

OPTIONAL EXTRA CREDIT-English 1H

DIRECTIONS

1. Pick one of the following films to view (Marie Antoinette, Les Miserables, Danton, or The Lady and The Duke) that include historical fiction regarding the French Revolution. **OR** read one of these books:

(Beth Levine Ain, [*The Revolution of Sabine*](#) (2009), about a sixteen-year-old Paris girl from an aristocratic family who, after meeting Benjamin Franklin in 1776, questions the marriage her parents have planned for her.

Pat Lowery Collins, [*Hidden Voices*](#) (2009), about three orphaned girls in Venice who study music with Antonio Vivaldi.

Jennifer Donnelly, [*Revolution*](#) (2010), about a modern teenage girl from New York whose father takes her to Paris, where she slips back in time after reading the diary of a French girl who was the companion to the doomed son of Louis XVI and Marie Antoinette.

Christine Edwards, *On Board the Boussole: The Diary of Julienne Fulbert* (2002), about a French street urchin who, disguised as a boy, in 1785 inadvertently stows away on Count Lapérouse's ship as it embarks on its ill-fated voyage of exploration; published in Australia and not readily available in the U.S.

Patricia Elliott, [*The Pale Assassin*](#) (2009), about a girl in a convent school in Paris who has no idea that a revolutionary mob is about to change her life; #1 in the Pimpernelles series.

Patricia Elliott, [*The Traitor's Smile*](#) (2010), about a French girl who flees the Revolution to live with her cousin in England, but must face the prospect of returning to France for her brother's sake; #2 in the Pimpernelles series.

Sally Gardner, [*The Red Necklace*](#) (2007), about a fourteen-year-old gypsy boy working as a magician's assistant during the French Revolution. BBYA. [Review](#)

Sally Gardner, [*The Silver Blade*](#) (2008), about a boy who returns to France after the Revolution to help smuggle aristocrats out of the country, thinking his girlfriend is safe in England, only to discover she has been kidnapped by an evil count; sequel to *The Red Necklace*.

Clare Frances Holmes, [*The Golden Clasp*](#) (1998), historical romance about two young people in France of the eve of the Revolution.

Gladys Malvern, [*Patriot's Daughter*](#) (1960), about the daughter of the Marquis de Lafayette, whose family is arrested during the turmoil following the French Revolution after he returns from fighting in America's War of Independence.

Carolyn Meyer, [*The Bad Queen*](#) (2010); about Marie-Antoinette, the extravagant and doomed last queen of France; #6 in the Young Royals series.

Carolyn Meyer, [*In Mozart's Shadow*](#) (2008), about Nannerl Mozart, sister of the musical prodigy Wolfgang Amadeus Mozart, a girl who also feels a passion for music.

Celia Rees, [*Sovay*](#) (2008), about a French girl raised in England after the French Revolution who sets out to find her missing father and brother.

Sharon Stewart, [*The Princess in the Tower*](#) (2005; previously published in 1998 as *The Dark Tower*), about the daughter of the King Louis XVI and Queen Marie Antoinette, Princess Marie Thérèse Charlotte, who was imprisoned during the French Revolution.

2. In a well-structured essay (12 pt font, MLA format) action, answer the following question:

How does _____ (your film/or book)'s description of the French Revolution compare to Dickens' like descriptions in A Tale of Two Cities? Are the film's/or book's depictions more, less or just as visceral as the book's?

- Compare and contrast generally contain four paragraphs: introduction, comparison, contrasting, conclusion.
- Use textual evidence and/or concrete evidence from the film

3. Please obtain parent or guardian signature/permission below for the film, since one or more of them include scenes that may or may not be appropriate for you to watch.

PARENT/GUARDIAN Signature: _____

DUE DATE: _____

COMMON CORE STATE STANDARDS WRITING RUBRICS (GRADES 9-10)

ARGUMENT

ARGUMENT					
Description	5 Exceptional	4 Skilled	3 Proficient	2 Developing	1 Inadequate
Claim: The text introduces a clear, arguable claim that can be supported by reasons and evidence.	The text introduces a compelling claim that is clearly arguable and takes a purposeful position on an issue. The text has a structure and organization that is carefully crafted to support the claim.	The text introduces a precise claim that is clearly arguable and takes an identifiable position on an issue. The text has an effective structure and organization that is aligned with the claim.	The text introduces a claim that is arguable and takes a position. The text has a structure and organization that is aligned with the claim.	The text contains an unclear or emerging claim that suggests a vague position. The text attempts a structure and organization to support the position.	The text contains an unidentifiable claim or vague position. The text has limited structure and organization.
Development: The text provides sufficient data and evidence to back up the claim as well as a conclusion that supports the argument.	The text provides convincing and relevant data and evidence to back up the claim and effectively addresses counterclaims. The conclusion strengthens the claim and evidence.	The text provides sufficient and relevant data and evidence to back up the claim and addresses counterclaims fairly. The conclusion effectively reinforces the claim and evidence.	The text provides sufficient data and evidence to back up the claim and addresses counterclaims. The conclusion ties to the claim and evidence.	The text provides data and evidence that attempts to back up the claim and unclearly addresses counterclaims or lacks counterclaims. The conclusion merely restates the position.	The text contains limited data and evidence related to the claim and counterclaims or lacks counterclaims. The text may fail to conclude the argument or position.
Audience: The text anticipates the audience's knowledge level and concerns about the claim. The text addresses the specific audience's needs.	The text consistently addresses the audience's knowledge level and concerns about the claim. The text addresses the specific needs of the audience.	The text anticipates the audience's knowledge level and concerns about the claim. The text addresses the specific needs of the audience.	The text considers the audience's knowledge level and concerns about the claim. The text addresses the needs of the audience.	The text illustrates an inconsistent awareness of the audience's knowledge level and needs.	The text lacks an awareness of the audience's knowledge level and needs.
Cohesion: The text uses words, phrases, and clauses to link the major sections of the text, creates cohesion, and clarifies the relationships between the claim and reasons, between reasons and evidence, and between claims and counterclaims.	The text strategically uses words, phrases, and clauses to link the major sections of the text. The text explains the relationships between the claim and reasons as well as the evidence. The text strategically links the counterclaims to the claim.	The text skillfully uses words, phrases, and clauses to link the major sections of the text. The text identifies the relationship between the claim and reasons as well as the evidence. The text effectively links the counterclaims to the claim.	The text uses words, phrases, and clauses to link the major sections of the text. The text connects the claim and reasons. The text links the counterclaims to the claim.	The text contains limited words, phrases, and clauses to link the major sections of the text. The text attempts to connect the claim and reasons.	The text contains few, if any, words, phrases and clauses to link the major sections of the text. The text does not connect the claims and reasons.
Style and Conventions: The text presents a formal, objective tone that demonstrates standard English conventions of usage and mechanics along with discipline-specific requirements (i.e. MLA, APA, etc.).	The text presents an engaging, formal and objective tone. The text intentionally uses standard English conventions of usage and mechanics along with discipline-specific requirements (i.e. MLA, APA, etc.).	The text presents an appropriate and formal, objective tone. The text demonstrates standard English conventions of usage and mechanics along with discipline specific requirements (i.e. MLA, APA, etc.).	The text presents a formal, objective tone. The text demonstrates standard English conventions of usage and mechanics along with discipline specific requirements (i.e. MLA, APA, etc.).	The text illustrates a limited awareness of formal tone. The text demonstrates some accuracy in standard English conventions of usage and mechanics.	The text illustrates a limited awareness or inconsistent tone. The text illustrates inaccuracy in standard English conventions of usage and mechanics.

