

Syllabus for [English 1A – E9900 – Analytical Reading and Writing] – Eureka Campus

Semester & Year	Spring 2016	
Course ID and Section #	ENGL 1A	
Instructor's Name	Ben Henshaw	
Day/Time	M-F/ 10:45-11:36, & M-F/1142-12:40	
Location	Eureka High School	
Number of Credits/Units	4	
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Textbook Information	<i>Title & Edition</i>	<i>The Language of Composition</i>
	<i>Author</i>	She, Scanlon, & Aufses
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	<i>Author</i>	Samuel Cohen
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Course Description

A transfer-level course in critical reading and reasoned writing. Students analyze issues and claims presented in visual, oral, or written arguments and write analytical and argumentative essays based on those issues. Research and source-based writing, employing correct MLA documentation, is required; minimum 6,000 words formal writing.

Student Learning Outcomes

1. Analyze argumentative claims.
2. Respond to arguments with critical essays.
3. Locate, synthesize, and document sources for use in response to arguments.
4. Rhetorically analyze a variety of texts to comprehend strategies authors use to craft arguments.
5. Better develop writing style and voice by examining diction and syntactical choices for specific audiences.
6. Break down the writing process, the layers of revision, and grammatical/mechanical editing.

Course Requirements:

Major Papers/Projects	40%	Reading Comprehension	30%
Class/Homework	20%	Speaking/Participation	10%

Letter grades for the course will be assigned according to the following guidelines:

A	=	100 – 93	A-	=	92 – 90%
B+	=	89 – 88%	B	=	87 – 83%
B-	=	82 – 80%	C+	=	79 – 78%
C	=	77 – 73%	C-	=	72 – 70%
D+	=	69 – 68%	D	=	67 – 63%
D-	=	62 – 60%	F	=	< 60%

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Classroom Protocol:

* Major Papers/Projects are due on the assigned day. These may be turned in up to 3 days late; each day late the grade will be dropped a full mark (1 day late = highest grade of “B”; 2 days late = highest grade of “C”, etc.)

* Class/Homework is not accepted late at all and must be turned on the day and the beginning of class unless otherwise specified. Late class/homework will receive a zero.

** NOTE: This classroom syllabus is subject to change.

Academic Support

Academic support is available with our school counselors and our peer tutoring which takes place twice a week in the Navi-Lab on campus.

Academic Honesty

In the academic community, the high value placed on truth implies a corresponding intolerance of scholastic dishonesty. In cases involving academic dishonesty, determination of the grade and of the student’s status in the course is left primarily to the discretion of the teacher. In such cases, where the teacher determines that a student has demonstrated academic dishonesty, the student will receive a failing grade, a “zero,” for the assignment and/or exam.

Disruptive Classroom Behavior

Student behavior or speech that disrupts the instructional setting will not be tolerated. Disruptive conduct may include, but is not limited to: unwarranted interruptions; failure to adhere to instructor’s directions; vulgar or obscene language; slurs or other forms of intimidation; and physically or verbally abusive behavior. In such cases where the teacher determines that a student has disrupted the educational process a disruptive student may be temporarily removed from class which will result in a “zero” for the assignment being worked on in class at the time. In addition, he or she may be reported administration and subsequently counseled or suspended from class for 1-2 days to be determined at teacher discretion.

Emergency Procedures for the Eureka High School campus:

Please review the campus evacuation sites, including the closest site to this classroom (posted by the exit of each room). In an emergency that requires an evacuation of the building:

- Be aware of all marked exits from your area and building.
- Once outside, move to the zone marked B28 on the blacktop parking area immediately in front of the gymnasium.
- Keep streets and walkways clear for emergency vehicles and personnel.
- Do not leave campus, unless it has been deemed safe by the Incident Commander or an administrator.

SPRING SEMESTER 2016

Spring semester has a number of different academic threads running through it. I divide up into two parts: two-thirds pre-AP Exam and one-third post AP Exam. In the pre-AP Exam time period, we continue our look into rhetorical analysis of our essays, write our Personal Statement Essays, read one novel (*Gatsby*), research a contemporary issue toward the goal of developing a synthesis based exam prompt, and take several practice AP exams in class and two outside of class (full length three-hour exams) to prepare for the AP Examination on May 11, 2016. We also complete a Position Paper where students research a contemporary and controversial topic and are required to investigate and argue their findings/position using varied sources of support and to provide solid analysis while following MLA format.

Rhetorical Strategies/Readings/Assignments

Following is a partial and varying list of the essays that we read, discuss, and analyze. Accompanying each is the paper assigned for each unit. The reading pattern varies somewhat, but we generally read and annotate or quick-write on the essays individually, discuss within small groups, jigsaw our expertise, then present with other groups or share out to the class as a whole. We target specific elements, such as title, hook, thesis, diction, syntax, SOAPS, tone, appeals used, transitional devices, rhetorical devices, literary elements, rhythm, questions for the author, to name a few. I like to vary how students respond so their heads are not always down writing. I may begin with a verbal pair-share and then a quick write on what they learned from their partner, before we share in a broader sense.

