michelle

Name:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ #\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Block:\_\_\_\_\_\_\_\_\_\_\_

Intro to the Course Notebook Check

Due \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

1.

2.

3.

4.

5.

6.

7.

8.

9.

10.

**Notebook Check #1: Intro to the Course**

Complete each of the following and get initials/stamp from me to indicate their completion

Teacher

Initials Task

\_\_\_\_ Have a syllabus (signed if applicable)

\_\_\_\_ Signed-up for Remind

\_\_\_\_ Turned/brought in all required supplies for the course including materials for journal decoration

\_\_\_\_\_\_\_ block materials:

\_\_\_\_ Send an email to me about you, your family, your learning preferences, and your goals. Be sure it is written using proper email etiquette:

* + - * a subject line
      * a salutation
      * your login and password information\*
      * your signature.

Attach a picture of yourself for a bonus.

Teacher email:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

\_\_\_ Attach completed Student Information Sheet

**Notebook Check # 2:**

Reflection on \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Reflect on your experience by addressing **ONE question from each section** on this sheet. Be sure to create correct and complete sentences.

**What? (Observation)**

• What did you think initially? • What did you learn from this experience?• What skills did you use? • What were the problems, if any?

**So What? (Analysis)**

• How did you feel about the activity? • Was this an educational experience?

• What did you learn about the people you were helping? • What did you learn about yourself? • What significant knowledge did this project teach you? •What would you have done differently?

**Now What? (New or Additional Applications) *Think about group work.***

• How has your perspective changed since this experience? Have you formed any new opinions? • What are you going to do now as a result of your experience? How are you going to apply your new understanding?

**Closing (Synthesis)**

• If you could file away one photograph in your mind from this activity, what would it be?• What will you remember most about this experience?

**Notebook Check #3:**

Reflection on \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Reflect on your experience by addressing **ONE** **question from each section** on this sheet. Be sure to create correct and complete sentences.

**What? (Observation)**

• What did you think initially? • What did you learn from this experience?• What skills did you use? • What were the problems, if any?

**So What? (Analysis)**

• How did you feel about the activity? • Was this an educational experience?

• What did you learn about the people you were helping? • What did you learn about yourself? • What significant knowledge did this project teach you? •What would you have done differently?

**Now What? (New or Additional Applications) *Think about group work.***

• How has your perspective changed since this experience? Have you formed any new opinions? • What are you going to do now as a result of your experience? How are you going to apply your new understanding?

**Closing (Synthesis)**

• If you could file away one photograph in your mind from this activity, what would it be?• What will you remember most about this experience?

**Notebook Check** **#4:** English I

Reference Handbook Table of Contents

**Directions**: Use the English I Literature and Writing Reference Handbook to add page numbers to the Table of Contents (pg. 2). Use sticky notes to label the top of each section listed on the TOC. **Show the teacher your completed TOC and labeling to receive your stamp.**

**Notebook Chec**k **#5:** Writer’s Notebook Decorating

**Directions:** Decorate the outside cover of a marble composition notebook using pictures, quotes, magazine cutouts, tickets, washi tape, scrapbooking paper, personal art, etc. Use items that inspire or hold special meaning for you. If you finish early, you should decorate individual pages within your notebook. \*Upon completion, use clear packaging tape to seal your covers. **Show the teacher your decorated journal to receive your stamp.**

**Notebook Check** **#6:** Book Pass

|  |  |  |
| --- | --- | --- |
| **Book Title** | **Interested?** | **Why? The word boring is not allowed here.** |
|  | **Yes No Maybe** |  |
|  | **Yes No Maybe** |  |
|  | **Yes No Maybe** |  |
|  | **Yes No Maybe** |  |
|  | **Yes No Maybe** |  |
|  | **Yes No Maybe** |  |
|  | **Yes No Maybe** |  |
|  | **Yes No Maybe** |  |
|  | **Yes No Maybe** |  |
|  | **Yes No Maybe** |  |
|  | **Yes No Maybe** |  |
|  | **Yes No Maybe** |  |

**All books must be checked out of the teacher’s library and turned back in as soon as you’re done with them. Additional copies of some titles are available in the school library.**

**Notebook Check #7:** True ColorsPersonality Test

**Directions:** Compare all 4 boxes in each row. Do not analyze each word; just get a sense of each box. **Score each of the four boxes in each row from most to least as it describes you:** 4 = most, 3 = a lot, 2 = somewhat, 1 = least.

