not sound like typical questions for an economist to ask. But Steven D. Levitt is not a typical economist. He studies the riddles of everyday life—from cheating and crime to parenting and sports—and reaches conclusions that turn conventional wisdom on its head.

*Freakonomics* is a groundbreaking collaboration between Levitt and Stephen J. Dubner, an award-winning author and journalist. They set out to explore the inner workings of a crack gang, the truth about real estate agents, the secrets of the Ku Klux Klan, and much more.

Through forceful storytelling and wry insight, they show that economics is, at root, the study of incentives—how people get what they want or need, especially when other people want or need the same thing.

**OR**

*My Green Manifesto* by David Gessner

In *My Green Manifesto*, David Gessner embarks on a rough-and-tumble journey down Boston’s Charles River, searching for the soul of a new environmentalism. With a tragically leaky canoe, a broken cell phone, a cooler of beer, and the environmental planner Dan Driscoll in tow, Gessner grapples with the stereotype of the environmentalist as an overzealous, puritanical mess. But as Dan recounts his own story of transforming the famously polluted Charles into an urban haven for wildlife and wild people, the vision of a new sort of eco-champion begins to emerge: someone who falls in love with a forgotten space, and then fights like hell for it. Considering everything from Ed Abbey’s legacy to Jimmy Carter’s sweater, Gessner points toward a scrappy environmentalism that, despite all odds, just might change the world.

**OR**

*The Immortal Life of Henrietta Lacks* by Rebecca Skloot

Her name was Henrietta Lacks, but scientists know her as HeLa. She was a poor black tobacco farmer whose cells—taken without her knowledge in 1951—became one of the most important tools in medicine, vital for developing the polio vaccine, cloning, gene mapping, and more. Henrietta's cells have been bought and sold by the billions, yet she remains virtually unknown, and her family can't afford health insurance. This phenomenal New York Times bestseller tells a riveting story of the collision between ethics, race, and medicine; of scientific discovery and faith healing; and of a daughter consumed with questions about the mother she never knew.

**AND**

**3. Choose from one of the following from this category:**

*The Things They Carried* by Tim O’Brien

A classic work of American literature that has not stopped changing minds and lives since it burst onto the literary scene, *The Things They Carried* is a ground-breaking meditation on war, memory, imagination, and the redemptive power of storytelling.    
 *The Things They Carried* depicts the men of Alpha Company: Jimmy Cross, Henry Dobbins, Rat Kiley, Mitchell Sanders, Norman Bowker, Kiowa, and the character Tim O’Brien, who has survived his tour in Vietnam to become a father and writer at the age of forty-three.   
 Taught everywhere—from high school classrooms to graduate seminars in creative writing—it has become required reading for any American and continues to challenge readers in their perceptions of fact and fiction, war and peace, courage and fear and longing.

**OR**

*Beloved* by Toni Morrison

Staring unflinchingly into the abyss of slavery, this spellbinding novel transforms history into a story as powerful as Exodus and as intimate as a lullaby. Sethe, its protagonist, was born a slave and escaped to Ohio, but eighteen years later she is still not free. She has too many memories of Sweet Home, the beautiful farm where so many hideous things happened. And Sethe’s new home is haunted by the ghost of her baby, who died nameless and whose tombstone is engraved with a single word: Beloved. Filled with bitter poetry and suspense as taut as a rope, *Beloved*is a towering achievement.

**OR**

*In the Time of Butterflies* by Julia Alvarez

It is November 25, 1960, and three beautiful sisters have been found near their wrecked Jeep at the bottom of a 150-foot cliff on the north coast of the Dominican Republic. The official state newspaper reports their deaths as accidental. It does not mention that a fourth sister lives. Nor does it explain that the sisters were among the leading opponents of Gen. Rafael Leonidas Trujillo’s dictatorship. It doesn’t have to. Everybody knows of Las Mariposas—“The Butterflies.”

In this extraordinary novel, the voices of all four sisters—Minerva, Patria, María Teresa, and the survivor, Dedé—speak across the decades to tell their own stories, from hair ribbons and secret crushes to gunrunning and prison torture, and to describe the everyday horrors of life under Trujillo’s rule. Through the art and magic of Julia Alvarez’s imagination, the martyred Butterflies live again in this novel of courage and love, and the human cost of political oppression.

