UW English Notes

***Friday***, September 05, 2014

Who Are You People? 8 Questions That Tell Me What I’m In For

**ID#s, no names**

**1. The major/discipline/career field I plan to pursue is… (select ALL that apply)**

1. persuasion-oriented
2. communication-focused
3. numbers-based
4. law-related
5. technical skill/knowledge-heavy
6. creative
7. intellectual
8. physical
9. team-run
10. solo
11. hierarchical (has subordinates and supervisors)

2. My plans for next year are…

a. entering a specific college/university, #1 choice: \_\_\_\_\_\_\_\_\_

b. starting a 4 year Bachelor’s degree program…somewhere

c. working toward an AA or transfer credits through a community college

d. taking college credits where and when I can afford to

e. working/interning/traveling/performing/showing my work off

f. other, namely \_\_\_\_\_\_\_\_\_\_\_

3. Reading, writing and thinking at the college level would help me in my next year’s and/or life plan by…\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

4. IMHO working in groups for a class like this…

a. is *the best* because…\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

b. depends on…\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

c. sucks because…\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

5. One thing I actually want to get out of this class is…1 minute to answer

6. The thing I dread/fear the most about this class is…1 minute to answer

7. If I had to describe what I’m like as an academic reader-writer-thinker in real-world terms, I’d choose the category:

a. Turn-key: everything’s here, passed inspection and ready for move-in day—Ready to roll!

b. Fixer-Upper: with some sweat and love, I can be a Dream Scholar— Lotta potential, but a lotta work (on *both* our parts)

c. U-Build-It: all the parts are here, (I think) but I’m gonna need A LOT of structure (Believe even when no one else does, Geary)

d. Quick Sale: motivated…to be outta here; I won’t fight you if you don’t fight (or even *push*) me (what’s the most I can get for the least?)

8. …because \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.

Now… the weekend homework:

By Tuesday: ***The College Essay***

***(be sure to include whatever prompt you are responding to (To which you are responding?)***

**~~Submit one copy to TurnItIn.com~~** and also bring in a typed, single-spaced hard copy of your best attempt at answering this prompt **in 400 words or less**, listing your ID # and not your name.

I will review and give feedback on it, so you know where you stand for your future plans and for this class as a writer of argument.

**TurnItIn.com** info:

2nd period

Class Id: **8571167** password **geary2**

4th period

Class Id: **8571171** password **geary4**

5th period

Class Id: **8571174** password **geary5**

This is essentially a preassessment for this class.

It helps me to see where you are as a writer (at least), and as a thinker (maybe…)

**Any Questions?**

**Monday, September 08, 2014**

Housekeeping:

* Registration Materials – UW English 131
  + [College vs. High School](file:///\\jhsfs01\jhsstaff\Geary.Daniel.G\00%20UW%20in%20the%20High%20School\04%20ORGANIZED%20ENGLISH%204\01.MASTER%20CURRICULUM%20FOLDER\03%20Lost%20Opportunity\ACADEMIC%20SKILLS\College%20and%20High%20School%20Differences.pptx)

**College Essay:**

No matter what your college, organization or program ASKS you to write, what the admissions/hiring committee is looking for in your essay is

* **How likely is this applicant to succeed at meeting our academic/skill/operation requirements, based on what evidence?**

To give your best answer, no matter what it SAYS to write about, make sure to prove:

**Why I am a good fit for the college/organization which I plan to attend/join after high school.**

**Some advice on this most important piece of writing you WON’T be doing for a grade in my class—your REAL college/job essay:**

Most colleges require essays and recommendations (and companies, interview questions and references) that solicit examples of **You In Action (You, The Individual)**—e.g., discussing a pivotal point in your life, describing how you learned/ decided/ accomplished something, answering a values question, etc…

as well as examples of **You in Context (You *Vis á Vis* The Pool of Applicants)**—your resume, goals, special circumstances, etc—so that they can determine how “safe” an investment you are (never forget you represent dedicated resources—time and money—to them).

Like any investor, they want to know:

* What drives you to succeed (need constant feedback?... hyper-competitive?...only interested in the end result…?...want to pay-it-backward/forward?)…which might work in the future
* How do you handle challenges like you might face in the future?
  + (self-reliant?...collaborative?...in denial?…fall apart?)
* How experienced are you already with meeting their expectations
  + (totally unknown quantity?...analogous experience?...long track record of similar tasks?)

These things help them judge the relative likelihood that their investment in you will pay off.

In addition, to see if you may pay dividends, they would like to know:

* What contribution you are likely to bring to their program (value-added, neutral or redundant?)…that they can’t get easily from someone else?
* How well your plans match *their* goals (are you a means to an end of theirs?)

Yes—the college admissions essay is just like a job interview: the people reading it are asking, “what can you do for *us*?” This is very different than the way many applicants view what it’s asking (which is: “how much do you want to go here?”). Another, harsher way to think of it:

*Speed dating:* Would *you* go out with you? Do you have any potential?

There are loads of tips about what to say in application essay. My advice, having worked with admissions committees? As unsexy as it might sound:

**be *honest* about who you are**—in action and in context—**and how who you are and what you want to accomplish fits their program** (which means be well-informed about THEIR PROGRAM! Yes, this means you have to make the effort to learn specifics about them, their requirements and expectations—beyond just getting in—their previous interns/students, etc). And even more uncomfortable, that you don’t try to impersonate the person you think they want. Have a little pride! Give them YOUR best shot. If YOU aren’t what they want, then…

Remember…

You’re also making an investment of time and money; you should be focused on getting satisfactory answers to the same questions from them. Why would you interview for a job you don’t want to do? (…unless you’re desperate and will take anything, right?) A mismatch doesn’t help you (Sure, it’s impressive that you got in/hired, you may not stay and almost surely won’t get what you wanted out of it—your investment *and* theirs failed).

Two things I can confidently say DO matter about how you respond:

what evidence you elect to offer about yourself (is it believable? is it proof of what you’re saying?)

a hard-worker who once spent a *whole hour* on a paper? GASP! a leader who thinks out of the box, by joining a well-established organization in a well-established role and doing the same things it always does?

what words you select to explain yourself (what do these mean to your audience…who is NOT like you?)

Be IMPECCABLE with your word choice; be AWARE of the denotations and connotations of your adjectives!

Don’t forget those homework items:

Register for **Turnitin.com**

Preassessment –College Admission Essay TOMORROW — printed out, ID# only

Read the Intro to *Ways of Reading*.

***Tuesday, September 09, 2014***

***A Library Announcement:***

    Sometimes kids don’t hear announcements…..   Know kids who could use this information????  Pass it ON… THANK YOU!!

**LUNCH N’ LEARN:**

* Need to take the SAT or ACT exam?
* Need resources to help you with Homework?

**Lunch N’ Learn in the Library---this Wednesday during BOTH lunches**.

Bring your LUNCH and learn from Sno-Isle Young Adult services librarian about the many FREE online resources to help you earn top scores on these critical exams!!  Wed, Sept 10th,  both lunches, see you in the library!!!

Now, before you turn in your College Essay, you have some work to do:

Use the rubrics to analyze your writing. ALL writing we do in this class will revolve around the Course Outcomes so this is a good way for you to:

1. Familiarize yourself with the outcomes
2. Apply the outcomes to you own writing so you can begin to frame your thinking about ALL the writing we will do in this class.

* Use the period to complete this task. Be as THOROUGH as possible. (This is not an exercise in just getting through the task quickly – I’ll bet MANY of you are good at that – this is about looking closely at EACH of the Outcomes and expectations and learning to use them to analyze and improve your skills as a writer and thinker.)
* Be willing to collaborate.
* You will THEN take your essay AND your rubric home and make any necessary changes/edits/revisions.
* TOMORROW I’d like BOTH essays (original and revised), and the rubric sheet stapled together and turned in, (REVISED on top, THEN rubric, THEN original)
* IF/WHEN you finish – continue reading/annotating (I’ll be looking) the **Introduction to Ways of Reading**

***Wednesday, September 10, 2014***

Work on College Essay Rubric Analysis Sheet.

Ask Questions for clarification

IF/WHEN you finish –

In your **Composition Journal** (if you don’t get to this today, make a note of it to complete as homework):

Label this task **CJA#1** (so I can reference it later…)

* Focusing specifically on the predicate, list *3 or more substitutes* that could be used in place of this typical, banal (that’s *meh)* college essay/interview **claim**:
  + **This experience taught me an important lesson/ I learned a lot from this/ It inspired me.**

THEN: continue reading/annotating (I’ll be looking) the **Introduction to Ways of Reading**

Here’s what to do:

* ***Identify*** (highlight, underline, margin mark, etc.) **5** passages that struck you somehow (“never thought of it that way,” “I totally agree – why did we wait until now to do it this way,” “This makes total sense – why are we even reading this obvious information?” etc.)