After discovering your TRUE COLOR, see the explanation sheet provided. Discuss your results with your group and record a response on your **Personality Test Profile Sheet**.

|  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Row 1** | | **A**  Active  Variety  Sports Opportunities Spontaneous Flexible | | **B**  Organized  Planned  Neat  Parental Traditional Responsible | **C**  Warm  Helpful  Friends  Authentic Harmonious Compassionate | | | **D**  Learning  Science  Quiet  Versatile Inventive Competent | |
|  | **Score \_\_\_\_\_** | | **Score \_\_\_\_\_** | | | **Score \_\_\_\_\_** | | | **Score \_\_\_\_\_** |
| **Row 2** | | **E**  Curious  Ideas  Questions Conceptual Knowledge Problem Solver | | **F**  Caring  People Oriented Feelings  Unique  Empathetic Communicative | **G**  Orderly  On-time  Honest  Stable  Sensible Dependable | | | **H**  Action  Challenges Competitive Impetuous Impactful | |
|  | **Score \_\_\_\_\_** | | **Score \_\_\_\_\_** | | | **Score \_\_\_\_\_** | | | **Score \_\_\_\_\_** |
| **Row 3** | | **I**  Helpful  Trustworthy Dependable  Loyal  Conservative Organized | | **J**  Kind Understanding Giving  Devoted  Warm Poetic | **K**  Playful  Quick  Adventurous Confrontational  Open Minded Independent | | | **L**  Independent Exploring Competent Theoretical  Why Questions Ingenious | |
|  | **Score \_\_\_\_\_** | | **Score \_\_\_\_\_** | | | **Score \_\_\_\_\_** | **Score \_\_\_\_\_** | | |
| **Row 4** | | **M**  Follow Rules  Useful  Save Money Concerned Procedural Cooperative | | **N**  Active  Free  Winning  Daring  Impulsive  Risk Taker | **O**  Sharing  Getting Along Feelings  Tender Inspirational Dramatic | | | **P**  Thinking Solving Problems Perfectionistic Determined Complex Composed | |
|  | **Score \_\_\_\_\_** | | **Score \_\_\_\_\_** | | | **Score \_\_\_\_\_** | | | **Score \_\_\_\_\_** |
| **Row 5** | | **Q**  Puzzles  Seeking Info Making Sense Philosophical Principled  Rational | | **R**  Social Causes Easy Going  Happy Endings Approachable Affectionate Sympathetic | **S**  Exciting  Lively  Hands On Courageous Skillful  On Stage | | | **T**  Pride  Tradition  Do Things Right Orderly Conventional Careful | |
|  | **Score \_\_\_\_\_** | | **Score \_\_\_\_\_** | | | **Score \_\_\_\_\_** | | | **Score \_\_\_\_\_** |

|  |  |  |  |
| --- | --- | --- | --- |
| Total **Orange** score  A, H K, N, S  \_\_\_\_\_\_\_\_ | Total **Green** Score  D, E, L, P, Q  \_\_\_\_\_\_\_\_\_ | Total **Blue** Score  C, F J, O, R  \_\_\_\_\_\_\_\_ | Total **Gold** Score  B, G, I, M, T  \_\_\_\_\_\_\_ |
| IF ANY OF THE SCOREs IN THE BOXES ABOVE ARE LESS THAN 5 OR GREATER THAN 20, YOU HAVE MADE AN ERROR. Please go back and read the instructions. | | | |

# Notebook Check #8:

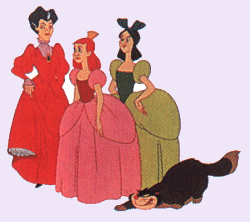
# THE ELEMENTS OF LITERATURE

1-) **Setting**

**\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

*Example from “Cinderella”:*

*Example from “A Man Who Had No Eyes”:*

2-) **Characters**:

a-) **Protagonist**

**\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

*Example from “Cinderella”:*

*Example from “A Man Who Had No Eyes”:*

b-) **Antagonist**

**\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

*Example from “Cinderella”:*

*Example from “A Man Who Had No Eyes”:*

3-) **Point of View**:

a-) **First Person: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

b-) **Third Person:**

1. **Third Person Omniscient:**

**\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

1. **Third Person Limited:**

**\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

*POV in “Cinderella”:*

*POV in “A Man Who Had No Eyes”:*

4-) **Theme**: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

a-) **Stated Theme:**

b-) **Implied Theme:**

*Theme of “Cinderella”:*

*Theme of “A Man Who Had No Eyes”:*

*\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_*

5-) **Plot**:

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

6-) **Conflict**:

a-) **External Conflict:**

b-) **Internal Conflict:**

*Conflicts in “Cinderella”:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_*