The readings for each unit are followed by a summary of the assignment description. A brief statement as to the purpose of the lesson is followed by the organizational structures that are defined, examined, and discussed with students for each particular rhetorical mode. And lastly, sample self-conference questions are included to guide students in their early drafting.

I always had the students bring in a visual (photograph, sketch, painting, etc.) to examine in terms of each strategy, so students could make broader inferences and connections. These were generally interpreted, for example, in terms of cause or effect of something else. Students move backwards to explore the causes of how this frozen moment came into being or move forward to explore the effects of that moment to see what consequences it had.

The following handouts are discussed with the students prior to beginning this long unit.

(1) **RHETORICAL STRATEGIES** (overhead)

DESCRIPTION: What Does It Look Like?

NARRATION: What Happened?

PROCESS ANALYSIS: How Do You Do It?

COMPARISON/CONTRAST: How Is It Similar or Different?

Divided Pattern = (A + B) or Alternating Pattern = (A/B + A/B)

CLASSIFICATION: What Kind of Subdivision Does It Contain?

DEFINITION: How Would You Characterize It?

CAUSAL ANALYSIS: Why Did It Happen?

ARGUMENT: Why Is Your Point of View Correct?

(2) **HOW TO READ AN ESSAY** (handout)

How does reading help you write?

You read in a writing course for three purposes:

First, the essays are a source of information. We learn by reading, and what we learn can then, in turn, be used in our writing. Any paper that involves research, for example, requires selective, critical reading on our part as we search for and evaluate sources.

Second, readings offer a perspective on a particular subject, one with which we might agree or disagree. In this sense readings serve as catalysts to spark writing.

Finally, readings offer models to a writer; they show us how another writer dealt with a particular writing problem, and they demonstrate specific writing strategies.

*The first two are fairly obvious (information or stimulus to writing), but the third may be confusing.

? How are you, as a student writer, to use an essay written by a professional writer as an example or model?

? Are you to imitate their styles or structures that they use in their essays?

* To model, in this sense, does not mean to produce an imitation. You are not expected to use the same organizational structure or to imitate someone else's style, tone, or approach. Rather, what you can learn from these writers is how to handle

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information; how to adapt writing to a particular audience; how to structure the body of an essay; how to begin, make transitions, and end; how to construct effective paragraphs and achieve sentence variety. In short, the readings represent an album of performances, examples that you can use to study writing techniques. Models or examples are important to you as a writer because you learn to write effectively in the same way that you learn to do any other activity. As a writer in a writing class, you follow the advice offered by your teacher and textbook, practice by writing and revising, listen to the advice and suggestions of fellow students, and study the work of other writers.

How does writing help you read?

Reading and writing benefit each other: being a good reader will help you become a more effective writer, and being a good writer will help you become a more effective reader. As a writer you learn how to plan an essay, how to use examples to support a thesis, how to structure an argument, and how to make an effective transition from one point to another. You learn how to write beginnings, middles, and ends, and most especially you learn how essays can be organized. For example, through reading you learn that comparison and contrast essays can be organized in either subject-by-subject or the point-by-point pattern, that narratives are structured chronologically, and that cause and effect analyses are linear and sequential. When you read other essays, you look for structure and pattern, realizing that such devices are not only creative tools you use in writing but also analytical ones that can be used in reading. By revealing to you an underlying organizational pattern, such devices help you understand what the essay says. To become an efficient reader, however, you need to exercise the same care and attention that you do when you write. You do that by becoming an active rather than a passive reader.

Active Rather than Passive Reading

Every reader first reads a piece for plot or subject matter. On that level, the reader wants to know what happens, what is the subject, whether it is new or interesting. Generally that first reading is done quickly, even, in a sense, superficially. The reader is a spectator waiting passively to be entertained or informed. Then, if it is important for the reader to use that piece of writing in some way, to understand it in detail and in depth, the next stage of active reading begins. On this level, the reader asks questions, seeks answers, looks for organizational structures, and concentrates on themes and images or on the thesis and the quality of the evidence presented. Careful reading like this requires active participation of the reader. Writing and reading are, after all, social acts, and as such they involve an implied contract between writer and audience. A writer's job is to communicate clearly and effectively; a reader's job is to read attentively and critically.

Because of your need to become an active participant in this process of communication, you should always read any piece of writing for this course or on your job more than once. Rereading an essay or a textbook involves the same types of critical activities that you use when reading a poem, a novel, or a play and demands your attention and active involvement as a reader. You must examine how the author embodies meaning or purpose in prose. You must seek answers to a variety of questions: How does the author structure the essay? How does the author select, organize, and present information? To whom is the author writing? How does that audience influence the essay?

You can increase your effectiveness as an active and critical reader by following the same three-stage model that you use as a writer: divide your time into pre-reading, reading, and rereading activities.

