PTW3: Debrief: Black Shapes Crouched and the Chief Accountant

For this PTW, I only graded 1st period’s essays. If you want more explanation about your essay, see me afterschool or at lunch. You can re-write your essay or you can choose to turn it in as it is. If you choose to turn it in, you will not be given another rewrite on this PTW.   
  
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RUBRIC OF ALL RUBRICS

**9-8**

**Superior papers** specific in their references, cogent in their definitions, and free of plot summary that is not relevant to the question. These essays need not be without flaws, but they demonstrate the writer's ability to discuss a literary work with **insight and understanding** and to control a wide range of the elements of **effective composition**. At all times they stay focused on the prompt, providing **specific support**--mostly through direct quotations--and connecting scholarly commentary to the overall meaning.

**7-6**

These papers are less thorough, less perceptive or less specific than 9-8 papers. They are **well-written but with less maturity and control**. While they demonstrate the writer's ability to analyze a literary work, they reveal a more limited understanding and less stylistic maturity than do the papers in the 9-8 range.

**5**

Safe and “plastic,” **superficiality** characterizes these essays. Discussion of meaning may be **formulaic**, mechanical, or inadequately related to the chosen details. Typically, these essays reveal simplistic thinking and/or immature writing. They usually demonstrate inconsistent control over the elements of composition and are not as well conceived, organized, or developed as the upper-half papers. However, the writing is sufficient to convey the writer's ideas, stays mostly focused on the prompt, and contains at least some **effort to produce analysis,** direct or indirect.

**4-3**

Discussion is likely to be unpersuasive, perfunctory, **underdeveloped** or **misguided.** The meaning they deduce may be inaccurate or insubstantial and not clearly related to the question. Part of the question may be omitted altogether. The writing may convey the writer's ideas, but it reveals **weak control** over such elements as diction, organization, syntax or grammar. Typically, these essays contain significant **misinterpretations** of the question or the work they discuss; they may also contain little, if any, supporting evidence, and practice **paraphrase and plot summary at the expense of analysis**.

**2-1**

These essays compound the weakness of essays in the 4-3 range and are frequently unacceptably **brief.** They are **poorly written on several counts**, including many **distracting errors in grammar and mechanics.** Although the writer may have made some effort to answer the question, the views presented have little clarity or coherence.

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Correct Tones:

Disdainful

Benevolent

Ominous

Condescending

Disgusted

Amazed

Reflective

Sympathetic

Horrified

Disturbing

Inaccurate Tones (mostly found when analyzing the Chief accountant):

Deranged

Admiration

Honorable

Effusive

Reverent

Respectful

Advice to Improve Your Writing:

* Do not mix up diction and detail
* Address the pre-shift first. Discuss the passage in the order it is given to you. Do not jump around.
* Put the device in your TS
* A checkmark is a good thing.
* An X is a bad thing.
* A squiggle means you need to fix something.
* If I box something, you need to fix it.
* If I write VAGUE: you need to be more specific.

Incomplete Thesis Statements:

In the passage from the novel, Heart of Darkness, by Joseph Conrad (1902), the narrator uses emotional and concise diction to establish tones.

The prompt asked you to analyze diction an details. You have to include both in your thesis. Also: what tones? State them in your thesis.

Good Thesis Statements:

In the excerpt from the novel, Heart of Darkness, by Josef Conrad (1902), the narrator creates horrific and respectful tones by using clear details and concise diction. (Humberto Rivera)



In the excerpt from the novel, Heart of Darkness, by Joseph Conrad (1902), the author creates sympathetic and horrified tones using concise diction and vivid details. (Ashley Piano)

The confused and irrational diction and ghastly details in the passage from Joseph Conrad’s Heart of Darkness (1902), helps emphasize the mortified and reflective tones. (Alex Carranza)

Body Paragraphs:

You need to include the device you will be discussing in your TS.

Excellent TS:

Early in the excerpt when Marlow encounters the dying natives, Conrad’s emotional diction reflects the terror he feels from the scene. [Marjorie Roca]

The confused and irrational diction in the passage illuminates the change undergoing in Marlow’s thoughts of Africans. (Alex Carranza)

Make sure your analysis drives the essay. If you follow the format {TS/TLCD/CM/CM/TLCD/CM/CM/CS} you will have an analysis driven essay.

Excellent example:

Marlow’s struggle to keep emotional distance between him and the Africans is apparent in rather vague description of them. He calls them “black shapes” and “black shadows,” and lists them as body parts instead of describing the actual individual. It is evident that Marlow is so overwhelmed by what he sees that he pinpoints every little detail so he can process it. This is the reason why that very little [connotative] diction is used in this part of the passage. It almost seems as if Marlow is viewing these events in slo-motion, as his horror sets in his mind. Reactions to fear can be different for everybody; in this case, instead of running an d hiding, Marlow takes it all in but doesn’t allow his emotions to play a part. (Marnelle Cruz)

Not A Word (NAW):

* Condescendence
* Virgous
* Praiseful