*\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_*

*Conflicts in “A Man Who Had No Eyes”:*

*\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_*

**Exposition**

**Rising Action**

****

**Falling Action**

**Resolution**

**THE PARTS OF A PLOT**

1-) **Exposition:**

*Example from “Cinderella”:*

Example from “A Man Who Had No Eyes”:

2-) **Rising Action::**

*Example from “Cinderella”:*

*Example from “A Man Who Had No Eyes”:*

3-) **Climax:**

*Example from “Cinderella”:*

*Example from “A Man Who Had No Eyes”:*

4-) **Falling Action:**

*Example from “Cinderella”:*

Example from “A Man Who Had No Eyes”:

5-) **Resolution:**

*Example from “Cinderella”:*

*Example from “A Man Who Had No Eyes”:*

**Notebook Check #9: “A Man Who Had No Eyes”**

by MacKinlay Kantor

**Directions: After reading “A Man Who Had No Eyes,” read each of the questions and respond to them accordingly or in complete sentences.**

**Highlight the description of the beggar. What is he wearing?**

**Direct or indirect characterization?**

***Paraphrase* the information from *paragraph three* of the story which describes Mr. Parsons**

**Why does the beggar speak to Mr. Parsons?**

A beggar was coming down the avenue just as Mr. Parsons emerged from his hotel.

He was a blind beggar, carrying the traditional battered cane, and thumping his way before him with a cautious, half-furtive effort of the sightless. He was a shaggy, thick-necked fellow; his coat was greasy about the lapels and pockets, and his hand splayed over the cane's crook with a futile sort of clinging. He wore a black pouch slung over his shoulder. Apparently he had something to sell.

The air was rich with spring; sun was warm and yellowed on the asphalt. Mr. Parsons, standing there in front of his hotel and noting the clack-clack approach of the sightless man, felt a sudden and foolish sort of pity for all blind creatures.

And, thought Mr. Parsons, he was very glad to be alive. A few years ago he had been little more than a skilled laborer; how he was successful, respected, admired . . .Insurance . . .And he had done it alone, unaided, struggling beneath handicaps . . .and he was still young. The blue air of spring, fresh from its memories of windy cools and lush shrubbery, could thrill him with eagerness.

He took a step forward just as the tap-tapping blind man passed him by. Quickly the shabby fellow turned. "Listen, guv'nor. Just a minute of your time."

Mr. Parsons said, "It's late. I have an appointment. Do you want me to give you something?"

"I ain't no beggar guv'nor. You bet I ain't. I got a handy little article here"--he fumbled until he could press a small object into Mr. Parsons' hand--"that I sell. One buck. Best cigarette lighter made."

Mr. Parsons stood there, somewhat annoyed and embarrassed. He was a handsome figure with his immaculate gray suit and gray hat and Malacca stick. Of course the man with the cigarette lighters could not see him. . ."But I don't smoke," he said.

"Listen. I bet you know plenty people who smoke. Nice little present," wheedled the man. "And mister, you wouldn't mind helping a poor guy out?" He clung to Mr. Parsons' sleeve.

Mr. Parsons sighed and felt in his vest pocket. He brought out two half dollars and pressed them into the man's hand. "Certainly. I'll help you out. As you say, I can give it to someone. Maybe the elevator boy would--” He hesitated, not wishing to be boorish and inquisitive, even with a blind peddler. "Have you lost your sight entirely?"

The shabby man pocketed the two half dollars. "Fourteen years, guv'nor." Then he added with an insane sort of pride: "Westbury, sir. I was one of 'em.”

"Westbury," repeated Mr. Parsons. "Ah, yes. The chemical explosion . . .The papers haven't mentioned it for years. But at the same time it was supposed to be one of the greatest disasters in--"

"They've all forgot about it." The fellow shifted his feet wearily. "I tell you, guv'nor, a man who was in it don't forget about it. Last thing I ever saw was C shop going up in one grand smudge, and gas pouring in at all the busted windows."

Mr. Parsons coughed, but the blind peddler was caught up with the train of his one dramatic reminiscence. And also, he was thinking that there might be more half dollars in Mr. Parsons' pocket.