Pre-reading

- 1) If present, look at the biographical head-note that describes the author and her or his work and that identifies where and when the essay was originally published, including any special conditions or circumstances that surrounded or influenced its publication
- 2) Look next to the text of the essay itself. What does the title tell you about the subject or tone? A serious, dignified title such as "The Value of Children: A Taxonomical Essay" sets up a very different set of expectations than a playful title such as "The Trouble with Fries." Page through the essay—are there any obvious subdivisions in the text (extra spaces, sequence markers, subheadings) that signal an organizational pattern? Does the paragraphing suggest a particular structure? You might also read the first sentence in every paragraph to get a general sense of what the essay is about and where the author is going.
- 3) Finally, if present, read the prompt preceding the piece or look at any questions that follow the selection. The prompt provides the theme(s) or focus of the analysis. The questions always ask about subject and purpose, structure and audience, and vocabulary and style. Read through this prompt or the questions so that you know what to look for when you read the essay.
- 4) Before you begin to read, make sure that you have a pen or pencil, some paper on which to take notes, and a dictionary in which to check the meanings of unfamiliar words.

Reading

Selected essays demonstrate particular types of writing (narration, description, exposition, or argumentation) and a particular pattern of organization (chronological, spatial, division and classification, comparison and contrast, process, cause and effect,

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definition, induction or deduction). As you read, think about how the author organized the essay. On a separate piece of paper, construct a brief outline and/or use the SOAPStone strategy.

S = What is the **Subject**? The general topic, content, and ideas contained in the text.

O = What is the **Occasion**? The time and place of the piece, the current situation.

A = What is the **Audience**? The specific group of readers to whom this piece is directed.

P = What is the **Purpose**? The reason behind the text.

S = Who is the **Speaker**? The voice used. Who is the author and what do we know about him/her?

Tone = What is the **Tone**? The attitude of the *voice* in the piece.

This/these will help you focus your attention on how the whole essay is put together and what it is trying to accomplish.

* Remember that an essay will typically express a particular idea or assertion (**thesis**) about a **subject** to an **audience** for a particular reason (**purpose**). Probably one reading of an essay will be enough for you to answer questions about **subject**, but you may have to reread the essay several times to identify the author's **thesis** and **purpose**. Keep all these elements separate and clear in your mind.

Rereading

Rereading, like rewriting, is not always a discrete stage in a linear process. Just as you might pause after writing several sentences and then go back and make some immediate changes, so as a reader, you might stop at the end of a paragraph and then go back and reread what you have just read. Depending on the difficulty of the essay, it might take several re-readings for you to be able to answer the questions posed about the writer's thesis and purpose. Even if you feel certain about your understanding of the essay, a final rereading is important.

In that rereading, focus on the essay as an example of a writer's craft. Look carefully at the paragraphing. How effective is the introduction to the essay? The conclusion? Have you ever used a similar strategy to begin or end an essay? How do both reflect the writer's purpose? Audience? Pay attention to the writer's sentence structures. How do these sentences differ from the ones that you typically write? Does the author employ a variety of sentence types and lengths? Is there anything unusual about the author's word choices? Do you use a similar range of vocabulary when you write? *Remember that the writer of essays is just as conscious of craft as the poet, the novelist, or the playwright.

1. Description and Narration

"Inside and Out" (student essay)

Lisa Widenhofer

"Digging"

Andre Dubus

"Graduation"

Maya Angelou

"Salvation"

Langston Hughes

"The Way to Rainy Mountain"

N. Scott Momaday

"Me Talk Pretty One Day"

David Sedaris

"The Stunt Pilot"

Annie Dillard

"Once More to the Lake"

E. B. White

* Descriptive Writing Assignment: My Place. Students should write an essay describing a place that holds some significance, such as a secret place or an old house. The essay should imitate at least one aspect of the style of the E. B. White piece. They are to let the audience experience the place by selecting sensory details that illustrate their visceral connection to it.

> Lesson: To record sense impressions.

> Structure: Visual/spatial—side to side; front to back; most obvious/important to least; zooming in to pulling back; etc.

> Questions: What senses have I used? Which senses are least/most represented? Does my distance to detail vary? What imagery is used? Figurative language? What mood is evident?

* Narrative Writing Assignment: Childhood Memory. Students write about one of their earliest childhood memories. They should think about why this memory still lingers, affecting thoughts or beliefs today. As with Momaday's piece, students should tell why this event has a mythic quality to it in terms of shaping that sense of self.

> Lesson: To narrate an event or personal story.

> Structure: Chronological, from first to last; use flashbacks to rearrange time.

> Questions: Where do I begin? What do I remember? What must I presume? What events must I show/leave out?

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What tense/point of view? What is my tone?

2. Process Analysis

“Anatomy of a Garage Band” (student essay)	Rob Sturma
“Selling in Minnesota”	Barbara Ehrenreich
“The Knife”	Richard Selzer
“Learning to Read and Write”	Frederick Douglass
“Learning to Read”	Malcolm X
“On Dumpster Diving”	Lars Eighner

* Process Analysis Writing Assignment: Instruction. Students write an essay detailing a common process so as to provide instruction for others to follow. As in Eighner’s piece, audience influenced diction. Students should pay close attention to diction and be prepared to defend these choices. (Intriguing and ‘charged’ group discussions/debates here.)

> Lesson: To tell how to do something.