REMEMBER: **Completed College Application Essays due TOMORROW:**

* BOTH essays (original and revised), and the rubric sheet stapled together and turned in, (REVISED on top, THEN rubric, THEN original)

***Thursday, September 11, 2014***

**Completed College Application Essays due TODAY:**

* BOTH essays (original and revised), and the rubric sheet stapled together and turned in, (REVISED on top, THEN rubric, THEN original)

ANY QUESTIONS?

**University of Washington**

**OUTCOMES FOR EXPOSITORY WRITING PROGRAM COURSES**

1. **To demonstrate an awareness of the strategies that writers use in different writing contexts.** 
   1. The writing employs style, tone, and conventions appropriate to the demands of a particular genre and situation.
   2. The writer is able to demonstrate the ability to write for different audiences and contexts, both within and outside the university classroom.
   3. The writing has a clear understanding of its audience, and various aspects of the writing (mode of inquiry, content, structure, appeals, tone, sentences, and word choice) address and are strategically pitched to that audience.
   4. The writer articulates and assesses the effects of his or her writing choices.
2. **To read, analyze, and synthesize complex texts and incorporate multiple kinds of evidence purposefully in order to generate and support writing.**
   1. The writing demonstrates an understanding of the course texts as necessary for the purpose at hand.
   2. Course texts are used in strategic, focused ways (for example: summarized, cited, applied, challenged, re-contextualized) to support the goals of the writing.
   3. The writing is intertextual, meaning that a “conversation” between texts and ideas is created in support of the writer’s goals.
   4. The writer is able to utilize multiple kinds of evidence gathered from various sources (primary and secondary – for example, library research, interviews, questionnaires, observations, cultural artifacts) in order to support writing goals.
   5. The writing demonstrates responsible use of the MLA (or other appropriate) system of documenting sources.
3. **To produce complex, analytic, persuasive arguments that matter in academic contexts.**
   1. The argument is appropriately complex, based in a claim that emerges from and explores a line of inquiry.
   2. The stakes of the argument, why what is being argued matters, are articulated and persuasive.
   3. The argument involves analysis, which is the close scrutiny and examination of evidence and assumptions in support of a larger set of ideas.
   4. The argument is persuasive, taking into consideration counterclaims and multiple points of view as it generates its own perspective and position.
   5. The argument utilizes a clear organizational strategy and effective transitions that develop its line of inquiry.
4. **To develop flexible strategies for revising, editing, and proofreading writing.**
   1. The writing demonstrates substantial and successful revision.
   2. The writing responds to substantive issues raised by the instructor and peers.
   3. Errors of grammar, punctuation, and mechanics are proofread and edited so as not to interfere with reading and understanding the writing.

***Friday, September 12, 2014***

Lesson From A Spider (a model for close reading… letting your mind go…)

[Close Reading and the Introduction to Ways of Reading](04%20ORGANIZED%20ENGLISH%204/01.MASTER%20CURRICULUM%20FOLDER/05%20Close%20Reading/ENG.Cls%20Rdng%20AssnmntWOR.ppt)

Personal Response

**CJA #2**: follow these steps for **the remainder of the period** –

* **choose** the section/passage/idea/argument from the assigned reading in the Intro which affected you most (it pleased, scared, angered, perplexed, disturbed or otherwise made you think or react)
* **cite** it in correct [MLA](http://bcs.bedfordstmartins.com/resdoc5e/) in-text format through [quotation(s](chrome-extension://gbkeegbaiigmenfmjfclcdgdpimamgkj/views/qowt.html)) (followed by, for example, “(Bartholomae and Petrosky 2)”) or, to save time copying the words, by indicating its location accurately (like this: “the second paragraph’s assertion that reading is a great time…” (2).) so your reader can identify the exact text you’re discussing
  + **(in your journal you can short-hand this step; in your paper it is NECESSARY – so GET USED TO DOING IT!!!!)**
* **restate the selection** in words that effectively communicate its meaning for you, capturing the details of the original accurately, translating, not *repeating* the specific word choice (this is **paraphrase**)\*
* in 5-15 sentences **explain** **what you personally see as significant** about its meaning and **what you personally feel/think is worth speaking back to it.**

\*Paraphrasing—done well—is one way to write college-level interpretation (It shows what you think a text means clearly and efficiently to your reader; just be sure to cite!)

Careful! In Personal Response you DON’T just write what the passage SAYS and how you REACT to it. **You**

* **cite,**
* **interpret the meaning FOR YOUR READER,**
* **and then explain what you have to say BACK as the reader you are.**

**Homework**: On TurnItIn.com submit a typed 5-15 sentence response (what you wrote in class today?) to 2 (two) of the passages you selected to examine. Due Sunday night…

***Monday, September 15, 2014***

**Any Questions?**

**UW**

Cost: $320 + semester registration fee of $44 (reg fee is for all courses together, NOT each)

Credits: 5; COUNTS AS .5 ENGLISH + .5 ENGLISH ELECTIVE CREDIT PER SEMESTER AT JHS, if you transfer the credits through the counseling office.

Course Name: Engl 131 Composition: Exposition

Deadlines: Oct 31st registration postmark deadline; withdrawal and drop deadlines

Considerations: uses [UW grade scale](chrome-extension://gbkeegbaiigmenfmjfclcdgdpimamgkj/views/qowt.html) on UW transcript and [JHS Honors scale](chrome-extension://gbkeegbaiigmenfmjfclcdgdpimamgkj/views/qowt.html) on JHS transcript, covers writing requirement at UW, transfers widely as writing course/requirement instead of elective (check your college to be sure), gives you UW student privileges/access\*, credits advance registration priority.

More info (including transferability, etc) at: <http://www.uwhs.washington.edu/uwhs/>

More info about the specific course: <http://depts.washington.edu/engl/ewp/>

\*You aren’t a UW student until your registration is in and your tuition payment processed.

The address to send forms to is:

UW Educational Outreach

Box 45010

4311-11th Ave NE Ste 100

Seattle WA 98145-0010

**Jackson Course (NO final Portfolio)**

Cost: 0

Credits: 0.5 at Jackson per semester

Course: UW Eng 4

Deadlines: none

Considerations: uses [JHS Honors scale](chrome-extension://gbkeegbaiigmenfmjfclcdgdpimamgkj/views/qowt.html), shows only on JHS transcript. Is a college level course in English equivalent to Freshman Comp at most universities/colleges. Without formal credit through a college for this course, however, most programs will require you to take the same level course again. Having this course on your high school transcript only is evidence that you have experience taking college writing and reading.

Name Game: Bear with me

Classwork/Homework: read through Part I of Percy in your *Ways of Reading* book or using the online version of it on my **Readings** page. Your job is NOT to understand this on your own in one reading. Instead, try the same strategies that worked when you were trying to handle a difficult to read Preassessment. Come in TUESDAY ready to identify what way(s) we and your peers can help you use this text to make your own argument in writing (the [Percy Essay](04%20ORGANIZED%20ENGLISH%204/01.MASTER%20CURRICULUM%20FOLDER/06%20PERCY/LOSS%20OF%20THE%20CREATURE%20pg%20numbers.doc)).

***Tuesday, September 16, 2014***

As we meander through Percy here’s a bit of advice: There is ample evidence about the power of peer study groups for college/professional work, not just for sharing the load, but for giving YOU a chance to see a range of perspectives and to get into the role of the audience for the work, not just the producer, and thus DO BETTER, (AND, considering the collaborative nature of the 21st Century workplace -!!!!- developing your skills as a collaborative partner will be extremely **beneficial**).

Try joining or forming a study group—and invite the widest, most diverse range of peers into it, so it’s as effective as possible—THIS year. That way you can test out what works best for YOU before you might really need it next year. (I am often available during first lunch if you would like to occasionally include me in your study group…)

Now then, (think about THAT construct for a moment… the present and the past/future all rolled into one),

**10 minutes**

Re-read, skim or otherwise immerse yourself back into Percy Part 1, then

***10 minutes***

CJA (Percy response #1): compose a [Personal Response](chrome-extension://gbkeegbaiigmenfmjfclcdgdpimamgkj/views/qowt.html) to get your “visceral” (that’s literally *gut*) reaction off your chest. That is, follow these steps:

* choose the section/passage/idea/argument from the section which affected you most (it pleased, scared, angered, perplexed, disturbed or otherwise struck you)
* cite it in correct [MLA](http://bcs.bedfordstmartins.com/resdoc5e/) in-text format through [quotation(s](chrome-extension://gbkeegbaiigmenfmjfclcdgdpimamgkj/views/qowt.html)) (followed by “(Percy 567)”) or, to save time copying the words, identify its location accurately (like this: “the second paragraph’s assertion that value *P*…” (567).) so your reader can figure out what part of the text affected you
* restate the selection in words that effectively communicate its meaning for you, capturing the details of the original accurately, translating, not *repeating* the specific word choice (this is **paraphrase**)

in 2-5 sentences explain what you personally see as significant about its meaning and what you personally feel/think is worth speaking back to it.

