

College of the Redwoods Dual Enrollment Program

College Course Title: English 1A

High School Course: Advanced Placement English Language and Composition

*This is a dual enrolled course that allows students to earn both high school and college credits.
Students are expected to be prepared for college level coursework.*

Semester & Year	Spring Semester 2017	
College Course Title and Section #	English 1A CR Section E2157	
Instructor's Name	Ben Henshaw	
Day/Time	T, W, Th, F	
High School Location	Eureka High School	
Number of Credits/Units	3	
Contact Information	<i>Office location</i>	Eureka High School - Room M 218
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College Textbook Information	<i>Title & Edition</i>	<i>Language of Composition</i>
	<i>Author</i>	Shea, Scanlon, & Aufses
	<i>ISBN</i>	978-0-312-45094-6
College Textbook Information	<i>Title & Edition</i>	<i>50 Essays: A Portable Anthology</i>
	<i>Author</i>	Samuel Cohen, ed.
	<i>ISBN</i>	0-312-41205-3
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.		
Special Accommodations College of the Redwoods complies with the Americans with Disabilities Act in making reasonable accommodations for qualified students with disabilities. Please present your written accommodation request at least one week before the first test so that necessary arrangements can be made. No last-minute arrangements or post-test adjustments will be made. If you have a disability or believe you might benefit from disability related services and may need accommodations, please see me or contact Disabled Students Programs and Services . Students may make requests for alternative media by contacting DSPS at 707-476-4280.		
Academic Support Students who are in dual-enrollment courses at College of the Redwoods have full access to the CR library resources both in person and online. To access library resources online, go to		

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<http://www.redwoods.edu/library/> and click on **Find Resources**. You will be asked to enter your CR student ID number to access eBooks or library databases, including research guides. You can also request research assistance from a CR librarian using the “Ask-A-Librarian” link under **Get Help**.

Academic support is available at [Counseling and Advising](#) and includes academic advising and educational planning, [Academic Support Center](#) for tutoring and proctored tests, and [Extended Opportunity Programs & Services](#), for eligible students, with advising, assistance, tutoring, and more.

Academic support is also available at Eureka High School during the instructor’s posted office hours, with our school counselors, and via 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 faculty member. In such cases, where the instructor determines that a student has demonstrated academic dishonesty, the student may receive a failing grade for the assignment and/or exam and may be reported to the Chief Student Services Officer or designee. The Student Code of Conduct (AP 5500) is available on the College of the Redwoods website at:

www.redwoods.edu/district/board/new/chapter5/documents/AP5500StudentConductCodeandDisciplinaryProceduresrev1.pdf Additional information about the rights and responsibilities of students, Board policies, and administrative procedures is located in the college catalog and on the College of the Redwoods website.

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 instructor determines that a student has disrupted the educational process, a disruptive student may be temporarily removed from class. In addition, he or she may be reported to the Chief Student Services Officer or designee. The Student Code of Conduct (AP 5500) is available on the College of the Redwoods website at:

www.redwoods.edu/district/board/new/chapter5/documents/AP5500StudentConductCodeandDisciplinaryProceduresrev1.pdf

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Grading Scale:

Major Papers/Projects 50% Reading Analysis 25%

Class/Homework 15% 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%

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 and must be turned on the day due and at the beginning of the class period unless otherwise specified. Late class/homework will receive a zero.

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

SPRING SEMESTER 2017

Required or Suggested Assessments per CR Outline of Record

Spring semester has a number of different academic threads embedded in the curriculum including reflective writing and rhetorical analysis, but our central focus revolves around understanding, analyzing, and writing argumentation. We begin by exploring the structure and design of arguments, from the initial claim, through the counterargument (s)--both concession and rebuttal--into the body of support/evidence, and finish with a strong closing. Alongside learning the structure of argumentation, we also examine a variety of forms of argument involving news articles, op-ed pieces, essays, letters, speeches, documentaries, etc. Studying argumentation in structure as well as rhetorically is central to our goals. Students will examine argumentation as well as become adept at composing them. Students will compose several argumentative essays including an Extended Definition Essay (approx. 1500 words), a Cause/Effect Essay (approx. 1500 words), and a Position/Proposal Research Paper (approx. 3000 words). All papers must articulate outside scholarly sources and follow accurate MLA formatting throughout. Students will learn the various structures of argumentative writing by studying Classical Argument, the Toulmin Argument (the Rogerian Argument is visited briefly), as well as

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various patterns of development within each. Guidance through these structures and techniques include paper-specific sentence frames to assist with introducing and transitioning ideas and a variety of academic ‘moves’ used in composition.

The AP Examination this year is on May 10, 2017. We several practice AP exams *in* class and two *outside* of class to prepare for this exam. This “final” is in many ways the culmination of our work with developing organized and thoughtful arguments.

Rhetorical Strategies/Readings/Assignments

Following is a partial and varying list of the essays students will read, discuss, and analyze. Accompanying each is the paper assigned for the unit. The pattern varies somewhat, but students generally receive a prompt to listen to, to view, or to read, respond individually via annotations or a quick-write, 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. 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 for each particular rhetorical mode. And lastly, sample self-conference questions are included to guide students in their early drafting.

