

## **Requirements for testing out of English 11 - 2nd Semester**

### **Unit One: Individual in Society**

#### **Required Reading:**

Hamlet by William Shakespeare (we use the No Fear Edition)

Take notes with the sheet provided. You should have 8 quotes for each Act of the play.

#### **Assignments (DUE at test out):**

Hamlet Notes

Public Figure Research Project/Paper

#### **Assignments (taken at school):**

Hamlet Test

Quarter Assessment



Name: \_\_\_\_\_

Reading: Hamlet \_\_\_\_\_ Date: \_\_\_\_\_

As you read the selection, please identify four reactions that you had with the text. Provide a page number and part of the sentence as evidence in the first box, and the reaction in the second box. Be sure to begin your statement in the second box with one of the reactions/questions/connections.

Evidence from the text	Reactions/Questions/Connections
Page # _____ Quote:	I predict that...      I can picture...      I figured out... A question I have is...      This is like...      I'm distracted by... This reminds me of...      I'm confused about...      I'm stuck at... I'll reread this...      The big idea here is...      Why did...
Page # _____ Quote:	
Page # _____ Quote:	
Page # _____ Quote:	

**Summarize reading selection.**

Name: \_\_\_\_\_

Reading: \_\_\_\_\_ Date: \_\_\_\_\_

As you read the selection, please identify four reactions that you had with the text. Provide a page number and part of the sentence as evidence in the first box, and the reaction in the second box. Be sure to begin your statement in the second box with one of the reactions/questions/connections.

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**Summarize reading selection.**

# Public Figure Analysis Research Project

## Sources and Format

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### Source Guidelines:

**You must have at least 5 sources.**

For each source you will complete a Source Synopsis Document (SSD).

Each SSD will be formatted like the Mr. Rogers example with MLA formatted citation information and one page of annotated excerpts (text-based sources), visual with captions (art-based sources), or summary and/or notes (audio or video-based sources). The SSD must indicate the usefulness of the source to your argument/claim.

**At least 3 text-based sources.**

**At least 1 source accessed through *mel.org*.**

**No more than 1 subject created artifact** - You may use something a person created (song, painting, book, etc.) as 1 piece of evidence that supports your argument/claim.

### ALL SOURCES MUST BE CREDIBLE AND RELIABLE

No satirical sites such as *The Onion*

No random bloggers

No Wikipedia (although this might be useful as a springboard to other credible sources)

Some acceptable source options:

Well-established newspapers and magazines are acceptable: *The New York Times*, *Washington Post*, *Rolling Stone*, *Time*, etc. (No gossip magazines.) Look for articles, opinion pieces, interviews, reviews, etc.

Just about anything accessed through the *mel* databases.

Documentaries

Works created by your subject.

Biography, autobiography, or memoir about your subject

If the credibility of your source is in question, see your teacher or Mrs. Menkes.



## Format Guidelines

Use this page to help you organize your essay.

### Introduction:

Hook your readers, identify your subject, give some background and/or context.

The claim/thesis must be clearly stated and indicate that the subject of your essay has somehow contributed something good to society.

### Body:

Background and biographical information - Who? When? Context?

1-3 paragraphs: Clearly and specifically identify your subject.

Things to consider:

family	situation	known for
education	talents	struggles
private life	public life	time period

Contributions to American/world society

2-3 paragraphs highlighting your subject's contributions to the world.

Things to consider:

goals	accomplishments	actions
legacy	struggles	impact (who was affected most?)

### Conclusion:

Answer the Big "So What?" Why should anyone care about or remember this subject? Leave your readers with something to think about. Try to impress and inspire your readers.