Remember, we ***read*** to ***write*** in this course. What are you going to USE this reading to argue? How do you prepare to do this well?

To start, you **do the work you need to do to understand this college level text *at a college level*** (careful here… this is no small effort), because if you simplify it or misread it, your use of it will be flawed or incorrect.

Not everyone deals effectively with a difficult text the same way—either because of interest or of style. What would work best for you?

You could…

* Tackle as a whole group with/without me leading
* Tackle it in small groups
* Tackle it individually
* A mixture of the above

By…

* Discussing what it MEANS chronologically
* Discussing what was difficult to “get” about what it SAYS and MEANS
* Writing about it with/without prompts to guide you
* ?????

I’m willing to devote the remainder of today and class Wednesday (and Thursday?) to whatever strategies you’d like to try out (individually, in small groups or as a whole class), then I will “call time” and give you a CJA due Friday that will force you to produce the results of your work for some feedback on how well you’re reading—in what I hope will be a provocative, productive way.

**USE THE TIME**; **WASTE THE TIME**;

BUT **BE AWARE OF HOW YOUR ACTIONS IMPACT THOSE AROUND YOU**

(Because heaven knows we all need more people to be aware of more than just themselves in the universe…)

***Wednesday, September 17, 2014***

Ways to work with Percy’s essay

* Remember – this is about figuring out HOW to “***Get***” it
* What works best for you?
  + Lecture?
  + Discussion?
    - Whole class? (?!)
    - Small Group?
  + Internet Research?
  + Socratic Method?
    - Socratic Seminar?
  + Worksheets I give you?

Consider:

* Here’s an [Outline](04%20ORGANIZED%20ENGLISH%204/01.MASTER%20CURRICULUM%20FOLDER/06%20PERCY/ENG.Percy%20Review.doc) *I made* of the essay when **I was trying to figure it out**
  + This is a skill I learned in Miss Rogel’s 3rd grade class (way back in 1969). I still use it to organize my thinking and understanding
    - What DELIBERATE approach do YOU use to organize YOUR thinking when the information you need **hasn’t been organized** by someone else?
* Here’s a [Worksheet](04%20ORGANIZED%20ENGLISH%204/01.MASTER%20CURRICULUM%20FOLDER/06%20PERCY/ENG.Percy%20Review%20OUTLINE.doc) I created to ***guide*** students through the outline
  + Or to ***focus*** student attention, or to ***reiterate*** for students, or to ***evaluate*** student understanding
* Here are some [Discussion](04%20ORGANIZED%20ENGLISH%204/01.MASTER%20CURRICULUM%20FOLDER/06%20PERCY/2%20Discussion%20of%20the%20Essay.doc) questions I created to focus my approach to learning and teaching the essay
* Here is an [assignment](04%20ORGANIZED%20ENGLISH%204/01.MASTER%20CURRICULUM%20FOLDER/06%20PERCY/Assignments/ENG.Percy%20Assignment%201%20(new).doc) I created to focus student attention on terms and definitions
  + This [one](04%20ORGANIZED%20ENGLISH%204/01.MASTER%20CURRICULUM%20FOLDER/06%20PERCY/Assignments/ENG.Percy%20Assignment%201%20(new)1.doc) is more complete
* Here is a [sample](04%20ORGANIZED%20ENGLISH%204/01.MASTER%20CURRICULUM%20FOLDER/06%20PERCY/Assignment%201%20example.doc) I created to help students understand HOW to find and use quotes to present a Close Reading of Percy in order to *Crystalize* the concepts (as well as display understanding) – this is what your work on the *assignment* should look like…

Do you want these? Will they help?

Are you looking for a shortcut? A picture to take of someone else’s work so you don’t have to do the hard work at learning the material?

Why?

(and why should I?)

The only way to see what children can do is to stop giving them things.

***Thursday, September 18, 2014***

What is Value P?

***THIS*** is value P.

Any questions?

***Friday, September 19, 2014***

In your journals, briefly notate your responses:

(remember- for our purposes your journal is merely a place to solidify your thinking – the *act* of writing down key thoughts and ideas [in complete sentences or not] is the key to firmly fix or establish your understanding; it’s not for me, it’s for YOU)

* How is the Canyon hidden from the sightseer?
  + WHY?
    - **(I think this question is VERY important to understanding Percy…)**
* What is the term of the Spaniard’s satisfaction?
  + Where does it come from?
* What is the term of Sightseer’s satisfaction?

***Monday, September 22, 2014***

***Percy Assignment Part 1: Definitions***

Essential Student learning outcome #2

**2. To read, analyze, and synthesize complex texts and incorporate multiple kinds of evidence purposefully in order to generate and support writing.**

Find (and use) quotes that help you to pin down what Percy means by:

|  |  |  |  |
| --- | --- | --- | --- |
| Sightseer | Sovereignty | 3 Stratagems  (explain each in it’s own paragraph) | Symbolic Complex |
| Planner/Expert | Recovery | Zoning | Creature |
|  | Discovery | “It” |  |

***Tuesday, September 23, 2014***

* What does this quote mean:
  + **For him there is no present; there is only the past of what has been formulated and seen and the future of what has been formulated and not seen. The present is surrendered to the past and the future.**

ANY QUESTIONS?

***Wednesday, September 24, 2014***

How is your tour of the Canyon going? Are you comfortable with the following terms?:

|  |  |  |  |
| --- | --- | --- | --- |
| Sightseer | Sovereignty | 3 Stratagems  (explain each) | Symbolic Complex |
| Planner/Expert | Recovery | Zoning | Creature |
|  | Discovery | “It” |  |

By *comfortable* I mean you can:

* identify a quote or quotes that present/use the term,
* explain what Percy means by the term,
* use examples from your own understanding to elaborate or clarify the meaning of the term

Which of Percy’s 3 stratagems are ***you*** using to *recover the Canyon*? (I have an idea; I’ve been watching…) Are you the sightseer? The Bell Boy? The Ranger? The Sovereign Knower?

How can I help?

Is this working for you so far?

Is there something I should *start* doing?

Is there something I should *stop* doing?

-see the *dialectic* potential at play there?

On the next page is a ***package*** for you:

Due Friday at midnight on turnitin.com (ignore the due day on the bottom…)

* You will **get credit** (!) for doing it.
* You **won’t lose credit** or otherwise be quantitatively penalized for not doing it ☺

**(See how hard this work is? It’s really easy not to do it)**

***Percy Assignment Part 1:***

Essential Student Learning Outcome #2

***2. Demonstrate the ability to understand, analyze, and synthesize information presented through various forms of media.***

***1. Definitions***

Write definitions/explanations for each of the following terms.

***Each should be a paragraph or two (with a cited quote)***.

* Explain what the word means (perhaps a dictionary definition first, and then an explanation of what Percy means with the term – they could be different…)
* Include a quote from the text (include the page number in the citation)
* Explain the quote
* Include a comparison or example from your own experience to demonstrate your understanding of the term

**Example**:

Sightseer: One who goes to see a sight or noted thing. For Percy, the sightseer is someone who approaches an experience by comparing it to his (preconceived) ideas about the experience.

“Where the wonder and delight of the Spaniard arose from his penetration of the thing itself, from a progressive discovery of depths, patterns, colors, shadows, etc., now the sightseer measures his satisfaction by *the degree to which the canyon conforms to the preformed complex* (Percy 3).

Percy believes that our expectations about an experience interfere with our ability to fully engage in the experience. Instead of seeing the Canyon for *what it* is, the sightseer compares it to the brochures and postcards he has seen about the canyon. I have been the sightseer at times in my life, (still am at times, although, after reading Percy (!) I try not to be the sightseer too often…). For instance, it’s difficult for me to enjoy (or even appreciate) hip hop and/or rap music. Songs/videos I have experienced in the past tend to interfere with my ability to appreciate new or as-yet-unheard/unseen songs. It all just sounds the same to me.

**You may work together, but I need separate work from each person.**

**Find (and use) quotes that help you to explain what Percy means by:**

|  |  |  |  |
| --- | --- | --- | --- |
| Sightseer | Sovereignty | ***Each*** of the 3 Stratagems | Symbolic Complex |
| Planner/Expert | Recovery | Zoning | Creature |
|  | Discovery | “It” |  |

***2. “The Corn Dance”***

“Let us take an example in which the recovery of being is ambiguous, where it may under the same circumstances contain both authentic and unauthentic components” (Percy 6).

Please explain in writing how the scenario of the corn dance demonstrates ***both authentic and unauthentic components*** to our American couple in Mexico. This will require a close reading of the “Corn Dance” section of the essay. Percy provides many clues and explanations to his terms; your task is to identify these to demonstrate the “authentic and unauthentic components.” (In other words: use quotations and cite them).