> Structure: Chronological order—first step, next step.

> Questions: Why is this process interesting? What tools or preparation are needed before starting? How many steps/stages are involved? In what order should do the steps occur? Who is the intended audience?

3. Comparison/Contrast

“Same Goal/Different Plan” (student essay)	Kris Modlin
“The Golden Spike”	John Steele Gordon
“Notes of a Native Son”	James Baldwin
“Two Ways to Belong in America”	Bharati Mukherjee
“Lost in the Kitchen”	Dave Barry
“Where I Lived, and What I Lived For”	Henry David Thoreau

* Comparison/contrast Writing Assignment: Humorous parent relationship. Students describe their relationship with their own parents and how it differs from a friends’ relationship in a humorous manner. (Review tone, irony, sarcasm, hyperbole, understatement, etc.)

> Lesson: To find similarities/differences between two or more subjects.

> Structure: Compare or contrast subject-by-subject (block) or point-by-point.

> Questions: To what is it similar/different? List the points. Which points seem most important? What does the comparison or contrast tell the reader about the subject? How are the details included unique?

4. Classification

“Listmakers” (student essay)	Larry Bush
“Television Did It First . . .”	Jessica Helfand
“The Five Rings”	Richard Saul Wurman
“The Myth of the Latin Woman . . .”	Judith Ortiz Cofer
“The Way We Lie”	Stephanie Ericsson
“Mother Tongue	Amy Tan

* Classification Writing Assignment: Acting your age. Satchel Paige, famed baseball player once asked, “How old would you be if you didn’t know how old you was?” Students write an essay in which they justify classifying people into groups based on how they seemingly accept, succumb, or deny their age. Be aware of the variety of people needing classification.

> Lesson: To place similar items in categories or groups.

> Structure: Largest to smallest; most important to least.

> Questions: Into how many parts can this be divided? What other category of things is this most like? How can these groups be organized? Do the categories make sense?

5. Definition

“Depression” (student essay)	Sue Kirby
“Attention! Multi-taskers”	James Gleick

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“How to Tame a Wild Tongue”	Gloria Anzaldua
“On Being a Cripple”	Nancy Mairs
“In Search of Our Mother’s Gardens”	Alice Walker
“New Products”	Andy Rooney

* Definition Writing Assignment: Extended definition.

> Lesson: To offer an explanation of a word, idea, or concept.

> Structure: Place the item in a class and add distinguishing features; extended examples, explaining how it works or comparing it to something else.

> Questions: How is it defined in the dictionary? Does everyone agree about the definition? What are its connotations? Has the meaning changed over time?

6. Cause/Effect

“Only Child Policy” (student essay)	Yili Shi
“Why Don’t We Complain?”	William F. Buckley Jr.
“Changing History”	Eric Foner
“The Morals of the Prince”	Niccolo Machiavelli
“Just Walk on By . . .”	Brent Staples
“Television: The Plug-In Drug”	Marie Winn

* Cause/Effect Assignment: Select a topic (better narrow than broad) and determine if you are emphasizing its causes or effects. Then write an essay that explores the causes and effects of a topic by providing factual support—do not rely on unsupported opinion. Concentrate on immediate and primary causes or effects rather than secondary or remote ones. Remember that you are explaining why something happens or what will happen, not just how it happens.

> Lesson: To reveal the reasons why something happened or the consequences of a particular occurrence.

> Structure: forward or backward; causes to event; event and its effects.

> Questions: What precedes the event? Is it a cause of the event? What follows? Is that an effect of the event? How many causes/effects can you find? Why does this event happen?

7. Argument/Persuasion

“The Recycling Controversy” (student essay)	Jill Taraskiewicz
“The End of Nature”	Bill Mckibben
“Women’s Brains”	Stephen Jay Gould
“What’s Wrong with Animal Rights?”	Vicki Hearne
“Letter from Birmingham Jail”	Martin Luther King jr.
“The Gettysburg Address”	Abraham Lincoln
“A Modest Proposal”	Jonathan Swift

Before reading these essays students are instructed in using logic to persuade, in common fallacies and how to avoid them, and in building valid arguments using both inductive and deductive reasoning, in conjunction with Aristotle’s three argumentative appeals—ethos, pathos, and logos—and Toulmin’s argument model (sample handout follows) to develop arguments. I also provide several handouts about Argument to frame our discussions and writings, some of which include the following in terms of what readers do and a brief list of language to use in discussing and examining argument

(1) **Argument** (handout)

What critical readers do:

- Summarize and outline complex material,
- Critically examine a text’s reasoning,
- Analyze the way a text achieve its effects, especially through stylistic choice,
- Evaluate a text, deciding whether it is accurate, authoritative, and convincing,
- Determine a text’s significance,
- Compare and contrast different texts,

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- Synthesize information from one or more related texts, and,
- Apply concepts in one texts to other texts.

Six strategies a critical reader should employ in the “re-creative act” of reading:

1. Get the facts straight.
2. Analyze the argument.
3. Identify basic features of style.
4. Explore your personal response.
5. Evaluate the text overall and determine its significance.
6. Compare and contrast related texts.