**Any Questions about formatting or MLA, please go to OWLPurdue .com**





## Assessment Rubric for Public Figure Research Final Paper

	<i>Emerging (1)</i>	<i>Developing (2)</i>	<i>Proficient (3)</i>	<i>Exemplary (4)</i>
<b>The Argument</b> <ul style="list-style-type: none"> <li>• Claim</li> <li>• Understanding of task</li> <li>• Knowledge of subject</li> </ul>	Claim is missing or unclear. Substitutes a simpler task. Shows misunderstanding of subject or misreading of sources.	Claim is adequate. Shows partial understanding of task and/or knowledge of subject.	Claim is precise and interesting. Shows clear understanding of task. Shows clear and thoughtful understanding of subject.	Claim is precise and insightful. Shows clear understanding of the task and depth of thinking. Shows extensive knowledge of subject.
<b>Use of Evidence</b> <ul style="list-style-type: none"> <li>• Supports claim</li> <li>• Persuasive</li> <li>• Relevant</li> <li>• Accurate</li> <li>• Sufficient</li> <li>• Integrated smoothly</li> </ul>	Minimal use of evidence. Evidence is inadequate: irrelevant, inaccurate, and/or insufficient.	Moderate use of evidence. May be inadequate, irrelevant, or insufficient. May be used awkwardly.	Adequate use of evidence. Relevant, sufficient, and accurate. Integrated nicely.	Expert use of evidence. Effectively supports claim. Multiple sources integrated smoothly within paragraphs.
<b>Formatting</b> <ul style="list-style-type: none"> <li>• MLA</li> <li>• Works Cited</li> <li>• Heading, margins, page numbers</li> <li>• Citations</li> </ul>	Many formatting errors. Works cited page missing. In-text citations missing.	Several formatting errors. Works cited page included, but contains errors. In-text citations attempted.	Minor errors in formatting, works cited, and/or in-text citations.	(Nearly) error free formatting and citations.
<b>Use of Language</b> <ul style="list-style-type: none"> <li>• Word choice</li> <li>• Syntax</li> <li>• Spelling, punctuation, grammar</li> </ul>	Many errors interrupt the flow or confuse the reader.	Contains significant errors in language usage. Inconsistent control of language usage. Ideas are usually conveyed.	May contain errors, but generally writing is clear.	Writing may not be flawless, but demonstrates consistent control and mature style.



## How to Create Source Synthesis Documents (SSD)

At the top (not in the header) put the Citation - MLA format (You will use these citations again when you write your Works Cited page.) Give each source a letter title Centered, All Caps, and Bold (SOURCE A, SOURCE B, etc.)

### SOURCE A

Author last, First. "Title of Article in Quotes Accurately Capitalized." *Title of the website, project, or*

*book in italics*, other contributors (translators, editors) if applicable, Number, Publisher, Publication

Date, Location (pages, and/or URL, DOI, or permalink). Second Container's Title (Database) if

applicable.

Insert horizontal line here :

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Identify what kind of source you have in italics.

*The following is an excerpt from the Owl Purdue Writing Lab.*

Here are some common features you should try to find before citing electronic sources in MLA style. Not every Web page will provide all of the following information. However, collect as much of the following information as possible both for your citations and for your research notes:

Author and/or editor names (if available); last names first.

"Article name in quotation marks."

Title of the website, project, or book in italics.

Any version numbers available, including editions (ed.), revisions, posting dates, volumes (vol.), or issue numbers (no.).

Publisher information, including the publisher name and publishing date.

Take note of any page numbers (p. or pp.) or paragraph numbers (par. or pars.).

URL (without the https://) DOI or permalink.

Date you accessed the material (Date Accessed)—While not required, it is highly recommended, especially when dealing with pages that change frequently or do not have a visible copyright date.

Remember to cite containers after your regular citation. Examples of containers are collections of short stories or poems, a television series, or even a website. A container is anything that is a part of a larger body of works.

Your SSD will look like the Mr. Rogers examples. You must have at least 5. At least 3 of the 5 must be text. You may use visuals, videos, and/or audios for your other 2 sources. All SSD must include your annotations (for texts and images) or notes (audio/visuals).



## SOURCE A

"Impact of Media Use on Children and Youth." *Paediatric Child Health*, vol. 8, no. 5, May-June 2003. *US National Library of Medicine: National Institutes of Health*.

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*The following is an excerpt from an academic journal article on the effects of television on children.*

### **Learning**

Television can be a powerful teacher. Watching *Sesame Street* is an example of how toddlers can learn valuable lessons about racial harmony, cooperation, kindness, simple arithmetic and the alphabet through an educational television format. Some public television programs stimulate visits to the zoo, libraries, bookstores, museums and other active recreational settings, and educational videos can certainly serve as powerful prosocial teaching devices. The educational value of *Sesame Street*, has been shown to improve the reading and learning skills of its viewers. In some disadvantaged settings, healthy television habits may actually be a beneficial teaching tool.

Still, watching television takes time away from reading and schoolwork. More recent and well-controlled studies show that even 1 h to 2 h of daily unsupervised television viewing by school-aged children has a significant deleterious effect on academic performance, especially reading.

### **Violence**

The amount of violence on television is on the rise. The average child sees 12,000 violent acts on television annually, including many depictions of murder and rape. More than 1000 studies confirm that exposure to heavy doses of television violence increases aggressive behaviour, particularly in boys. Other studies link television or newspaper publicity of suicides to an increased suicide risk.