**OR**

*The House on Mango Street* by Sandra Cisneros

Told in a series of vignettes – sometimes heartbreaking, sometimes deeply joyous – it is the story of a young Latina girl growing up in Chicago, inventing for herself who and what she will become. Few other books in our time have touched so many readers.

**OR**

*In Cold Blood* by Truman Capote

On November 15, 1959, in the small town of Holcomb, Kansas, four members of the Clutter family were savagely murdered by blasts from a shotgun held a few inches from their faces. There was no apparent motive for the crime, and there were almost no clues.

As Truman Capote reconstructs the murder and the investigation that led to the capture, trial, and execution of the killers, he generates both mesmerizing suspense and astonishing empathy. *In Cold Blood* is a work that transcends its moment, yielding poignant insights into the nature of American violence.

**OR**

*The Underground Railroad* by Colson Whitehead

Cora is a slave on a cotton plantation in Georgia. Life is hell for all the slaves, but especially bad for Cora; an outcast even among her fellow Africans, she is coming into womanhood—where even greater pain awaits. When Caesar, a recent arrival from Virginia, tells her about the Underground Railroad, they decide to take a terrifying risk and escape. Matters do not go as planned—Cora kills a young white boy who tries to capture her. Though they manage to find a station and head north, they are being hunted.  
     In Whitehead’s ingenious conception, the Underground Railroad is no mere metaphor—engineers and conductors operate a secret network of tracks and tunnels beneath the Southern soil. Cora and Caesar’s first stop is South Carolina, in a city that initially seems like a haven. But the city’s placid surface masks an insidious scheme designed for its black denizens. And even worse: Ridgeway, the relentless slave catcher, is close on their heels. Forced to flee again, Cora embarks on a harrowing flight, state by state, seeking true freedom.  
     Like the protagonist of *Gulliver’s Travels,* Cora encounters different worlds at each stage of her journey—hers is an odyssey through time as well as space. As Whitehead brilliantly re-creates the unique terrors for black people in the pre–Civil War era, his narrative seamlessly weaves the saga of America from the brutal importation of Africans to the unfulfilled promises of the present day. *The Underground Railroad* is at once a kinetic adventure tale of one woman’s ferocious will to escape the horrors of bondage and a shattering, powerful meditation on the history we all share.

**OR**

*The Woman Warrior* by Maxine Hong Kingston

In her award-winning book *The Woman Warrior,*Maxine Hong Kingston created an entirely new form—an exhilarating blend of autobiography and mythology, of world and self, of hot rage and cool analysis. First published in 1976, it has become a classic in its innovative portrayal of multiple and intersecting identities—immigrant, female, Chinese, American.    
 As a girl, Kingston lives in two confounding worlds: the California to which her parents have immigrated and the China of her mother’s “talk stories.” The fierce and wily women warriors of her mother’s tales clash jarringly with the harsh reality of female oppression out of which they come. Kingston’s sense of self emerges in the mystifying gaps in these stories, which she learns to fill with stories of her own. A warrior of words, she forges fractured myths and memories into an incandescent whole, achieving a new understanding of her family’s past and her own present.

**OR**

*Always Running* by Luis J. Rodriguez

*Always Running* is the searing true story of one man’s life in a Chicano gang—and his heroic struggle to free himself from its grip.  
  
By age twelve, Luis Rodriguez was a veteran of East Los Angeles gang warfare. Lured by a seemingly invincible gang culture, he witnessed countless shootings, beatings, and arrests and then watched with increasing fear as gang life claimed friends and family members. Before long, Rodriguez saw a way out of the barrio through education and the power of words and successfully broke free from years of violence and desperation.   
  
Achieving success as an award-winning poet, he was sure the streets would haunt him no more—until his young son joined a gang. Rodriguez fought for his child by telling his own story in *Always Running,* a vivid memoir that explores the motivations of gang life and cautions against the death and destruction that inevitably claim its participants.  
  