Work to be submitted to TurnItIn.com (<http://www.turnitin.com>) by… Thursday (?)

***Thursday, September 25, 2014***

Any Questions?

***Friday, September 26, 2014***

That… vocab thing is due tonight (if you decide to do it…)

Can I help you during our time together?

Laptops, (such as they are) are available (doing what I can logistically…)

***Monday, September 29, 2014***

Many (some…) of you took advantage of the opportunity to work on Percy pt.1 VOCAB. Well done.

Now – a little housekeeping:

* Formatting – MLA and otherwise…
  + By and large, TurnItIn.com = MLA.
  + Here’s [what I want](04%20ORGANIZED%20ENGLISH%204/01.MASTER%20CURRICULUM%20FOLDER/01%20Syllabus%20and%20Administratium/MLA%20INFO/ENG.MLA%20Title%20Format.doc)
    - Remember, the imposition of standard form is NOT designed to take away your *sovereignty* (whatever THAT means);
    - It IS designed to make my access to and evaluation of your work more efficient.
  + For MY purposes (which include printing hard copies of your papers for use in class…) I’d like you to **JUST USE YOUR STUDENT ID #** on your papers.
  + Careful… NOT following formatting requirements casts you in a… dis-favorable light… (are you obstinate or do you not get how to do it?)
* My responses/commentary to your work
  + A work in progress…

Next up:

We’re building up to the Percy Part 1 Close Reading, **DUE by midnight, October 2 (Thursday) to turnitin.com**,

This task asks you to answer these questions:

What ***significant*** idea does part 1 of Percy’s essay argue is true/should be accepted?

Which ***necessary*** details from the text ([paraphrases, quotations and/or other material](chrome-extension://gbkeegbaiigmenfmjfclcdgdpimamgkj/views/qowt.html)) must I include—and cite using [MLA](http://bcs.bedfordstmartins.com/resdoc5e/) —to *clearly, honestly and comprehensively* point out TO MY READER where this argument shows up in the text—explicitly and implicitly?

Careful here… this is a GREAT way to show me the level at which you understand the text; a thorough understanding is demonstrated by an awareness of *most* of the examples and uses them efficiently and effectively. Some examples show a deeper comprehension than others… [consider why this might be the case…]. You don’t have to USE every example, but I’M familiar with ALL of them…

How do I justify that those details MEAN what I SAY is the argument of the text, by themselves *and* in context of the whole section? (this is taking your [interpretation](chrome-extension://gbkeegbaiigmenfmjfclcdgdpimamgkj/views/qowt.html)…and adding analysis to it)

The BIG Picture:

How does my interpretation of Part 1’s argument relate to argument(s) *above and beyond it* that I think are worth pursuing… in my [Percy Essay](chrome-extension://gbkeegbaiigmenfmjfclcdgdpimamgkj/views/qowt.html)?

* THIS ISN’T the Percy Essay – this is your **Close Reading of Part 1**
* and yes, there is a **Close Reading of Part 2** before we even get to your **Percy Essay**…

This isn’t a paraphrase of ONE claim/concept in Part 1; ***it isn’t a summary of what Part 1 says*** — we’re not testing to see if you did the reading; this is explaining what YOU think all the claims/concepts, examples and commentary by Percy COMBINED together MEAN, as preparation to support what YOU might use this text to argue.

SO:

Can you “see” the difference between Close Reading and Paraphrasing?

Let’s find out: Which is this, and why? (an actual student model…careful not to turn it into a *preformed symbolic complex*…)

In Percy’s essay *The Loss of Creature*, he examines the abandonment of personal subjectivity for the search of a more objective truth. He describes travelers, who upon finding a traditional Mexican village wish for their ethnologist friend to interpret the situation for them. In an attempt to achieve a greater understanding of their current situation, they give up their own thoughts, opinions, and feelings so that someone (that they believe is more qualified) can see the situation. Yet, in reality, they are sacrificing their sovereignty (and individuality) and all that the experience means to them. They are allowing someone else to tell them what to think instead of doing the one true thing: thinking for themselves.

Hints:

Paraphrase *doesn’t* include ***explicit*** evidence or analysis of a text; its rewording ***implicitly*** explains what the writer thinks the text means. Think of how you presented your vocabulary definitions to me —did you bring in details from Percy and connect them to your interpretation so that I (your audience) could “see” what you were saying? THAT’s what you’re writing up for ALL of Part 1 — **a clear explanation of why you interpret its argument the way you do; where/ how/ why do you ‘get’ what you get from it; why is that reasonable/ defensible as comprehensive and honest?**

For the Part 1 Close Reading, you should assume that I am your reader, I have read the text and I understand it, but I am skeptical—*questioning*, not suspicious—that it means the same thing YOU think it means (usually I’m thinking: aren’t you simplifying it too much?).

Your job is to make the case for your reading as *valid* by bringing in evidence from the text and analyzing it to **show how it lines up with what you “see.”** Watch out for *preformed symbolic complexes\** about writing, about Percy, about me, etc. that might get in the way of you “seeing” and of you getting me to “see” what you are saying.

\*which are NOT the same as *preconceived notions*—or else Percy would have used that term instead. Can you “see” and, in your close reading, *explain* the difference between these ideas?

**Yes!** you can and should use paraphrasing (of evidence from the text) within a close reading instead of, especially, including lengthy quotations—your translation of the text shows a college audience what you think the text means very efficiently (and it’s a risk—so it’s makes you eligible for the highest grade).

Just remember…

Paraphrasing is NOT just changing some of the original wording (that’s *bad quoting*). When you decide you need to use someone else’s words in your writing, either

* use the exact words as a **quotation**, because this is the clearest, most efficient or most honest way your reader will get the specific info he/she needs to understand you. You may truncate a quotation to capture just the part that’s salient like:

Percy points to a “symbolic complex” which he describes as “that which has already been formulated—by picture postcard, geography book, tourist folders, and the words Grand Canyon” before a sightseer encounters a sight (2).

OR

* restate the passage as **paraphrase** in words that more clearly, effectively or efficiently communicate its accurate meaning for your audience and what you are using it for, capturing the critical details. Example:

I would describe Percy’s preformed symbolic complex as encompassing three qualities: having been accepted prior to the actual encounter with a sight; including associations that others have attached to the sight; and involving the sightseer, the sightseeing and the sight itself as a “complex” of relationships (2).

Even **summary** is a paraphrase (albeit a general or broad one). It, thus, must have an in-text citation to credit its source. Example:

Percy argues that sightseeing, by its very nature, is not seeing a sight (2-4).

Bottom line on citation for this class, professions and college:

**You can’t use someone’s actual words/material without quoting and citing; you can’t restate someone’s words/ideas without *accurately* paraphrasing and citing. Leaving out the citation is plagiarism and irresponsible documentation of sources (**[**outcome 4**](chrome-extension://gbkeegbaiigmenfmjfclcdgdpimamgkj/views/qowt.html)**)**.

Choosing when to quote or paraphrase a particular passage is part of your strategies as a writer ([outcome 1](chrome-extension://gbkeegbaiigmenfmjfclcdgdpimamgkj/views/qowt.html)). What that choice shows about your understanding of the text is [outcome 2](chrome-extension://gbkeegbaiigmenfmjfclcdgdpimamgkj/views/qowt.html).

**Percy, Walker. “The Loss of the Creature.” Ways of Reading. Eds. David Bartholomae and Anthony Petrosky. New York: Bedford/St. Martin’s, 1999.**

Any Questions So Far?

***Tuesday, September 30, 2014***

Any Questions?

Percy Part 1 Close Reading, **DUE by midnight, October 2 (Thursday) to turnitin.com**,

300-900 words

MLA format (Times/Times-New Roman Font, etc)

This task asks you to answer these questions:

* What ***significant*** idea does part 1 of Percy’s essay argue is true/should be accepted?
* Which ***necessary*** details from the text ([paraphrases, quotations and/or other material](chrome-extension://gbkeegbaiigmenfmjfclcdgdpimamgkj/views/qowt.html)) must I include—and cite using [MLA](http://bcs.bedfordstmartins.com/resdoc5e/) —to *clearly, honestly and comprehensively* point out TO MY READER where this argument shows up in the text—explicitly and implicitly?
* How do I justify that those details MEAN what I SAY is the argument of the text, by themselves *and* in context of the whole section? (this is taking your [interpretation](chrome-extension://gbkeegbaiigmenfmjfclcdgdpimamgkj/views/qowt.html)…and adding **analysis** to it)

UW Thesis Standards

An Arguable Thesis (YOUR arguments and your interpretations of college level texts…like Percy) for this class must attempt ALL of the following aspects to meet standard:

* **Clear articulation of argument** (wording is precise and accurate for what it actually proves)
* **Complex line of inquiry** (wording lays out a fully developed argument—not a single/ simplistic claim—logically allowing for other points of view/ gray areas/ counterarguments/ qualifiers)
* **Significant contribution to a body of knowledge** (argument is not just discussion, summary, personal response or paraphrase of what has been read/researched; it is a new argument proving something worth consideration by a college-level group of readers—usually in a specific discipline)
* **Manageable scope for the assignment** (as worded, it can be completed reasonably in the parameters given—no “impossible” arguments or PhD theses, please!)