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

(1) RHETORICAL STRATEGIES

COMPARISON/CONTRAST: How Is It Similar or Different?

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

DEFINITION: How Would You Characterize It?

CAUSAL ANALYSIS: Why Did It Happen?

(2) HOW TO READ AN ESSAY

> 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 can 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?

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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 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 examples of performances, examples you can use to study writing techniques. Models or examples are important as a

writer because we learn to write effectively in the same way that we learn to do any other activity. As a writer in a writing class, you follow the advice offered by the 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 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

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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 your phone with a dictionary (or the old standard paper edition) 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, definition, etc., induction or deduction, etc.). 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 (used regularly):

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.

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> 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?

*** **Argument/Persuasion**

* **Paper #1: Parent Argument Assignment:**

Students begin this unit early when they are asked to write an argumentative paper to their parents concerning some controversial issue of concern. Basic argumentative structure is outlined including: a hook, introduction with context, thesis/claim, counterargument (concession and rebuttal), organized supporting evidence, and a closing. This introduces students to the structure of argument, the use of the three appeals in persuasion (ethos, pa and the difference), and significance of audience. Before and during the reading of 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—as well as Toulmin's and Aristotle's Classical argument model (sample handouts follow) to develop arguments.

“The Recycling Controversy” (student essay)	Jill Taraskiewicz
“The End of Nature”	Bill Mckibben
“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

(1) **Argument** (handout)

What critical readers do:

- Summarize and outline complex material,
- Critically examine a text's reasoning,
- Analyze the way a text achieves its effects, especially through stylistic choice,

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- Evaluate a text, deciding whether it is accurate, authoritative, and convincing,
- Determine a text's significance,
- Compare and contrast different texts,
- Synthesize information from one or more related texts, and,
- Apply concepts in one text 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) Language 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.

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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 to 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', and 'sometimes'. Arguments may thus range from strong assertions to generally quite floppy or largely and often rather uncertain kinds of statement.

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.

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While we march 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 (previously detailed) 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.

(4) The Classical or Aristotelian Argument (handout)

The Aristotelian or classical argument is a style of argument developed by the famous Greek philosopher and rhetorician, **Aristotle**. In this style of argument, your goal as a writer is to convince your audience of something. The goal is to use a series of strategies to persuade your audience to adopt your side of the issue. Although **ethos**, **pathos**, and **logos** play a role in any argument, this style of argument utilizes them in the most persuasive ways possible.

Here is the basic format for an Aristotelian, or classical, argumentative essay:

1. **Introduce your issue.** At the end of your introduction, present your thesis. The idea is to present your readers with your main point and then dig into it.
2. **Present your case** by explaining the issue in detail and why something must be done or a way of thinking is not working. This will take place over several paragraphs.
3. **Address the opposition.** Use a few paragraphs to explain the other side. Refute the opposition one point at a time.
4. **Provide your proof.** After you address the other side, you'll want to provide clear evidence that your side is the best side.
5. **Present your conclusion.** In your conclusion, you should remind your readers of your main point or thesis and summarize the key points of your argument. If you are arguing for some kind of change, this is a good place to give your audience a call to action. Tell them what they could do to make a change

* **Paper #2: Position & Proposal Argument Assignment:** Students will select a controversial issue they have an interest in researching and develop a series of questions to drive the research. They will develop an assertion, a list of support for the assertion (evidence, logic, examples), and a list of anything that might refute the assertion. Then write a well-developed argument that supports, refutes, and/or qualifies said assertion. Students must also develop possible solutions to the controversy and select one that is most viable considering all aspects of the issue. This proposal will be detailed and defended as to why it makes the most sense as a resolution. Students must be aware of their audience and choose diction and syntax appropriately. This is academic research and high standards are expected. Your final paper must establish a sound position on the issue and offer a well-supported proposal to help solve the current issue synthesizing information and perspectives from research

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sources. Students must use a minimum of 6 relevant resources for this paper. It must also incorporate relevant evidence correctly, utilize proper MLA documentation, and be 8-10 pages in length.

- > Lesson: to get a reader to thoughtfully consider your position.
- > Structure: inductive; deductive; logical (argument); emotional (persuasion); ethical (persuasion).
- > Questions: How do your readers feel about the 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.)

2. Definition

“Depression” (student essay)	Sue Kirby
“Attention! Multitaskers”	James Gleick
“How to Tame a Wild Tongue”	Gloria Anzaldua
“On Being a Cripple”	Nancy Mairs
“New Products”	Andy Rooney

* Definition Writing Assignment: Using ‘Extended Definition’ students will argue the preferred interpretation of a concept using scholarly sources and research.

> Lesson: To develop an argument about the literal and figurative connotation of an abstract term or concept (hope, faith, fear, justice, etc.).

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

> Questions: How is it defined in the dictionary? Does everyone agree about the definition? What are its connotations? Has the meaning changed over time? How do others define and ‘live’ this concept?