(2) Words Used in Discussing a Writer’s Argument (handout):

claims	reasons	argues
maintains	disagrees with	agrees with
asserts	affirms	thinks
says	declares	makes the case
states	quarrels with	

(3) Toulmin's Argument Model (handout):

Stephen Toulmin, an English philosopher and logician, identified elements of a persuasive argument. These give useful categories by which an argument may be analyzed.

Claim

A claim is a statement that you are asking the other person to accept. This includes information you are asking them to accept as true or actions you want them to accept and enact.

For example:

You should use a hearing aid.

Many people start with a claim, but then find that it is challenged. If you just ask me to do something, I will not simply agree with what you want. I will ask why I should agree with you. I will ask you to prove your claim. This is where grounds become important.

Grounds

The grounds (or *data*) is the basis of real persuasion and is made up of data and hard facts. It is the truth on which the claim is based. The actual truth of the data may be less than 100%, as all data is based on perception and hence has some element of assumption about it.

It is critical to the argument that the grounds are not challenged, because if they are, they may become a claim, which you will need to prove with even deeper information and further argument.

For example:

Over 70% of all people over 65 years have a hearing difficulty.

Data is usually a very powerful element of persuasion, although it does affect people differently. Those who are dogmatic, logical or rational will more likely be persuaded by data. Those who argue emotionally and who are highly invested in their own position will challenge it or otherwise try to ignore it. It is often a useful test to give something factual to the other person that disproves their argument, and watch how they handle it. Some will accept it without question. Some will dismiss it out of hand. Others will dig deeper, requiring more explanation. This is where the warrant comes into its own.

Warrant

A warrant links data to a claim, legitimizing the claim by showing the data to be relevant. The warrant may be explicit or unspoken and implicit. It answers the question 'Why does that data mean your claim is true?'

For example:

A hearing aid helps most people to hear better.

The warrant may be simple and it may also be a longer argument with additional sub-elements, including those described below.

Backing

The backing (or *support*) to an argument gives additional support to the warrant by answering different questions.

For example:

Hearing aids are available locally.

Qualifier

The qualifier (or *modal qualifier*) indicates the strength of the leap from the data to the warrant and may limit how universally the claim applies. They include words such as 'most', 'usually', 'always', 'sometimes'. Arguments may thus range from strong assertions to generally quite floppy or largely and often rather uncertain kinds of statement.

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For example:

Hearing aids help most people.

Another variant is the *reservation*, which may give the possibility of the claim being incorrect.

Unless there is evidence to the contrary, hearing aids do no harm to ears.

Qualifiers and reservations are much used by advertisers who are constrained not to lie. Thus they slip 'usually', 'virtually', 'unless' and so on into their claims.

Rebuttal

Despite the careful construction of the argument, there may still be counter-arguments that can be used. These may be rebutted either through a continued dialogue, or by pre-empting the counter-argument by giving the rebuttal during the initial presentation of the argument.

For example:

There is a support desk that deals with technical problems.

Any rebuttal is an argument in itself, and thus may include a claim, warrant, backing and so on. It also, of course can have a rebuttal. Thus if you are presenting an argument, you can seek both possible rebuttals and also rebuttals to the rebuttals.

While we marched through the previous rhetorical strategies somewhat methodically and finitely, I do intersperse the *entire* first semester with various essays/articles where we examine how their arguments are organized and how they are, or are not, successful in terms of purpose and audience. We use the SOAPStone Strategy as lead-ins to the articles. We also discuss rhetorical techniques and literary elements as they present themselves from their term list (and add to this as needed) as well. This provides a break in the routine for students from following one mode to the next, allows current issues to be introduced into the classroom discourse, and builds on one of the mainstays of the course: argumentation and rhetorical analysis.

* Argument Assignment: Select a controversial issue you have concerns about and write an assertion on that issue.

Develop a list of support for your assertion (evidence, logic, examples) and a list of anything you think that will refute your assertion. Then write a well-developed argument for or against the assertion selected. Be aware of the intended audience you are addressing.

> Lesson: to get a reader to agree with your position.

> Structure: inductive; deductive; logical (argument); emotional (persuasion).

> Questions: How do your readers feel about your topic and position? How do you feel about it? What are the arguments in favor of/against your issue? (List these in order of strength.)

We also viewed the movie, *Who Killed the Electric Car?* as an argument. We studied the claims presented in the movie and what kind of evidence followed. We had a lively discussion that spread over the next couple days as students came in armed with their own evidence defending and challenging what was stated as 'fact' in the movie. It was an eye-opener for many in terms of pathos too, as most students wanted to believe all of the assertions but had to yield in some cases based on evidence to the contrary.