At times heartbreakingly sad and brutal, *Always Running* is ultimately an uplifting true story, filled with hope, insight, and a hard-earned lesson for the next generation.

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You are, of course, welcome to read more than the minimum three books! Hint: becoming a strong reader builds vocabulary and makes your writing more sophisticated.

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It is highly recommended that you have your own copies in order to complete your first annotation assignment of *The Great Gatsby*. You will turn in your annotated book to me on the 3rd day of school. The book’s annotation will count as a daily grade. Please let me know by June 1st if this creates a financial burden so we can get you set up with books. Options for how to turn annotations in:

* Buy your own book and write in it.
* Write on sticky notes and put them in the book.
* Write on paper your thoughts and the page number.

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Suggested places to get books:

Amazon.com

Barnes and Noble (online or in the store)

Katy Budget Books (used books)

Half Price Books

iBooks

Overdrive app through libraries if you have a library card (Fort Bend or Houston public libraries)

The next paragraphs detail the annotation you are expected to do with your summer reading. I cannot express strongly enough the direct correlation in my course between poor grades and not completing the critical reading assignments. Make sure you start off the year the best you can!

\*Note: anywhere I instruct you to highlight, you may use a system of symbols instead of highlighting if you’d rather.

The following link provides a sample of what good annotations look like:

http://www.cod.edu/people/faculty/fitchf/readlit/wcw1.htm

**Annotation Requirements for fiction-*The Great Gatsby*: (Just FYI, if you are skeptical about how helpful the summer reading assignment is, my former students told me to tell you that you will definitely understand how this will help you as the year progresses! They said you will understand nuances in writing at a much stronger level and will have a metaphorical map to help you understand complex texts. I might have dressed up their wording a little, but you get the meaning!).**

**Minor Grade Assessment**

-Each numbered category is worth 20 points. This is your first minor grade.

1. Main Idea

You must write one sentence on the first page of each chapter that summarizes the main idea after completing the reading for the chapter.

2. Setting

Annotate all passages that pertain to setting. Pay special attention to the first time each setting is introduced. In the beginning of each chapter, questions, descriptions, and comments about setting should be in the margins.

3. Characters

As you read, annotate passages directly and indirectly characterizing the main characters. Make a list of the characters in the front inside cover and tell whom the character is; list page numbers where noteworthy moments in the character’s life or development occur. In the margin directly beside the passage, write the name (or abbreviation of the name) of the character about whom you are annotating. Noteworthy passages relating to character include the following information:

-The first time a character is introduced

-Character description (a particular dominant trait or several characteristics)

-The character’s values, motives, goals, and beliefs

- How the character interacts with other characters

- How the character compares to other characters

- The character’s thoughts and actions

- Contradictions in the character’s thoughts, words, or actions

(These are the prompts you should answer in the margins)

After completing the book, inside the front cover, write a character list of the main characters along with a short character description. Include at least two page references to key scenes or moments of character development.

4. Vocabulary

As you read, locate unfamiliar words. Circle these unfamiliar words in the text. As good reading practice, look the words up as you read. You might write a definition or synonym in the margin to help you learn the words.

Last inside the back cover, write five quotations that indicate the author’s tone. Also, circle this list and then put one word that describes the tone below it.

5. Questions/Comments

Mark passages that intrigue, please, displease, or confuse you.

Ask questions in the margins, make comments—talk back to the text. Since you are reading the novel over the summer, these questions will be of special value during class discussion. These questions and comments need not be limited to the text. Successful readers make text-to-world connections, text-to-text connections, and text-to-self connections as they read. If a character reminds you of your Uncle Fred, it is perfectly acceptable to write in the margin, “Uncle Fred.” If you are reminded of another book, movie, or television show, write the connection in the margin. If you think of something going on in the news or the world or have a question about how a passage may relate to the world, put that in the margin, as well.

In Brief:

* Inside Front Cover: Character list with character summary and page references
* Inside Back Cover: Tone
* Side Margins: Character and setting notes, questions, remarks, and connections should be written in the margins.
* Beginning of Each Chapter: Main idea sentence
* End of Each Chapter: Questions—write one open-ended question—a question that cannot be answered with a simple “yes” or “no” at the end of each chapter. What are you left thinking about?