Once these are all attempted, the difference in grading/quality of the argument you make comes down to:

Outstanding (3.7-4.0): All 4 aspects are in the thesis and all are fulfilled by the argument of the essay with only minor lapse(s) and without anything resorting to the obvious or predictable.

Strong (3.1-3.6): All 4 aspects are in the thesis and all are included in the argument of the essay, although one aspect contains lapse(s)/isn’t fulfilled.

Good (2.5-3.0): All 4 aspects are attempted in the thesis and included in the argument of the essay, although two have lapse(s)/are not fulfilled and/or a predictable or obvious route is taken to prove part of the argument.

Acceptable (2.0-2.4): All 4 aspects are attempted in the thesis and attempted by the argument of the essay but three have lapse(s)/are not fulfilled and/or the obvious or predictable route is taken to prove the argument most of the time.

Inadequate (0.6-1.9): Some/all of the 4 aspects are not attempted in the thesis and/or the argument of the essay.

Incomplete (no grade but equivalent to 0): Does not meet the minimum standards for credit.

Worried that you don’t “get” these standards? They may seem harder than they are. First, just like in close reading, **choosing the *right wording*** for the ideas they have is often the actual issue for students (not coming up with an argument, which is what students *think* is the problem). Second, argument is a lot simpler than most people assume it is…

The UW textbook for this course identifies **three possible avenues for a significant and manageable argument** YOU MAKE, which is thought of as extending the intertextual conversation that already exists between the author of the readings assigned and his/her previous readers (which you are continuing by “speaking back”—in close reading and your own arguments). The arguments YOU make use the class reading to

* **correct misinterpretations/ misapprehensions**
* **fill gaps in understanding/awareness**
* **expand/ modify others’ claims**

within/for a subject area YOU are pursuing (engineering, medicine, philosophy, etc.).

**The course readings are sources to be used as tools to develop your own line of inquiry**: to argue something significant within the parameters assigned.

Consider using these three paths as a starting point for thinking about your line of inquiry when you interpret a text and when you create your own arguments using those texts.

* **correct misinterpretations/ misapprehensions**
* **fill gaps in understanding/awareness**
* **expand/ modify others’ claims**

Feel lost still about how to make your interpretation of Percy [clear, complex, significant and manageable?](chrome-extension://gbkeegbaiigmenfmjfclcdgdpimamgkj/views/qowt.html) Let’s get seriously concrete and simple, then:

No matter how complicated it might look, argument breaks down into 2 parts:

* a **claim** that something is or isn’t valid

and

* its logical **reason** (because an accepted test proves it is/isn’t).

You prove the claim by offering **evidence** and **analyzing** why that evidence shows it passed the test (the reason).

See how [close reading](chrome-extension://gbkeegbaiigmenfmjfclcdgdpimamgkj/views/qowt.html) is:

* YOU stating what you think is the argument of a text (**claim**) and
* YOU testing your claim by analyzing evidence from the text to see if your argument is proven valid (reasons)?

That’s it. That’s how I look at your writing and your thinking: what is your claim and what is (are) your reason(s) to support it?

You guys do this all the time – whenever you’re trying to convince somebody or get what you want.

***Wednesday, October 01, 2014***

**What is argument, anyway?**

Toulmin, the leading modern philosopher of argument, broke ALL ARGUMENT down into only 2 categories:

* **A is/isn’t B because A fits/doesn’t fit the criteria established for B** 
  + **(A fits B’s definition)**.
    - A layman can never be an expert and vice-versa *BECAUSE*…
    - *This* sightseer is sovereign *BECAUSE*…
    - *People can never “see” the canyon* *BECAUSE*…
* **A does/could or doesn’t/couldn’t cause B because when you take away A, B will/won’t happen** 
  + **(A causes B effect).**
    - Having a preformed symbolic complex skews our interpretation of what we experience
      * (the complex *causes* a skewed interpretation)
    - The preformed symbolic complex improves our interpretation of the experience
      * (the complex *causes* an improved interpretation)
    - Unless you discover it on your own, you’ll never really get “it”
      * (discovery *causes* understanding )

That’s IT!

You do one or both of these in engineering, medicine, philosophy, etc. through a [clear, complex, significant and manageable](chrome-extension://gbkeegbaiigmenfmjfclcdgdpimamgkj/views/qowt.html) thesis.

Toulmin argument consists of several elements, but for our purposes, we will focus on the 2 things that develop ALL arguments—they are the **points of argument:**

**Backing**: clarify critical assumptions made by the claim and reason so that everything necessary is “on the table” and nothing is ignored, “hidden” or left implicit that the audience might take issue with.

(Consider these questions to make sure you have solid ***backing*** (I do…):

* Whose definition of A and B am I using (*preconceived notion*, anyone)?
* How do I know it’s accurate/ credible?
* Am I missing something equally or more important by focusing only on the A and B that *I* chose?)

**Grounding**: lay out each step of your proof so it passes the “because” test (reason) in order to demonstrate the claim was found to be valid.

* Being sovereign can be paraphrased as “answering only to oneself,” and this sightseer shows he does that and only that when he (*because he…)…*

Again-*that’s IT*! You write these, one after another, until you’ve covered all the critical assumptions and all the steps in the proof of your claim. You can think of these as the topic sentences of the body paragraphs of a formal essay:

|  |  |
| --- | --- |
| Topic Sentence | (what claim am I going to prove?) |
| Evidence | (who / what backs up my claim?) |
| Analysis | (how does my evidence show I’m right about this claim?) |
| Commentary | (why does it matter that I proved this claim (for supporting my thesis)?) |

Do you see the connection to science’s hypothesis, experiment, data analysis; math’s “givens” and applied conjectures/properties; and other disciplines’ ways of writing/thinking about what matters in Toulmin’s system?

Much of what you’ve been taught in many classes has prepared you to reach this level of argument and thesis, if you think about it. This isn’t uncharted territory. What is likely to be different from what you’ve done before is this: **At the college level the reader expects you to add insight, challenge, highlight new aspects, or alter understanding of a subject; they want to hear what you have to contribute to a conversation that matters to them—it isn’t a test of whether you did the reading or remembered the lecture!.**

Approach your writing and interpretation of texts as if what you have to say matters to those who care about the subject…claims, assumptions, grounds, backing, evidence, analysis and conclusions will naturally develop from there.

For the [Percy Part 1 Close Reading](chrome-extension://gbkeegbaiigmenfmjfclcdgdpimamgkj/views/qowt.html) due Thursday, how do you know your interpretation is [clear, complex, significant and manageable](chrome-extension://gbkeegbaiigmenfmjfclcdgdpimamgkj/views/qowt.html)? What do you do if it needs work?

Writing prompts that might help you figure out Percy:

**Use a T-chart, Venn diagram or other useful “organizer” for writing to compare/contrast the acts/ thought /reactions/ etc. of the different types of Grand Canyon sightseers:**

* **the Explorer vs. the 2-week (or 2-day) tourist**
  + **the taker of the Inside Track vs the Familiar Revisited vs the Accidental Encounter**

**What do the first paragraph’s concepts of “beauty,” “access,” “seeing it for what it is” and “recovery” have to do with the different categories of sightseer examples?**

Justify why you’re right about what you think these concepts and examples MEAN by themselves and together.

**Use a T-chart, Venn diagram or other useful “organizer” for writing to compare/contrast the acts/ thought /reactions/ etc. of laypeople in Mexico vs France vs their backyard vs at the psychiatrist’s vs experts in Mexico vs France vs their backyard vs at the psychiatrist’s.**

**How do the sightseer categories and the first paragraph’s concepts and the Grand Canyon sightseers relate to the examples of laypeople vs experts in Mexico, France, their backyard and at the psychiatrist’s?**

Justify why you’re right about what you think these concepts and examples MEAN by themselves and together...YOU’VE GOTTEN TO WHAT THE ARGUMENT OF PART 1 is!

NOW… How can I help?