LITERARY ANALYSIS > BASIC ELEMENTS

We review literary analytical terms and rhetorical devices. The goal here is to develop the student's literary vocabulary allowing them to articulate ideas about literature with increasing confidence. We do not spend a lot of time on this, but it is important. We delve and review each and every term in this rhetorical and literary term list included from their Journal including by now all of what follows:

Rhetorical Devices (18)

alliteration	allusion	analogy
antithesis	apostrophe	epithet
hyperbole	metaphor	understatement
metonymy	onomatopoeia	oxymoron
parallelism	personification	rhetorical question
simile	synecdoche	

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Literary Terms (66)

abstract	anaphora	allegory
ambiguity	anachronism	anadiplosis
anaphora	aphorism	anecdote
assonance	asyndeton	<i>bildungsroman</i>
canon	catharsis	chiasmus
claim	colloquial	connotation
consonance	deductive	denotation
diction	didactic	digression
discourse	<i>doppelganger</i>	dystopia
elegy	epigraph	epiphany
epistolary	epitaph	ethos
euphemism	evidence	expletive
exposition	eulogy	foil
genre	<i>hamartia</i>	inductive
inference	irony	isocolon
juxtaposition	literal	logos
mood	motif	narrative
paradox	parody	pathos
persona	prose	realism
rhetoric	satire	syllogism
symbolism	syntax	theme
thesis	trope	voice

We practice identifying and analyzing these literary examples in the texts they are reading. I also ask them to bring excerpts to class for other students to examine and try and identify. Many insightful discussions arise from this exercise. Students have an exam on these terms at the end of our unit, one that includes recalling definitions, but also short passages—from mine and their examples-- where they must identify and explain which element is being used and to what effect. American Rhetoric is a strong resource for this study.

I also use the SIFT Method where the goal is for students to actually “sift” through the parts of a novel in order to comprehend the whole.

SIFT Method of Literary Analysis

S	>	Symbol: examine the title and text for symbolism.
I	>	Images: identify images and sensory detail
F	>	Figures of speech: analyze figurative language and other devices.
T	>	Tone and Theme: discuss how all devices reveal tone and theme.

The following is a handout provided to students as a basic guide to the rhetorical analysis we will be performing in class.

RHETORICAL ANALYSIS > BASIC ELEMENTS

-Work to identify issues that stand out to make an essay/article intriguing or problematic.

- What is the purpose of this argument? What does it hope to achieve?
- Who is the audience for this argument?
- What appeals or techniques does the argument use—ethical, emotional, logical?
- Who is making the argument? What ethos does it create, and what values does it assume?
- How does it make the writer or creator seem trustworthy?
- What authorities does the argument rely on or appeal to?
- What facts are used in the argument? What logic? What evidence? How is the evidence arranged and presented?
- What claims are advanced in the argument? What issues are raised, and which ones are ignored or, perhaps, evaded?
- What are the contexts—social, political, historical, or cultural—for this argument? Whose interests does it serve? Who gains or loses by it?

Syllabus for [English 1A – E9900 – Analytical Reading and Writing] – Eureka Campus

- What shape does the argument take? How is the argument presented or arranged? What media do the arguments use?
- How does the language or style of the argument work to persuade an audience?

- > Don't just describe techniques and strategies. Instead, show how the key devices in an argument actually make it succeed or fail.
- > Quote language freely from the written piece, or describe the elements in a visual argument.
- > Show readers where and why an argument makes sense and where it seems to fall apart.
- < If you believe that an argument startles audiences or challenges them, insults them, or lulls them into complacency, explain precisely why that's so and provide evidence.
- > Don't be surprised when your rhetorical analysis itself becomes an argument.

Personal Statement Essay (PSE)

Our English Department required reflective essay for juniors is geared for students to further process their personal experiences into a narrative about life's deeper and more universal meanings. It is also the essay many students utilize in their college applications their senior year. This is a process paper with multiple drafts. I read the second drafts after they self-conference to provide feedback and to get them ready for their peer response groups. (There was an excellent series on NPR about the College Admission process this Fall. One part (seven part series) included a piece on writing the PSE, some current thoughts on its importance, and ways to improve how students approach writing it. My students are also required to perform a stylistic analysis on their PSE; the handout follows:

PERSONAL STATEMENT ESSAY

Stylistic Revision Exercise

Read your Personal Statement Essay draft and answer the following questions. Use this information to do a style analysis on your own writing style. Take this seriously so that you can more fully understand your own composing process and how to improve your own style.

- 1) How many words are in your first and last sentences?
- 2) Write one *loose* sentence from your essay. Count the number of *loose* sentences in your essay.
- 3) Write one *periodic* sentence from your essay. Count the number of *periodic* sentences in your essay.
- 4) How many words is your longest sentence?
- 5) How many words is your shortest sentence?
- 6) Write a sentence from your essay that uses an active verb. How many active verb sentences do you have?
- 7) Write a sentence from your essay that uses (or could use) a passive verb. How many passive verb sentences do you use?
- 8) Write a simple sentence from your essay. How many simple sentences do you use?
- 9) Write a compound sentence from your essay. How many compound sentences do you use?
- 10) Write a compound-complex sentence from your essay. How many compound-complex sentences do you use?
- 11) How many sentences do you write using semicolons? Rewrite (or create) one below.