**Major Grade Assessment**

You will have a choice between creating a mind map for each book, completing a project, completing Cornell notes, or taking a test the third day of school, so be prepared!

* If you choose to take a test, it will be a straightforward comprehension based and will cover all three books you have chosen.
* If you would prefer to do a project rather than take the test, your choices are as follows:

1. Create 3 films that are a minimum of five minutes each (one film for each work you read) incorporating all characters, settings, and both major and significant minor conflicts that occur in *The Great Gatsby* and *The Things They Carried, Beloved, In the Time of Butterflies, The House on Mango Street,* *In Cold Blood, The Underground Railroad,* or *The Warrior Woman.* For *Outliers*, *Freakonomics*. *My Green Manifesto*, or *The Immortal Life of Henrietta Lacks*, depict the key ideas from each chapter of the book.
2. Create a mind map for each of the works you read (example attached). The mind maps should include both words AND pictures and should have purposeful colors used. This can be completed by hand or digitally. All characters and settings should be depicted, and both major and minor conflicts need to be shown for *The Great Gatsby* and *The Things They Carried, Beloved, In the Time of Butterflies, The House on Mango Street,* *In Cold Blood, The Underground Railroad, or The Warrior Woman.* For *Outliers*, *Freakonomics*. *My Green Manifesto*, or *The Immortal Life of Henrietta Lacks*, include key ideas and details from each chapter of the book. You can get ideas if you search “how to make a mind map” online. Accurate characterization, setting and conflict are worth 11 points each for the first two works, and each chapter in *Outliers*, *Freakonomics*, or *My Green Manifesto* counts as 3 points; 1 point each chapter for *The Immortal Life of Henrietta Lacks*.
3. Create a 5-7 minute podcast over each book. It should include a catchy introduction that captures your audience’s attention, and you need to include a brief outline of your book, such as summary, conflict, characters, important literary elements, etc., that does NOT give away the ending, as well as stating who is speaking, when the podcast was produced, and where you are located. Also include in your podcast an interview with the “author”—either you or a guest actor—who has open-ended questions and gives insight into the book itself. Pay close attention to musical enhancements and to tech specifications.
4. Write Cornell Notes for each book. Templates attached. Each box is worth 11 points.

I will be available at school on June 27th and August 8th from 1:00-4:00 p.m. in B130 if you need assistance with the assignment.

The summer reading assignment will truly give you the foundation to help you achieve great success in the course. I hope you all enjoy the summer, and I look forward to meeting you soon. Please contact me with any questions you may have at jmccain@lcisd.org.

Sincerely,

Julie McCain

11th and 12th AP English teacher

English Department Chair

Cornell Notes Summer Reading Template

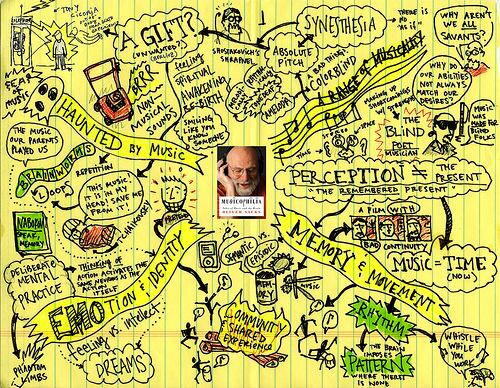
Fill out a chart for EACH book read. Leave the descriptors in the left hand column, and fill out the right-hand column with the answers. Each chart will count as 33 points toward the major grade; you should have 3 charts.

