**Final Writing Exercise of HL Language and Literature, year one**

You are going to create a WT1 proposal inspired by our final class text and discuss this proposal with your peers.

Steps:

1. Watch and take notes on the film *Into the Woods*
2. Think about what you would like to change to create a WT1. Remember, in fictional works you can change something within the fictional world or in the world of the creator. You may choose to change ONE and only ONE of the following: speaker, audience, or occasion. You can choose to focus on the text as a whole or one part of the text.

I am going to change the \_\_\_\_\_\_\_\_\_\_\_\_\_of \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ to \_\_\_\_\_\_\_\_\_

1. Find a text type that is appropriate for your new task. You will want to go back and review your text type notes for this task.

My text type will be \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

1. Think about how you can use another class text from this year (be unique!) as a secondary source to inform the writing of this new task.

For example:

* If at the end of the movie, I changed the Baker’s audience from his son to his absentee father; the creator of the film would have most likely have shared a different message about the subject of parents and used a different composition for the setting to represent the subject matter and mood of that final story. I could use Foster’s chapter on symbolism to inform the changes that I would make to the message and to the setting. I would choose to keep the text type the same in order to complete a true study of the importance of symbolic settings in films.
* At the end of the film, the Baker and Cinderella try to explain views of good and evil to the two small children so that they know how to approach the giant. I could change the occasion to the context of composition of *Macbeth* and ask myself: how might that setting have impacted what these two characters shared with the children, knowing what I know about the Great Chain of Being and the Gunpowder Plot? I’d use my research about the play’s occasion to create catechisms (def: a series of fixed questions, answers, or precepts used for instruction in other situations) as they were typically used in this time period to educate children. I could create catechisms on authority and society from the Baker and Cinderella to instruct the children on how to handle this morally ambiguous situation that they find themselves in at the resolution of the movie. This would be a study of how occasion impacts how people think about authority and society.
1. Complete a WT1 proposal for this proposed paper (see my weebly for the template).
2. Participate in a Socratic Seminar and discuss your and your classmates’ ideas for potential WT1s (assignment and rubric on following pages).

**Socratic Seminar: Present your proposal to your peers and give your peers feedback to help them improve their Written Task 1 Proposal. You may refer to your proposal and class texts during the seminar.**

* **May 22nd--Socratic Seminar** (Writing Grade)

Use

1) unit questions,

2) a text we’ve studied this year, and

3) your original ideas of creative tasks to do in response to *Into the Woods* (and debate) an oral WT1 proposal.

Listen to others’ ideas and press them for details, reasoning to improve the idea.

Present your own idea (and take notes!) and attend to others’ questions to help you think more deeply.

**Types of questions:**

* How does this proposal connect to one of our unit questions and thereby to the larger world?
* How deeply or creatively does this plan connect to the film?
* Who is the intended audience for your task, and how have you planned to appeal to that audience?
* What other text types would also be good choices to meet your goal for this task? What is your goal for this task?
* How is your task a “breakaway” from the original text? How are you exploring something more deeply than a reader of the original already did?

You might lead your question by showing that you were listening. For example, you might say, “I see that you plan….and now I wonder…”

**Procedure**

* Participants sit in a circle.
* The leader (Ms. Crouse will pick a student the final day) poses an opening question.
* Participants discuss with each other—the whole group—not just the leader.
* Participants do not raise hands; instead, they listen intently and paraphrase others’ ideas and add their own.
* Ideas are discussed, not opinions.
* Participants offer their best thinking with the hope that others’ contributions will improve their proposal.

**How to earn points**

* Connect ideas back to a unit focus
* Demonstrate sophisticated knowledge of unit texts
* Show a clear understanding of the rhetorical triangle and SOAPSTone
* Demonstrate a clear understanding of text types
* Consider how structure and language can be used to create an effective WT1
* Share a proposal that is creative and unique

**Rubric (out of 7 points):**

|  |  |
| --- | --- |
| 6-7 Points | * Participant offers enough solid analysis to move the conversation forward
* Through comments, participant demonstrates a deep knowledge of the rhetorical situation, text types, the text and unit foci
* Participant comes prepared, with notes and annotations
* Comments reveal that participant is actively listening to others
* Participant offers clarification and/or follow-up that extends the conversation
* Participant supports analysis with specific evidence from text(s)
* Participant’s ideas are unique
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| 4-5 Points | * Participant offers solid analysis
* Through comments, participant offers a good knowledge of the rhetorical situation, text types, the text and unit foci
* Participant comes prepared, with notes and annotations
* Participant shows that he/she is actively listening to others and offers clarification or follow-up
* Participant supports analysis with evidence from text(s)
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| 3 Points | * Participant offers some analysis
* Comments reveal that the participant has a general knowledge of the rhetorical situation, text types, the text and unit foci
* Participant has few notes and/or annotations
* Participant apparently is actively listening, but does not offer clarification and/or follow-up to others’ comments
* Participant relies more on her/his opinions and less on textual evidence to drive her/his comments
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| 1-2 Points | * Participant offers little analysis
* Comments reveal that the participant may have a general knowledge of the rhetorical situation, text types, the text and unit foci
* Participant has few or no notes and/or annotations
* Participant apparently is listening, but does not offer clarification and/or follow-up to others’ comments
* Participant rarely uses textual evidence to support interpretations
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| 0 Points | * No evidence of participation—absent in mind, body, and/or spirit
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