The Great Gatsby

***The Great Gatsby* Outline – Scribner Edition (white/paperback)**

Preface: vii-xv1 (10)

Chapters:

➤ Chapter 1	p. 5-26 (21)
➤ Chapter 2	p. 27-42 (15)
➤ Chapter 3	p. 43-64 (20)
➤ Chapter 4	p. 65- 85 (21)
➤ Chapter 5	p. 86-102 (17)
➤ Chapter 6	p. 103-118 (15)
➤ Chapter 7	p. 119-153 (35)
➤ Chapter 8	p. 154-170 (16)
➤ Chapter 9	p. 171-189 (18)

Appendices:

➤ “The Text of the Great Gatsby”	p. 191-194
➤ “Afterward”	p. 195-205
➤ Map	p. 206
➤ Explanatory Notes	p. 207-214
➤ Publisher’s Note	p. 217
➤ “A Brief Life” (bio)	p. 218-222

This year, we will approach this novel as purportedly “one of the greatest American novels of the 20th century.” We explore many different topics during our reading of Fitzgerald’s tale including, but not limited to, the historical context of Post WWI America, prohibition and the ‘roaring twenties,’ income inequality, women’s changing roles, and his lyrical account of Jay Gatsby’s sense of purpose amidst his ‘new money’ wealth. Students annotate the text as they read while discussing the text in Literature Circles, discussing and presenting their findings to their group and the class.

We culminate the unit with a Pressure Composition (prompt varies from year to year) and ‘live’ debates on selections from the following list of choices:

The Great Gatsby Debate Questions (post reading)

- 1) In the very last line of Chapter Three, Nick Carraway claims: "I am one of the few honest people that I have ever known." By the end of the book, Jordan Baker decides that this statement itself a lie. Is Nick Carraway honest? Dishonest? How would we know?
- 2) Is Nick Carraway necessary? If we got the story through a third person omniscient narrator, what would we lose? Gain?
- 3) According to the novel, what is it about the past that draws us both forward and leaves us stuck where we are? How can we be set free of the past? Can the novel *Gatsby* itself help us get free, or does it just leave us stuck in the past?
- 4) There's no mention of religion until the very end, when Myrtle Wilson's husband claims that he told his wife that she couldn't fool God. Why is this the first mention of God? How does this surprise mention of religion function within the rest of the story?
- 5) Could this story have taken place in other parts of the United States, like Chicago or Peoria, or were Long Island and New York City the necessary setting?
- 6) What might be the "something" that Nick is reminded of, yet cannot recall, at the end of Chapter Six? And isn't that moment totally confusing?
- 7) What is the effect of us getting the information out of order? We don't know the truth about Gatsby until Chapter 6, and we don't know the rest of the truth until Chapter 8. We get even more information when Jay's father shows up; what's the deal?
- 8) *Is Gatsby great?* In what way? How might he not be great? Does his greatness evolve over the course of the novel? What is the difference, in this text, between perceived greatness and actual greatness?
- 9) How does the character of Nick (inside the story, not the voice telling it) change over the course of the novel? What about the narrative voice? Although the entire story is told in retrospect, does the act of telling it create changes in his narrative style? Could it be that both character-Nick and narrator-Nick are changed?

- 10) Who really was driving when Myrtle was struck and killed? Can Nick be sure? Can we? If Nick insists that a person shouldn't criticize others, then why does it matter who killed her?

In the News/Synthesis Question Research

I had students bring in a series of current issues that they have heard about but have not pursued academically. Our list included topics such as job outsourcing, gay marriage and civil unions, Darfur, mental health care, and two local controversial developments. Student pairs selected a topic and were required to bring in two different articles per week, review each article and examine its significance to the overall topic in their Journal. The pair also had to present to the class orally once every other week framing the topic for us—main issues, players, roadblocks, etc.-- and examine via their current article what was happening at present, and what direction it looks like it is headed. The audience was required to take notes on each topic so when we finished a cycle every two weeks of all the groups, I could quiz them on these issues and they could respond analytically and not merely factually. I used this as a way of keeping students informed about current issues outside of their world and as a way for students to examine issues critically and work on their oral presentation skills. The other motive, which I didn't tell them about until mid-March, was that they were responsible for creating a synthesis questions based on 5-6 articles, graphs, or visuals concerning their topic. Students needed to gather all their articles and select short excerpts that offered varied perspectives on the specifics of the issue. Each pair brought in two sets of their prompt to exchange with another pair who would then have a class period to take their timed synthesis prompt. The original team then scored the essays the following day based on rubrics we had created in class specific to each prompt. The introductory outline of a sample student synthesis essay prompt follows.

Sample AP Synthesis Question Prompt

English Language and Composition

Reading Time: 15 minutes

Suggested Writing Time: 40 minutes

Directions: The following prompt is based on the accompanying six sources.

This question requires you to integrate a variety of sources into a coherent, well-written essay. *Refer to the sources to support your position; avoid mere paraphrase or summary.*

Your argument should be central; the sources should support this argument.

Remember to attribute both direct and indirect citations.