For *The Great Gatsby* and *The Things They Carried, Beloved, In the Time of Butterflies, The House on Mango Street,* *In Cold Blood, The Underground Railroad, The Warrior Woman,* or *Always Running:*

|  |  |
| --- | --- |
| Title of Work | Speculate about the meaning of the title: why might the writer have chosen that particular title? Look for references to the title elsewhere in the work. (1 point each work) |
| Publication Date | What world events are associated with the time of publication? Is there a correlation between the time of publication and the work itself? (1 point each work) |
| Author Information | Note what you know about the author including biographical information, familiar themes in her/his work, specific intent for the work you are reading. (2 points each work) |
| Setting | Speculate about the significance of the time and/or place(s) in which the work is set. (2 points each work) |
| Characterization | List or summarize such things as the qualities, mannerisms, personalities and appearances that define each significant character; speculate on motivations of characters; note whether characterization appears to be direct or indirect (include passages as examples); keep track of changes in characters; speculate on the author’s intent for characterizing as he/she does. (2 points each work) |
| Point of View | Note who is telling the story; speculate about the reason for and/or effect of a particular point of view. (2 points each work) |
| Conflict(s) | Identify the conflict(s) that are central to the work. (2 points each work) |
| Theme | Work toward developing general ideas about the author’s intended meaning and/or specific statements of the author’s central ideas. (2 points each work) |
| Symbolism | Keep track of symbols that seem to represent larger ideas. Person, place, or thing that represents something beyond itself, most often something concrete or tangible that represents an abstract idea. (2 points each work) |
| Imagery | Note images that appear significant or carefully crafted, or that stand out to you. (2 points each work) |
| Structure | Look for flashbacks and foreshadowing. Is the story presented chronologically? (2 points each work) |
| Allusions | Be alert for references to other literary works, cultural ideas, biblical or mythological figures. (2 points each work) |
| Figurative Language | Make note of any figurative language (i.e. metaphors, hyperboles, irony, personification. |
| Diction | Note specific words which seem significant or that are unfamiliar and need to be defined. Pay attention to **CONNOTATION:**double- and triple-level suggestive power of words; gold can connote wealth, but also beauty and excellence or greed; a dove, peace as well as innocence. (2 points each work) |
| Irony | A technique that involves surprising, interesting, or amusing contradictions or contrasts. Verbal irony occurs when words are used to suggest the opposite of their usual meaning. An irony of situation is when an event occurs that directly contradicts expectations. (2 points each work) |
| Tone | Words that show the author’s attitude towards the subject (2 points each work) |
| Quotes/Passages | Include portions of the text, which seem important, interesting and/or confusing. This side will include your notes (2 points each work) |

For *Outliers*, *Freakonomics*. *My Green Manifesto*, or *The Immortal Life of Henrietta Lacks:*

|  |  |
| --- | --- |
| Title of Work | Speculate about the meaning of the title: why might the writer have chosen that particular title? Look for references to the title elsewhere in the work. (3 points) |
| What are the main issues addressed in the book? | What is the problem or controversy about which people disagree? (3 points) |
| What claims are made in EACH chapter? (at least one per chapter) | What is the author’s position on the issues raised? (3 points) |
| What logical evidence backs up the claims in EACH chapter? (at least one per chapter) | Facts, statistics, comparisons, reasoning (3 points) |
| What emotional evidence backs up the claims in EACH chapter? (at least one per chapter) | Personal examples, feeling words (3 points) |
| What opposing examples are mentioned? | (3 points) |
| Point of view | From whose perspective is the work coming, and what possible bias is there? (3 points) |
| Important Quotations | (3 points) |
| Your Reactions | (3 points) |



Mind Map Example created by Austin Kleon

(The online example on the school’s homepage shows the colors.)