The following groups of children may be more vulnerable to violence on television:

- children from minority and immigrant groups;
- emotionally disturbed children;
- children with learning disabilities;
- children who are abused by their parents; and
- children in families in distress.

Physicians who see a child with a history of aggressive behavior should inquire about the child's exposure to violence portrayed on television.



## SOURCE C

Zaslow, Jeffrey. "Blame It On Mr. Rogers: Why Young Adults Feel So Entitled." *The Wall Street Journal*, US Edition ed., Dow Jones & Company. Accessed 8 Oct. 2018.

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*The following is an excerpt from an article published in a business newspaper.*

Fred Rogers, the late TV icon, told several generations of children that they were "special" just for being whoever they were. He meant well, and he was a sterling role model in many ways. But what often got lost in his self-esteem-building patter was the idea that being special comes from working hard and having high expectations for yourself.

Now Mr. Rogers, like Dr. Spock before him, has been targeted for re-evaluation. And he's not the only one. As educators and researchers struggle to define the new parameters of parenting, circa 2007, some are revisiting the language of child ego-boosting. What are the downsides of telling kids they're special? Is it a mistake to have children call us by our first names? When we focus all conversations on our children's lives, are we denying them the insights found when adults talk about adult things?

Some are calling for a recalibration of the mind-sets and catch-phrases that have taken hold in recent decades. Among the expressions now being challenged:

"You're special." On the Yahoo Answers Web site, a discussion thread about Mr. Rogers begins with this posting: "Mr. Rogers spent years telling little creeps that he liked them just the way they were. He should have been telling them there was a lot of room for improvement. ... Nice as he was, and as good as his intentions may have been, he did a disservice."

Signs of narcissism among college students have been rising for 25 years, according to a recent study led by a San Diego State University psychologist. Obviously, Mr. Rogers alone can't be blamed for this. But as Prof. Chance sees it, "he's representative of a culture of excessive doting."

Prof. Chance teaches many Asian-born students, and says they accept whatever grade they're given; they see B's and C's as an indication that they must work harder, and that their elders assessed them accurately. They didn't grow up with Mr. Rogers or anyone else telling them they were born special.

By contrast, American students often view lower grades as a reason to "hit you up for an A because they came to class and feel they worked hard," says Prof. Chance. He wishes more parents would offer kids this perspective: "The world owes you nothing. You have to work and compete. If you want to be special, you'll have to prove it."

"They're just children." When kids are rude, self-absorbed or disrespectful, some parents allow or endure it by saying, "Well, they're just children." The phrase is a worthy one when it's applied to a teachable moment, such as telling kids not to stick their fingers in electrical sockets. But as an excuse or as justification for unacceptable behavior, "They're just children" is just misguided . . .

In America today, life often begins with the anointing of "His Majesty, the Fetus," he says. From then on, many parents focus their conversations on their kids. Today's parents "are the best-educated generation ever," says Dr. Rosenfeld. "So why do our kids see us primarily discussing kids' schedules and activities?"

He encourages parents to talk about their passions and interests; about politics, business, world events. "Because everything is child-centered today, we're depriving children of adults," he says. "If they never see us as adults being adults, how will they deal with important matters when it is their world."





## SOURCE B

Sheffield, Rob. "How 'Won't You Be My Neighbor?' Has Given Birth to Mr. Rogers Fever." *Rolling Stone*, 9 July 2018. Accessed 8 Oct. 2018.

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*The following is an excerpt from a magazine article.*

One of the year's weirdest surprises: seeing a 50-year-old kiddie TV classic blow up into a national obsession.

But something about Mr. Rogers speaks right to the heart of our moment. And thanks to Morgan Neville's excellent documentary *Won't You Be My Neighbor?*, people are spending the summer with a serious case of Fred Rogers Fever. Who else but the Man in the Goldenrod Sweater understands what we're going through right now? And what could sum up 2018 better than full-grown strangers gathering in dark theaters to weep out loud together while a tiger hand puppet sings "Am I a Mistake?" It makes all the sense in the world that we gravitate to *Mr. Rogers' Neighborhood* and its cardigan-clad piano-man host. Now more than ever, Fred Rogers matters.