Introduction

Since the Civil Rights Act of 1964, something called “affirmative action” has been used to increase the representation of minority races in college admission and to make the admission process an “equal playing field” through preferential measures. Is this not just as wrong as choosing a white student over a black student? When will we reach equality? Where will the line be drawn? Is it ethical, or even logical, to downplay achievement by choosing attendees based on race alone?

Assignment

Read the following sources (including any introductory information) carefully. **Then, in an essay that synthesizes at least three of the sources for support, take a position that defends, challenges, or qualifies the claim that affirmative action in college admission has a positive impact on society as a whole. Use articles that support and challenge your stance.**

Refer to the sources as Source A, Source B, etc.; titles are included for your convenience.

Source A (Kotz)

Source B (Potucek)

Source C (Chart)

Source D (Clegg)

Source E (Wydick)

Source F (Pomeroy)

Practice Exams

Starting near the beginning of Spring Semester, (with the May 11, 2016 Exam date framed on the front board) I began a regular feeding of sample test questions to the students pointedly getting them used to idea of the upcoming exam. I made class sets of a number of past AP Exams—both the Multiple-Choice Tests and the Free-Response Questions for my students to both study and rehearse. For the Multiple-Choice Tests, we would take the practice sample tests one day, come back the next day and review the questions and problems students perceived, and then review the actual answers and determine what worked and what confused them. This seemed to be the harder section for students to feel confident about. The passages were not too hard, for the most part, but students were frustrated that it took too long to get the right answer or at least narrow it down to only two choices. So, we worked on troubleshooting.

In terms of the Free-Response Questions, our general routine was to: walk through the prompt and determine the type (and even quality) of question; determine what exactly it was asking; develop a thesis for the prompt (starting in pairs); outline or write an essay on the prompt; I used past exams and several hand-me down AP Kaplan Guide English Language practice tests (20012, 2011, and 2010). They were helpful, and students particularly enjoyed the brief analysis of the answers provided for the multiple-choice questions these included. We also took one weekend Sunday evening (5:00-8:00) practice exam, and one Wednesday night 6:00-9:00 practice exam. Each was identical to the actual exam and judging by the numbers the students were pleased to get the opportunity to do this. We would then go through this the next day while those who did not attend had a chance to take part of the multiple-choice exam and peruse the free-response questions and try and develop a thesis and outline for at least one of the questions time allowing.

One of the most beneficial aspects of the practice exams was reviewing past student responses to the Free-Response questions. Being able to read a prompt and either develop a thesis and outline a reply, or to actually take the essay exam for that question, and then see how other students responded and discuss and score those sample responses proved invaluable to students. Students not only commented on how helpful these were time and time again, but it was evident from their focus and discussion that they felt empowered by scoring and critiquing these responses.

Portfolios

We end the year by revising some student and some teacher selected work we have produced during the school year. Student selections will vary, but I require certain pieces be included. Process papers must include the original Final Drafts (FD) and the revised and edited Final-Final Drafts (FFD). This year the papers I require for entry include:

- * “It is Time” > (poetic-prose paper)
- * “Letter to Parents” (argument multi-draft paper)
- * *Into the Wild* (argument pressure/timed composition paper)
- * “Personal Statement Essay” (reflective multi-draft paper)
- * One additional choice Pressure/Timed Composition (with self-evaluation)
- * Any two ‘revised’ Journal Writes
- * Cover Sheet discussing their growth as a writer and learner this year.

Students must include two-three other pieces of their own choosing in their portfolio. Each portfolio must be read by a family member (over 18 yrs.), and a note must be written to the author about one of the selections. Each portfolio must also be read by a classmate and a note must be written in response.

Restaurant Reviews

This is a fitting ending to the school year. My students have worked hard and deserve a celebration for their efforts. I am quite occupied with reviewing and evaluating Portfolios, so my students select individual local eating establishments to visit and review. On our two-hour finals’ day, we have selected one of these eateries, and as a class we travel there together to eat, enjoy each other’s company, and hear about all the other restaurants that were visited and any other closing thoughts. Students really enjoy this time. It is also a wonderful way to celebrate the end of the course and year. The assignment follows:

APELC RESTAURANT REVIEW



May 2016

This assignment asks you to review a local eating establishment. You will be submitting one letter via ground mail to the restaurant (mailed by me from school) and one letter to me. The letter must be typed up, double-spaced using block style format.

- * The letter and in class paper (identical) must include the following information:
 - > Name, location, hours of operation of establishment
 - > Current owners, background, experience, etc.
 - > History of restaurant (when founded, by whom, prior owners, historic significance)
 - > Style of cooking and food served
 - > Specialty dishes
 - > Service and atmosphere
 - > Price range
 - > Notes of interest
 - > Critique of a specific dish or meal

We will select our restaurants randomly tomorrow. You may barter and trade with your fellow classmates, but selections at the end of class will be final. You will need to visit said establishment, talk with the owners, and plan on dining there at some point. Bring an appetite and paper and pen. It is a good idea to call in advance and let the owners know what you are doing and that you'd like to set up an appointment to interview them. * We will select our restaurant to dine before Finals.

Final Drafts of Letters are due on Monday June 2016.

----- END -----

* Instructor reserves the right make changes w/o notice.