**Rubric for Mind Map**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **CRITERIA** | **PERFORMANCE INDICATORS** | | | |
|  | **1-5 points** | **6-10 points** | **11-16 points** | **16-20 points** |
| **Depth of Coverage**  **(Knowledge)** | * Bare minimum of content covered * No extension of ideas evident | * Shows a basic level of coverage of key ideas only * Attempts extension of a few ideas | * Shows a solid grasp of most of the content * Shows extensions of most key ideas | * Shows a solid grasp of all the content * Extensions of the key ideas show a deep understanding of the content |
| **Design Clarity**  **(Craftsmanship and Communication)** | * Difficult to determine connections either because of design or readability | * Some, but not all, details clearly related to key idea * Some ideas may not be easy to read or follow | * Clear use of picture or image that relates to key idea, easy to read | * Laid out effectively and meaningfully and grasps the key idea through symbols, metaphor or tone |
| **Key Images/Words/ Ideas**  **(Communication)** | * Little to no key images. Has only a few key words | * Images and key words are evident, but either too few or some are imprecise | * Images and key words clearly show an understanding of the content | * Images and key words clearly and dynamically show an understanding of the content (pictures from magazines, clipart, illustrations) |
| **Interrelating Ideas (Analysis and Synthesis)** | * Little use of color, codes or links to illustrate connections between ideas | * Obvious attempt is made to use color, codes or links to establish clarity and memory. Still some inconsistency of application | * Clearly uses color, codes, or links to enhance connections and to assist with memory for most aspects of the text | * Effectively uses color, codes, or links to meaningfully clarify connections for all aspects of the text |
| **Design Effectiveness (complex and important ideas are connected and emphasized)** | * Ideas generally lack clear connections * Most and least complex or important is unclear | * Some ideas radiate clearly and are developed and connected * Some in determining most and least complex or important ideas | * Ideas clearly connect to central image and ideas * Is generally effective in determining most and least complex or important ideas | * Ideas significantly connect to central image and ideas with well-developed insight * Consistently and accurately establishes complexity and importance of ideas |

**Film or Podcast Rubric**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| CRITERIA | Exemplary 16-20 points | Proficient 11-15 points | Partially Proficient 6-10 points | Incomplete or Incorrect 0-5 points |
| Conceptually Analytical | The content includes a clear purpose or theme and is creative, compelling and clearly written. A rich variety of supporting information in the video contributes to the understanding of the project’s main idea. | Information is presented as a connected theme with accurate, current supporting information that contributes to understanding the project’s main idea. Details are logical and persuasive information is effectively used. The content includes a clear point of view with a progression of ideas and supporting information. | The content does not fully present a clearly stated theme, is vague, and some of the supporting information does not seem to fit the main idea or appears as a disconnected series of scenes with no unifying main idea. | Content lacks a central theme, clear point of view and logical sequence of information. Much of the supporting information is irrelevant to the overall message. The viewer is unsure what the message is because there is little persuasive information and only one or two facts about the topic are articulated. Information is incorrect or incomplete. |
| Plot or Issues Explored (Questions raised and resolved in text, development) | The audio or video development and structure complements the text well and enhances the viewer’s understanding of it. Minor conflicts are incorporated in addition to the major conflicts are necessary for understanding nuanced meanings. | The audio or video scenes depict the text accurately and each segment of the presentation covers the main conflicts presented in the text. | The scenes are not in logical sequence and do not provide complete depictions of the text. | There is little to no evidence of a planned script. |
| Characterization for Video  POV and Author Bio for Podcast | Demonstrates strong, thorough understanding of major character(s) and significance of important minor characters  Identifies well-chosen examples of direct and/or indirect characterization that reveal an original, unique insight about the character.  In-depth analysis includes logical and insightful inferences about character development and emphasizes key aspects of the character. | Demonstrates understanding of major character(s)  Identifies relevant examples of direct and/or indirect characterization that reveal an insight about the character.  Analysis includes logical inferences about character development and emphasizes important aspects of the character. | Demonstrates basic understanding of major character(s)  Identifies obvious examples of direct and/or indirect characterization that reveal basic information about the character.  Analysis includes obvious and general inferences of character development and does not include important aspects of the character. | Demonstrates little understanding of major character(s) and/or recites plot events  Identifies incorrect or unimportant examples of direct and/or indirect characterization that reveals little about the character.  Little to no analysis or inferences of character development. |
| Setting for Video  \*\*\*\*\*\*  Introduction for Podcast | Orients the audience to time and place in a way that captivates and enhances understanding of the work | Has clear details to show understanding | Has a mix of clear and unclear or undeveloped details | Details are incorrect or absent |
| Quality of Production | Movie was completed and had all required elements. The product was well edited and moves smoothly from scene to scene with proper use of transitions. Enhancements were well used. | Product was completed and contained all required items. Audio and other enhancements were utilized, but not for maximum effect. | Product was made, but had very little if any editing. Fragmented and choppy with little to no video or audio reinforcement. | Product was unedited with no transitions or audio support of any kind. |