* **Paper #3: Extended Definition Argument Assignment:** Students will be able to choose and abstract concept to define and illustrate in detail. The essay will explain your unique interpretation on your chosen concept. You will be looking for connotative yet well supported definitions here, far beyond the dictionary denotation. Several of patterns of development should be utilized but might include classification, functional definition, and definition by example, compare and contrasting definitions, definition by negation, etc. The goal is to illustrate an interpretation beyond the ‘standard’ vision of the concept. Pull us in and argue why your interpretation is valid using a minimum of 4 valid sources. Your final paper must clearly establish a position on the concept, incorporate relevant evidence correctly, utilize proper MLA documentation, and be 3-4 pages in length.

3. Comparison/Contrast

“Same Goal/Different Plan” (student essay)	Kris Modlin
“Notes of a Native Son”	James Baldwin
“Two Ways to Belong in America”	Bharati Mukherjee
“Lost in the Kitchen”	Dave Barry

* **Compare/Contrast Paper Structure** (handout)

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There are two general formats for Compare and Contrast Papers:

1. The block, divided, or whole-to-whole format: evaluates Subject A in its entirety and then Subject B in its entirety. This format can result in two separate papers, sometimes joined by an awkward transition. The tips below will help develop a seamless and unified paper using the block format:

- > Provide a clear introduction and thesis that not only spells out the major similarities and differences you will be discussing but that answers the question, “So what?”
- > Use references to both topics throughout the paper.
- > Link the two sections with a strong transition that demonstrates the relationships between the subjects. > Remind the reader of your thesis, summarize the key points you have made about Subject A, and preview the points you will be making about Subject B.
- > Conclude the paper by summarizing and analyzing the findings, once again reminding the reader of the relationships you have noted between Subject A and Subject B

2. The alternating, integrated, or point-by point comparison: explores one point of similarity or difference about each subject, followed by a second point, and so on. Some helpful tips include:

- > Provide a clear introduction and thesis that not only spells out the major similarities and differences you will be discussing but that answers the question, “So what?”
- > To avoid creating a glorified list, synthesize and organize the material in a logical way.
- > Conclude the paper by summarizing and analyzing the findings, once again reminding the reader of the relationships you have noted between Subject A and Subject B.

- > 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 and/or 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?

* **Paper #4: Comparison/Contrast Argument Assignment:** Students will evaluate and argue the validity of the American Dream for a sub-group of your choosing. Using one of the methods of development outlined above, students will advance an argument as to why this ‘Dream’ is or is not still a viable endeavor for this group today in America. Why or why not? Students will incorporate a minimum of 4 valid sources. Your final paper must clearly establish a position on the American Dream, incorporate relevant evidence correctly, utilize proper MLA documentation, and be 3-4 pages in length.

*** **Film as Argument:** Within this semester, we will also view and analyze the documentary film, *Why We Fight* (2005) as argument. We examine and evaluate the claims presented in the movie and

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the validity of the types of evidence it contains. Students are required to research the information presented and be prepared to defend or challenge these ‘facts.’ We examine the movie’s appeals to ethos, pathos, and logos as being a part of the soundness of the argument.

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 terms from our rhetorical and literary list regularly. 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 their examples, and mine -- where they must identify and explain which element is being used and to what effect. American Rhetoric is a strong resource for this study. F. Scott Fitzgerald’s *The Great Gatsby* is the novel we study in this unit.

We 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 as a basic guide for the rhetorical analysis utilized in class.

RHETORICAL ANALYSIS > BASIC ELEMENTS

> 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

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does it serve? Who gains or loses by it?

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?

Personal Statement Essay (PSE)

Our English Department requires the writing of a reflective essay for juniors and is geared for students to further process their personal experiences into a narrative about life's deeper and more universal meanings. This *essay*, which the UC has now morphed into a group of short essay questions, many students will utilize in their college applications their senior year. These will be process papers with multiple drafts and revisions. Among other revision strategies, students will also perform a stylistic analysis on their PSE using the questions below to guide their examinations:

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.

Synthesis Question Development

For our final project of the semester, student pairs select one of the Position and Proposal Paper topics between them and add on to their earlier research. They must bring in one article per week,

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reading and annotating each article, and orally present its significance to the class every other week. The issue must be framed for us—main issues, players, conflicts, ambiguities, etc.-- and examined via what is happening at the moment, and what direction it issue appears to be headed. The culmination of the unit requires students to create a synthesis questions using 4 of their articles, 1 graph/chart, and 1 visual about their topic. Students gather all their articles, review, and select short excerpts from the 4 selected ones that must provide varied perspectives/positions on the issue. As with the AP Exam's Synthesis Question, students will develop a prompt using these varied sources, whereby another set of students will 'take their exam' within a single class period. The original team will then score the multiple-source essays the following day based on classroom created rubrics specific to each prompt. This is good practice in developing an argument by managing multiple sources at once under a timed situation as with the Exam.

College of the Redwoods is committed to equal opportunity in employment, admission to the college, and in the conduct of all of its programs and activities.