Like Paul McCartney – who's also having a big summer, after his touching "Carpool Karaoke" appearance – Mr. Rogers is a folk hero whose human compassion seems anything but lightweight these days. Some 15 years after his death, in a mighty ugly year for the neighborhood, he hits a nerve. The movie begins with black-and-white 1967 footage of the TV icon at the piano, celebrating the Summer of Love by musing about his desire "to help children through the difficult modulations of life." It's 2018, so we know how stories like this go. We instinctively brace ourselves. Except it turns out Mr. Rogers is for real. A straight-edge Presbyterian minister who dresses and talks like the dad in *Call Me By Your Name*. A kindly adult hosting his PBS series from 1968 to 2001, greeting kids every day with "Hi, neighbor!" Not a phony, not a hypocrite, not a predator. Nobody ever failed to Milkshake Duck like Fred Rogers.

The first time I saw the movie, the audience burst into spontaneous applause at the scene where he testifies before the Senate in 1969, urging the gruff Senator John Pastore to keep public television on the air. It feels electric– and a little dangerous– to share this moment in a room full of fellow moviegoers, where nobody's even trying to hide their sobs and sniffles. The song he recites on the Senate floor is "What Do You Do With The Mad That You Feel?" A timely question, to say the least. But that's why he resonates right now.

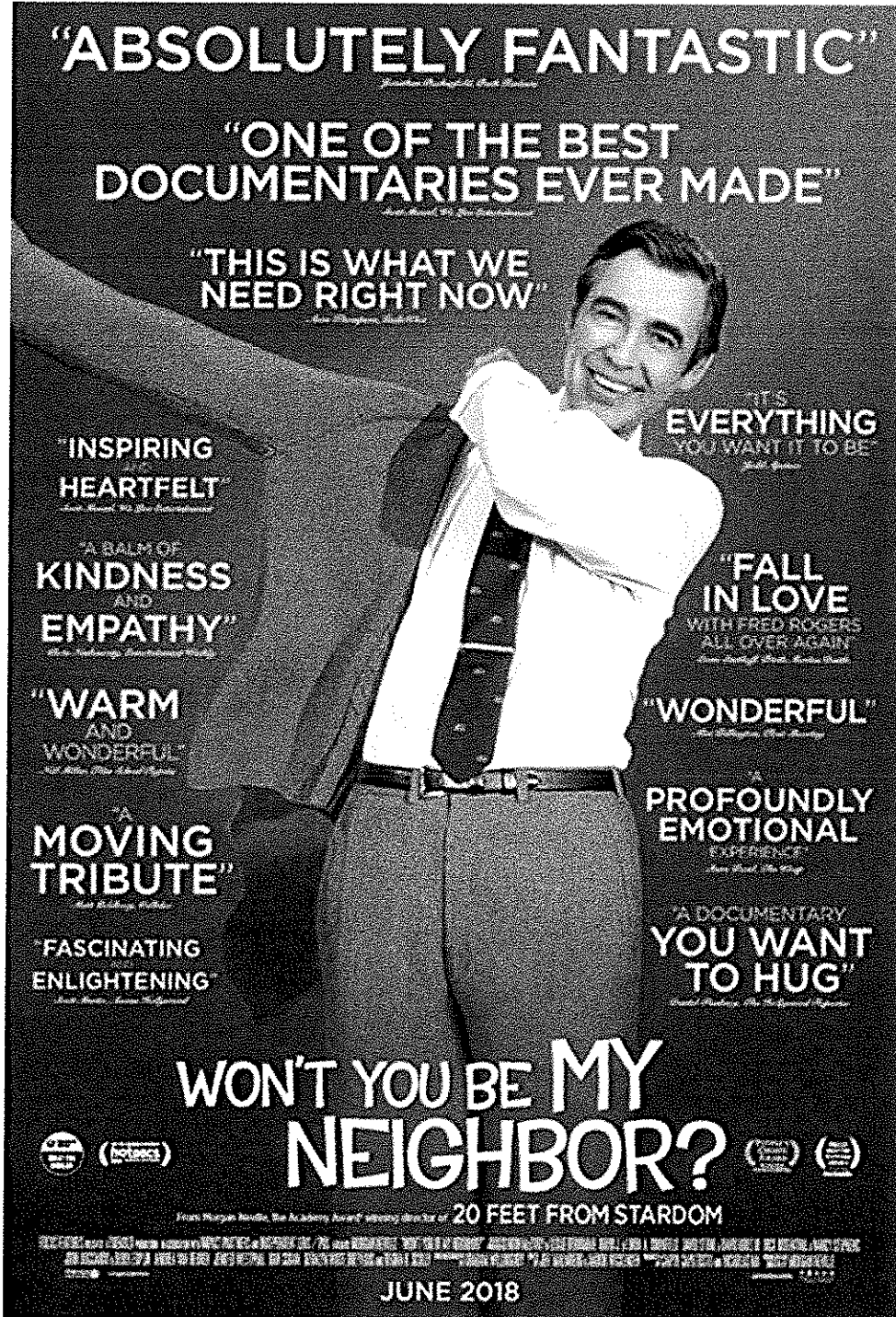
At one point, soon after 9/11, he comes out of retirement to give a TV message: "We are all called to be Tikkun Olam, repairers of creation." It's strange to hear the audience gasp viscerally at those words – a lot of *ugggh*, a lot of *oow*. It's a moment that feels more therapeutic than it should, even after a few viewings. The doc is full of these moments – but I guess we go to listen to each other, as much as we go to see Mr. Rogers.