Remember – the thing due tomorrow night (Thursday 10/3) is ONLY what argument you find in **part 1** of Percy’s Essay and how you prove it to me

***Monday, October 06, 2014***

***Now that TurnItIn.com is up and running, be sure to upload your Close Reading (by tonight…).***

***Percy Assignment II: Part 2: Definitions***

Please work to understand the following terms:

Sonnet/dogfish great man jack knife (instrument or magic wand)

Ordeal technician Fallacy of Misplaced Concreteness

Educator subordinate maieutic

* What are the different ways the sonnet and the dogfish are obscured?
* What are the 2 circumstances through which the thing may be restored to the person? (He includes a 3rd- you should include it as well…)

In preparation for the [**Percy Part 2 Close Reading**](chrome-extension://gbkeegbaiigmenfmjfclcdgdpimamgkj/views/qowt.html) due Wednesday at midnight on TurnItIn.com (try try again…):

* What [**clear, complex, significant and manageable**](chrome-extension://gbkeegbaiigmenfmjfclcdgdpimamgkj/views/qowt.html) argument does Percy make in Part 2 to **challenge/add to/change** the argument of Part 1? (***NOT*** **just continue/restate**)
* Which ***necessary*** **details** from the text ([paraphrases, quotations and/or other material](chrome-extension://gbkeegbaiigmenfmjfclcdgdpimamgkj/views/qowt.html)) must I include—and cite using [MLA](http://bcs.bedfordstmartins.com/resdoc5e/) —to *clearly, honestly and comprehensively* point out TO MY READER where this argument is made and ***that it is different from Part 1’s argument***—**explicitly and implicitly**?
* How do I **justify** that I’m right that those details MEAN what I say is the argument of Part 2, by themselves *and* in context of the whole section?
* How does Part 2’s contribution to Percy’s full argument relate to argument(s) ***above and beyond it and Part 1*** that I think are worth pursuing…in my Percy Essay?

**How can I help?**

*Tuesday, October 07, 2014*

**In your group, please compose responses and explanations for the following:**

* What are the different ways the sonnet and the dogfish are obscured?
* What are the 2 circumstances through which the thing may be restored to the person? (He includes a 3rd- you should include it as well…)

**EACH explanation should include at least 3 quotes along with explanations of what the quote means and HOW it relates to and supports a claim about Part 2 of Percy’s Essay**

*Wednesday, October 08, 2014*

Please sit with the same group you were with yesterday.

Let’s work on our claims for part 2 of the essay.

**Remember:**

UW Thesis Standards

An Arguable Thesis (YOUR arguments and your interpretations of college level texts…like Percy) for this class must attempt ALL of the following aspects to meet standard:

* **Clear articulation of argument** (wording is precise and accurate for what it actually proves)
* **Complex line of inquiry** (wording lays out a fully developed argument—not a single/ simplistic claim—logically allowing for other points of view/ gray areas/ counterarguments/ qualifiers)
* **Significant contribution to a body of knowledge** (argument is not just discussion, summary, personal response or paraphrase of what has been read/researched; it is a new argument proving something worth consideration by a college-level group of readers—usually in a specific discipline)
* **Manageable scope for the assignment** (as worded, it can be completed reasonably in the parameters given—no “impossible” arguments or PhD theses, please!)

The **Clear articulation of argument** part should be fairly straight-forward:

Ask yourself the kind of question(s) I have been asking you:

* What does this word/phrase MEAN?
  + How do you know?
  + Is this clear to the reader?
    - Remember, I HAVE read the text, so I have *some* idea of what the term means – are you comfortable with YOUR understanding of the term, or will it look to me as though you’re just using “jargon”? (see what I did there?)
      * “you know, SOVEREIGNTY; like… um… INDIVIDUALITY… or something…”

The **Complex line of inquiry** part can be a little more tricky

**Consider**:

* Laying out a single relationship (say, **student** to **educator**) is a BEGINNING; but it’s NOT COMPLEX:
  + **Go the other way as well (educator to student)**
  + **Include other individuals (within the context)**
    - **The *sophomore* and *technician* (and the difference) compared to the great man**
    - **The Falkland Islander compared to the student**
    - **Huxley’s citizen compared to the student Falkland Islander and/or the student (and/or the great man…)**
    - **Others?...**

**OR**

* Consider the **nature of the deprivations**: go in depth with your analysis (Percy does…)

The **Significant contribution to a body of knowledge** is also a little tricky… Lets not worry about it (yet)

*Monday, October 13, 2014*

Housekeeping

* + Health Survey tomorrow
  + Out of room Wednesday
  + Percy Essay DUE Friday
    - We may need the time to conference…
* Percy part 1 Close Reading
  + I have not yet made it through all of the part 2 Close Readings (sigh… tomorrow?)

So, today: Your [Percy Essay Assignment](04%20ORGANIZED%20ENGLISH%204/01.MASTER%20CURRICULUM%20FOLDER/06%20PERCY/Assignments/ENG.Percy%20Essay%20131.240.doc)

Constructing an argument using Percy

* Remember – Percy doesn’t ***prove*** anything
  + He merely provides a language of ideas to describe…
    - Well, ***what*** is he describing?
    - And how can you relate that to your topic?
  + I will post a few example essays on my website for you to examine if you wish…
* I’ve already noticed that some of you are still just sitting down to write whatever pops in to your head as you are thinking.
  + This is a mistake (because it leads to a weakly constructed argument).
    - Consider:
* Here’s an [Outline](04%20ORGANIZED%20ENGLISH%204/01.MASTER%20CURRICULUM%20FOLDER/06%20PERCY/ENG.Percy%20Review.doc) *I made* of the essay when **I was trying to figure it out**
  + This is a skill I learned in Miss Rogel’s 3rd grade class (way back in 1969). I still use it to organize my thinking and understanding
    - What DELIBERATE approach do YOU use to organize YOUR thinking when the information you need **hasn’t been organized for you** by someone else?
* I think it might be a good idea for YOU to develop an outline for your Percy Essay
  + Let’s see about having one ready for class by… **Wednesday**?
    - I’ll start with the individuals who have ***turned in nothing of consequence so far*** 
      * There have been 5 assignments so far;
        + A few of you have done all of them
        + Some of you have done 4 of them
        + Too many of you have NOT done 2 of them…

So… let’s start by considering the kinds of topics you want to write on and how you might approach crafting an essay…

Questions?

*Thursday, October 16, 2014*

**Any Questions?**

*Friday, October 17, 2014*

**Girls and Boys-**

**Consider this (the *magic thesis statement*):**

**By looking at \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_, we can see \_\_\_\_\_\_\_\_\_\_\_\_\_.**

**Even though \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_, this is important because \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.**

**While you don’t have to use these exact terms, (in fact you shouldn’t), the claim/argument you are making will essentially follow this format.**

**As you construct your argument, see if you can put your claim into this format. It will help guide the development of your essay**

**Any Questions?**

*Monday, October 20, 2014*

**Today’s task: Rhetorical Awareness**

[**Questions for Analyzing Rhetorical Situation**](04%20ORGANIZED%20ENGLISH%204/00.OUTCOME%201%20Rhetorical%20Awareness/Developing%20Rhetorical%20Awareness.pptx)

**In your composition journal:**

* **Put the date.**
* **Then put My Percy Essay thesis:**
  + **Write out your thesis in no more than 2 sentences**
    - By looking at \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_, we can see \_\_\_\_\_\_\_\_\_. Even though \_\_\_\_\_\_\_\_\_\_, this is important because \_\_\_\_\_\_\_\_\_\_\_\_\_\_.
* **Next, I want you to construct an analysis based on the Questions for Analyzing Rhetorical Situation**
  + **You should take 5-10 minutes working with each of the categories.**

**Turn in your composition journal at the end of the period**

**Internet Explorer – Favorites – AP Equal Opportunity Schools**

**Then begin reading Pratt**

*Wednesday, October 22, 2014*

**Group work**

**Analyze the Situation**

* + - * + **As a pedagogic strategy**
        + **As a behavioral modification strategy**
        + **As a social strategy**

*Thursday, October 23, 2014*

**(Group?) work**

* + - * + **Work to understand Pratt’s Vocabulary**
        + **Work to understand Pratt’s Essay**
        + **Become “Literate”**

**EXTEND your responses to the terms…**

**Be able to “hold your own…”**

**How can I help?**

**Today’s task: Responding to Pratt**

**In your groups prepare responses for these questions.**

* **Look at the Package:**
  + - **Consider the rhetorical situation as you respond to the questions**
      * **(Writer / Reader / Text / Medium)**

*Monday, October 27, 2014*

**UW**

**Cost**: $320 + semester registration fee of $44 (reg fee is for all courses together, NOT each)

**Credits**: **5**; COUNTS AS .5 ENGLISH + .5 ENGLISH ELECTIVE CREDIT PER SEMESTER AT JHS, if you transfer the credits through the counseling office.

**Course Name**: Engl 131 Composition: Exposition (this is a FALL Semester Course)

**Deadlines**: **Oct 31st registration postmark deadline**;

There are withdrawal and drop deadlines

**Considerations**: uses [UW grade scale](chrome-extension://gbkeegbaiigmenfmjfclcdgdpimamgkj/views/qowt.html) on UW transcript and [JHS Honors scale](chrome-extension://gbkeegbaiigmenfmjfclcdgdpimamgkj/views/qowt.html) on JHS transcript, covers writing requirement at UW, transfers widely as writing course/requirement instead of elective (check your college to be sure), gives you UW student privileges/access\*, credits advance registration priority.