"Just think about it, guv'nor. There was 108 people killed, about 200 injured, and over 50 of them lost their eyes. Blind as bats--" He groped forward until his dirty hand rested against Mr. Parsons' coat. "I tell you, sir, there wasn't nothing worse than that in the war. If I had lost my eyes in the war, OK. I would have been well took care of. But I was just a workman, working for what was in it. And I got it. You're darn right I got it, while the capitalists were making their dough! They was insured, don't worry about that. They--"

"Insured," repeated his listener. "Yes. That's what I sell--"

"You want to know how I lost my eyes," cried the man. "Well, here it is!" His words fell with the bitter and studied drama of a story often told, and told for money. "I was there in C shop, last of all the folks rushing out. Out in the air there was a chance, even with buildings exploding right and left. A lot of guys made it safe out the door and got away. And just when I was about there, crawling along between those big vats, a guy behind me grabs my leg. He says, 'Let me pass, you—!' Maybe he was nuts. I dunno. I try to forgive him in my heart, guv'nor. But he was bigger than me. He hauled me back and climbs right over me! Tramples me into the dirt. And he gets out, and I lie there with all that poison gas pouring down on all sides of me, and flame and stuff …” He swallowed--a studied sob--and stood dumbly expectant. He could imagine the next words: ‘Tough luck, my man. Now, I want to—‘

"That's the story, guv'nor."

The spring wind shrilled past them, damp and quivering.

"Not quite," said Mr. Parsons.

The blind peddler shivered crazily. "Not quite? What do you mean you--"

"The story is true," Mr. Parsons said, "except that it was the other way around."

"Other way around?" he croaked unamiably. "Say, guv'nor--"

"I was in C shop, " said Mr. Parsons. "It was the other way around. You were the fellow who hauled back on me and climbed over me. You were bigger than I was, Marks."

The blind man stood for a long time, swallowing hoarsely. He gulped: "Parsons. By God. By God! I thought you--" And then he screamed fiendishly: "Yes. Maybe so. Maybe so. But I’m blind. I’m blind! And you’ve been standing here letting me spout to you, and laughing at me every minute! I’m blind!”

People in the street turned to stare at him.

“You go away, but I’m blind! Do you hear? I’m—“

"Well," said Mr. Parsons, "don't make such a row about it, Marks. So am I."

**Summarize what Marks says happened during the Westbury chemical explosion. Why does the beggar tell Mr. Parsons about the explosion?**

**What does “He swallowed – a studied sob-” tell us about the beggar’s motives? Direct or indirect characterization?**

**What can you infer about Marks’s life after the Westbury chemical explosion?**

**Highlight at least two specific details the author revealed throughout the text that led you to conclude that Mr. Parsons was blind. What literary element is this?**

**How has each man’s character determined (or created) the path he took in life (i.e. the plot of his life’s story)?**

**What do you think McKinley Kantor’s theme is in this story (his message for you)?**

Notebook Check #10: TAG and ICE Notes and Gallery Walk

NOTES:

1. What does T.A.G. stand for? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
2. Should you T.A.G. EVERY time you quote? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
   1. Why or why not? Explain. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

1. What does I.C.E. stand for? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
   1. Why is it important to EXPLAIN your quote?

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

* 1. **\*Quote explanations appear directly after the quote and its in-text citation.\***

1. Both of these acronyms are to help you remember how to incorporate \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ in your academic writing.
2. Quotes can either be \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ or \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_. Here are some examples:
   1. The point of the argument is that quality is more important that quantity (Keller 65-67).
   2. “Quality is more important that quantity” (Keller 65-67).
   3. According to Keller, “Quality is more important than quantity” (65-67).
3. Incorporating evidence model: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
4. Quote #1:
   1. What is the author’s full name? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
   2. What page is this quote from? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
   3. What verb is used to introduce the quote? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
5. Quote #2:
   1. What is the quote being used? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
   2. There is more than one author mentioned. Who is the author of the language in the quote? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
   3. What words did the writer use to connect the quote to the omitted explanation (write it word for word)? This language is the language that explains why the quote is important and what it has to do with the writer’s main point. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
6. Quote #3:
   1. Who is the author? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
   2. What is the genre (ex. novel, article, poem, etc.)? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
   3. What is the title of the text? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
   4. Because this is a thesis statement, what can you predict will be the three body paragraph topics?
      1. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
      2. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
      3. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
7. Quote #4:
   1. What is the author’s full name? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
   2. How would you cite the author’s name in an MLA bibliographic format? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
   3. What is the genre of the text? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
   4. What is the title of the text? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

1. Quote #5:
   1. What is the explanation of the quote (write it word for word)? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

1. Quote #6:
   1. What is the author’s name? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
   2. Why is only his last name listed? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

* 1. What verb is used to introduce the quote? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

1. Quote #7:
   1. Why is there no author name provided in the citation? \* \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
   2. The title and genre are provided instead of the author’s name. What is the title and genre (ex. novel, article, poem, etc.)?
      1. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
      2. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

How do you know the genre? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

* 1. Obviously, there are no quotation marks, which makes this what **type** of in-text citation? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
  2. On what page was this information found? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_