SOURCE D

"Fred Rogers in *Won't You Be My Neighbor?*" 2018. *The Internet Movie Database*, 2018. Accessed 8 Jan. 2019.

The following image depicts the cover of a documentary published on a website dedicated to movie reviews.





## SOURCE E

Gell, Aaron. "The Crimes of Mister Rogers: He Meow-Meow Lied to Us Meow." *Observer*, WordPress VIP, 19 Mar. 2012. Accessed 8 Oct. 2018.

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*The following is an excerpt from a review of a documentary published online.*

*Mister Rogers Neighborhood* has long been viewed as an antidote. But what if we have it backwards? For more than three decades, the program was the first thing most American children saw on television. We watched it with our parents' hearty encouragement, because they believed, as Ms. Ellerbee puts it in the documentary, that they "were putting [their kids] into the hands of a man who would never do them any harm at all and would in fact do them a great deal of good."

*Mister Rogers' Neighborhood* wasn't like other things one might see on TV. The host talked and sang directly to us, which was sort of amazing. He recognized us, and didn't seem disturbed to find us already waiting in his house (*or was it his house?*) when he arrived each day from... work, or somewhere, dressed in a trench coat and suit jacket. He asked us questions in a measured, slow voice, and he listened carefully to our responses. He said we were special just the way we were. It was a little strange, really, how he changed into his play clothes every day but kept on his tie. But it was a ritual, and we needed some ritual. We were 2.

Most important of all, he liked us.

Eventually, though, it began to dawn on many *Mister Rogers* viewers—maybe around the time we discovered *Sesame Street*—that we'd been duped. That guy in the TV didn't know us at all! Television was a one-way deal, it turned, out, and he couldn't really see us or hear our eagerly shouted replies to his questions. We stopped talking back to the screen (except for Knicks games), quietly humiliated at our naivete. Soon we moved on to other shows, programming for big kids, with violence and commercials. And maybe deep down we wondered how special we actually were if Mr. Rogers was really just talking to a camera all along . . .

Still, by then the damage had been done. The message had been imprinted on our tender minds: *The television is your friend...the people on the screen are your neighbors...watching them makes you feel better, happier, more likeable, less confused.*

No wonder we couldn't stop staring at the screen.

I know he didn't mean it, but Fred Rogers couldn't have designed a better gateway for the "plug-in drug"—as it was dubbed in 1977 by journalist and anti-TV warrior Marie Winn—if he'd tried. Incidentally, a few decades before she published her best-selling anti-television screed, Ms. Winn was a champion on the game show *Dotto*. That is, until a rival contestant found a notebook in which she'd jotted down the answers in advance, an event that led directly to the quiz show scandals, perhaps the nation's first collective reckoning with television's dark side.

Still, if Ms. Winn's success comes with an asterisk, so does our "specialness"—in both cases, the game was rigged.

I was toddler in the late 1960s when Mr. Rogers first became a national children's TV star. I watched some of the first episodes of *Mister Rogers' Neighborhood*, and I have it on good authority that I sometimes even talked back to the screen. I often wonder whether Fred Rogers didn't help get me hooked on the passive joys of television back then. By tricking me into believing that watching his show was a genuine lived experience, he helped turn me and many other kids into perfect targets for those 1 million commercials we'd soon be exposed to.

Still, if Mr. Rogers taught me anything it was to be nice to my neighbors. Mr. Wagner seems like a fine fellow. He made a movie. That must feel pretty special.



## SOURCE F

Neville, Morgan, director. *Won't You Be My Neighbor?* 2018.

*The following space is a place where you should take notes on your observations of the film. Consider the arguments Neville makes about the impact of Fred Rogers and Mister Rogers' Neighborhood on American society. Examine how he uses footage and interviews to create these arguments.*