More info (including transferability, etc) at: <http://www.uwhs.washington.edu/uwhs/>

More info about the specific course: <http://depts.washington.edu/engl/ewp/>

**\*You aren’t a UW student until your registration is in**

**and your tuition payment processed.**

**I have a few more application forms if you need one**

**Percy Essays**: Not a great weekend… but we’ll get there

At the very least we can start to make some [curricular adjustments](04%20ORGANIZED%20ENGLISH%204/01.MASTER%20CURRICULUM%20FOLDER/07%20PRATT/Housekeeping1.pptx)

* I will continue to modify certain elements of the course as we go – this is a form of “reverse” scaffolding (I’m going to start removing institutional supports so you can stand on your own…)
  + The Percy Essay was in some ways a pre-assessment
    - It’s not an easy paper to write BECAUSE it’s so open-ended
    - As such it was graded on ***each*** of the Writing Outcomes for the class
      * Some of you may want to schedule a time to conference with me about your work on that essay; others may not feel the need…
    - Other assignments focus on specific elements of the Writing Outcomes
      * For instance, our focus for Pratt is [Outcome #1](00.UW%20English%20131%20Composition.SYLLABUS.docx)
      * However, since understanding the texts is vitally important, I’ll also be evaluating you on Outcome #2
        + Hence the work we did last week and this week

Ya gots ta know this stuff before youse can use this stuff

* + I will no longer be reading EVERY piece of writing you turn in – I literally can’t (allowing students to self-select into this level of work is… problematic)
    - I will select 6-10 individual assignments at random to evaluate and respond to
      * Ideally this means that everyone will receive feedback on at least one assignment during an “assignment sequence” (We’re working on the Pratt Assignment sequence right now…)
    - Remember, ALL the work we’re doing now is worth 30% of your final grade
    - I’ll still be giving credit for completing the work
      * Make it look good – I’m just scanning your work to see if you did it
        + Please be aware (as I am – I’ve read Pratt too…!) that I understand, perhaps much more deeply than you do, how to “game” the system – to do the least amount of work to get the most amount of credit (some of you even wrote your Percy essay on such things…).
        + Such pupiling behaviors (see what I did there?) are not “getting away with something” (particularly since YOU know that WE know what’s going on… even Manuel knew what was going on…), it all comes out in the Portfolio anyway (trust me…)
    - And GOOD GRACIOUS! If some external factor is at play in terms of your grade (being able to participate in something or receive some kind of reward) TAKE THAT INTO ACCOUNT!
      * I’ve already received *numerous* emails/requests/pleas to, you know, ummm grade some work I’ve turned in. I mean, I know it’s late and all, but ummm I’m \_\_\_\_\_\_\_\_ this week and I need a, you know, passing grade (or my favorite – “showing progress”)
      * Happens EVERY year
      * YOU’RE IN A COLLEGE CLASS NOW. DEAL WITH THE CONSEQUENCES OF YOUR ACTIONS
        + Keep up with the work and be responsible for your decisions…

**Today’s task: Responding to Pratt**

Do you feel comfortable working with the following terms?

Literacy Contact Zone Transculturation

Community Pupiling Dominant and Subordinate Culture

Do you need more time?

When (and what) can you turn in to demonstrate you get this stuff?

*Tuesday, October 28, 2014*

**Today’s task: Responding to Pratt con’t**

I’d like to come around and see what you’ve got for the Pratt vocab assignment.

(I’ll do this in lieu of having you turn something in…)

***Wednesday, October 29, 2014***

Remember, before we started Pratt I mentioned that I had a pretty good idea when and where students would fall down in the essay. I think we’re very close to that spot.

Right now, it feels like we’re stuck in the essay and we have to get “out” of it.

(it’s fascinating for me to watch your approach to this work… some of you are still wrestling with the *dissection* directions, others have pushed their “spider senses” to the limits of their web and made a determination of the value of the reading - look above my desk – still others have reverted back to their game of focused “lurker” waiting to glean some nugget about the text from outside the text (thereby avoiding actually grappling with the work) and congratulating themselves that their finely honed strategy has worked again...

Please make sure you understand HOW this game we’re in is played… the work that we’re doing now is providing YOU with evidence you can fulfill the Second Writing Outcome.

What’s the best way you can show me you are accomplishing this?

Any Questions?

Ok. I have some…

[COSTA](04%20ORGANIZED%20ENGLISH%204/01.MASTER%20CURRICULUM%20FOLDER/07%20PRATT/Costa%20Questions.pdf)

You’ll have today and tomorrow to work on these.

Ask questions. Be able to “hold your own in conversation”

1. What point(s) does Pratt make by using the example of her son Sam and the baseball cards?

2. Who is Guaman Poma, where is he from, and what did he write?

3. What does Pratt mean by the term "contact zones"? How is the term related to her discussion of Guaman Poma?

4. What does Guaman Poma do in the "New Chronicle" portion of his manuscript? Why is it an example of what Pratt calls an "autoethnographic text" and what is the relation of that sort of text to an ethnographic text? What examples of autoethnographic texts in addition do Guaman Poma's does Pratt give? In what ways does Guaman Poma's text reflect "the dynamics of language, writing, and representation in contact zones"?

5. What does Guaman Poma do in the "Good Government and Justice" portion of his manuscript? How is it an example of what anthropologists call "transculturation"? How do the figures Pratt gives from Guaman Poma's book provide examples of transculturation?

6. How, then, is "Guaman Poma's text [. . .] truly a product of the contact zone"? What patterns of thinking lead to one seeing it as "anomalous or chaotic," and what patterns of thinking lead to one seeing it as "simply heterogeneous"? Why is Garcilaso de la Vaga's version of the Spanish/ Inca much more readily accepted in Spain and Latin America than Guaman Poma's version?

7. What, then, are "some of the literate arts of the contact zone" and "some of the perils of writing in the contact zone"? Why and how are these arts and perils relevant today?

8. Why is Pratt unhappy with the concept of "speech communities" and the way it is used in discussing language? How is her idea of "speech communities" related to Benedict Anderson's idea of "imagined communities"? How are writing, literacy, and what Anderson calls "print capitalism" related to this discussion?

9. What model of language is normally assumed? What different theory does Pratt imagine?

10. What are the assumptions of the analyses of language based on the "autonomous, fraternal models of community"? Why might this model not work "when speakers are from different classes or cultures, or one party is exercising authority and another is submitting to it or questioning it"? How does Pratt use the two examples involving her son (Manuel this time) to develop this part of the discussion?

11. Why is this discussion of contact zones important for the United States in the 1990s (note the date of her essay)? How does she use the experience of the Stanford course in Cultures, Ideas, Values to raise issues involving "the pedagogical arts of the contact zone"? What examples of these arts does she give? Why are what she calls "safe houses" and programs like ethnic and women's studies still needed?

12. Jot down two questions you would ask Pratt after reading her essay.

***Thursday, October 30, 2014***

Chromebooks…

Let’s see what use we can make of these

Logging on – Set up a profile

Signing in to UWEng 131

Accessing the document

[Sharing with another](https://support.google.com/drive/answer/2494822?hl=en) (no more than 3 on a document…)

A public service announcement for the benefit of ALL earthlings:

**NEVER** *TOUCH* A SCREEN THAT’S NOT A TOUCH SCREEN (ESPECIALLY IF YOU DON’T OWN THE SCREEN

***Friday, October 31, 2014***

*Good morning boys and girls –*

Finish (!?) yesterday’s work and turn it in

***Monday, November 03, 2014***

Greetings.

Pratt continued…

**Housekeeping**

***Percy Essay***

* + 1. **ALL classwork is worth 30%** of your final grade
       - 1. **Final Portfolio is worth 70%**
    2. The **UW does NOT use letter grades, only numbers**.
    3. The GRADE you see is the **Jackson HONORS English** equivalent (*as it would appear on your High School transcript*)
    4. You NEED **AT LEAST a 2.0 to receive credit from the UW** for the class
    5. **You CAN revise this essay**
  1. as many times as you like; however I WON'T be able to step-by-step you through each revision - it's not logistically feasible...
  2. If you're concerned about your "progress report" grade - out this week - **we should talk** - AND you should leave me a written reminder of our conversation - email or hard copy]
     1. **I will set up conference sign-ups for this week. IF you choose to take advantage of this YOU should prepare 5 (five) SPECIFIC questions about your work/grade based on the comments I made for you.**

***Turning in work on Google Apps***

Ok… I’m having an intriguing time making sense of this stuff.

* File types
* Multiple Files
* For now just upload Master copy to TurnItIn.com
  + **MAKE SURE ALL NAMES ARE ON DOCUMENT**

**Today’s work**

Go to the “Classroom” and select the link for **Précis**

Read the page carefully

MAKE SURE you click on each **√** and read the explanation

When you are ready, construct your Précis for Pratt’s essay.

**Due to TurnItIn.com by the end of the work day tomorrow (5:00)**

***Tuesday, November 04, 2014***

**By the end of the day today I should see on TurnItIn.com:**

* **Pratt discussion questions**
  + **All group member names on *document***
* **Pratt Précis**

**Next up – *Scheduling conferences with me***

**Be patient – I’m an AV/Tech guy at heart I’m a paper and pencil guy TRYING to migrate into the digital office realm…**

**SO:** [**the calendar…**](https://www.google.com/calendar/render?pli=1#g%7Cweek-2+22883+22887+22884)

**Now: We have the Chromebooks for today and tomorrow this week (and MAYBE Thursday…)**

Your Task: Create a Visual Paraphrase of Contact Zones,

To do so, follow these steps:

* Select **2 of the *“literate* arts *of the contact zone”*** and **2 of the *“*perils *of…the contact zone”*** 
  + **Make sure you’re clear on the meaning of each**
* Create a static, single-screen presentation (let’s try this with Google Slides) combining 4 ***visual*** pieces to communicate each of your selected ideas **clearly, honestly and comprehensively but with NO WORDS. (visually paraphrase)**
* Compose an original verbal [paraphrase](chrome-extension://gbkeegbaiigmenfmjfclcdgdpimamgkj/views/qowt.html) that [clearly, honestly and comprehensively](chrome-extension://gbkeegbaiigmenfmjfclcdgdpimamgkj/views/qowt.html) states the meaning EACH of your selected “**arts** & **perils**” *in your own words*. Do NOT SHARE your work with anyone else.
  + Give each image a title
    - Don’t just label it with the associated “**art** or **peril**,” come up with a creative title
  + ***EXPLAIN*** what’s going on in the image
    - What are the various perspectives brought to the interaction?
      * Construct valid support for each side
    - What do you predict the outcome of the interaction to be?
* Stow this paraphrase in a secure location where none of your peers or I will see it. This will be the SECRET caption of your Visual Paraphrase.
* Assemble, revise and save your visual paraphrase for display on Friday at the beginning of class.

***Wednesday, November 05, 2014***

**Back to** [**the calendar…**](https://www.google.com/calendar/render?pli=1#g%7Cweek-2+22883+22887+22884)

**Now then:**

1. **Pratt vocab**
2. **Pratt discussion Questions**
3. **Pratt Précis** 
   1. **See how we’re marching up Bloom’s/Costa’s Taxonomy of Knowledge? Where does the Visual Paraphrase fit?**

Visual Paraphrase of Contact Zones,

* Select **2 of the *“literate* arts *of the contact zone”*** and **2 of the *“*perils *of…the contact zone”*** 
  + **Make sure you’re clear on the meaning of each**
* Create a static, single-screen presentation (let’s try this with Google Slides) combining 4 ***visual*** pieces to communicate each of your selected ideas **clearly, honestly and comprehensively but with NO WORDS. (visually paraphrase)**
  + **All 4 images should appear on the same slide (it’s what will be displayed during the Gallery Walk)**
* Compose an original verbal [paraphrase](chrome-extension://gbkeegbaiigmenfmjfclcdgdpimamgkj/views/qowt.html) that [clearly, honestly and comprehensively](chrome-extension://gbkeegbaiigmenfmjfclcdgdpimamgkj/views/qowt.html) states the meaning EACH of your selected “**arts** & **perils**” *in your own words*. Do NOT SHARE your work with anyone else.
  + Construct a NEW Google Slide Document with 4 slides – 1 Image per slide
  + Give each image a title
    - Don’t just label it with the associated “**art** or **peril**,” come up with a creative title
  + ***EXPLAIN*** what’s going on in the image
    - What are the various perspectives brought to the interaction?
      * Construct valid support for each side
    - What do you predict the outcome of the interaction to be?
* Stow this paraphrase in a secure location where none of your peers or I will see it. This will be the SECRET caption of your Visual Paraphrase.
* Assemble, revise and save your visual paraphrase for display on Friday at the beginning of class.

***Thursday, November 06, 2014***

Grab a laptop and finish your Visual Paraphrase AND your Verbal paraphrase

* Remember, I think the most efficient way to do this:
  + One *Google Slides* document of 1 slide with 4 pictures on it
    - this will be displayed tomorrow for the **Gallery Walk**
  + Another *Google Slides* document of 4 slides
    - 1 slide for EACH image along with your Verbal Paraphrase of the image:
      * Give each image a title
        + Don’t just label it with the associated “**art** or **peril**,” come up with a creative title
      * ***EXPLAIN*** what’s going on in the image
        + What are the various perspectives brought to the interaction?
        + Construct valid support for each side
      * What do you predict the outcome of the interaction to be?
* If you finish both… is there further research you can do? What “cultures” are being represented in your pictures? Is there a way to find out MORE about each? What would you look for and where would you look?

Let’s see if you can submit (turn in?) the 4 slide document to the Google Class UWEng 131 page…

***Friday, November 07, 2014***

**Gallery Opening**

Grab a laptop and boot up your Visual Paraphrase, displaying ONLY the static, single-screen images—be sure no words (even name or title) appear on the screen.

Write your ***Name*** on an envelope and place this on the keyboard of the laptop.

Place your laptop displaying your paraphrase in a “free” space in the room.

Conduct a gallery walk to view other artists’ paraphrases.

Select 5 paraphrases and write your answers to the following questions on a visit slip for each:

**What arts or perils do you see in these pieces?**

**What details in the display = that argument?**

Put your visit slip in the envelope of the laptop.

I will collect the envelopes and return them to the artists. On Monday, we will reveal the artists and titles of these paraphrases, and you will get your envelopes to read and reflect upon other artists’ interpretations.

***Monday, November 10, 2014***

**Gallery Review**

Grab a laptop and your envelope of responses

Compose a reflection on these responses by answering the following questions:

**What do the visitors’ slips make you think about your visual paraphrase?**

**What details in the slips support you interpretation?**

If you received none or few responses, why do you think this is so?

Place your reflection in the envelope with the visit slips.

**Next…**

Time for some demonstration of ***Rhetorical awareness-***

Your job is to explain Pratt’s essay in at least 2 but no more than 3 paragraphs

Compose responses to 3 of the following:

* One or both of your parents
* A grandparent
* A sixth grade class studying multiculturalism
* The Principal in response to a request for other curriculum outside of Springboard
* As a response to a College Admissions essay prompt
  + Identify one text you read in High School that had an impact on you
* Me

Your response should **include a brief explanation of your understanding of the rhetorical situation** (remember the handout of questions I gave you?)

When your ID number is called, come to the front computer.

Display your visual paraphrase and reveal its secret title (your original verbal [paraphrase](chrome-extension://gbkeegbaiigmenfmjfclcdgdpimamgkj/views/qowt.html) that [clearly, honestly and comprehensively](chrome-extension://gbkeegbaiigmenfmjfclcdgdpimamgkj/views/qowt.html) states the meaning of that claim/concept *in your own words*.)

Take your envelope, but do not open it until the Gallery Talk concludes.

Open your envelope—carefully, you’ll need it again--and read the visit slips. They should be responses from your fellow artists to the questions:

**What argument from Percy Part 1 do you see in this piece?**

**What details in the display = that argument?**

Compose a reflection on these interpretations by answering the following questions:

**What do the visitors’ slips make you think about your visual paraphrase?**

**What details in the slips = that?**

**Now then art patrons,**

**Many hands make light work**

***Wednesday, November 12, 2014***

We’re still working on Analyzing the Rhetorical Situation (a fancy way of saying “Audience”?)

Last week we looked at visual representations of the contact zone.

This week I want to look specifically at *Language* in a Contact Zone.

The lens we’ll be using is called *Genre Awareness*.

Read ***Learning the Language*** by Perri Klass

***Consider***:

**Evaluate** the situation that Klass presents, and **describe** the language medical professionals use to communicate.

* Why do they use this lan­guage?
* What can their language tell us about the values, beliefs, and assumptions of medical professionals?
* What purpose and function does their language serve?
* What effects do their language choices have on those who participate in this situation (doctors, nurses, patients)?

***Writing Activity***

Think about the experience Klass had when joining this new way of communicating. What happened to her as she began learning the language of medical professionals?

Now, think of a group you belong to, and try to describe some of the unique language you use and why. Whether it's a sports team or a club, a job, or a group of friends, what type of language do you use, and how does it relate to the values, beliefs, and assumptions shared by your group members?

In your journal, titled with the date (11/12/2014) and **Genre Awareness**, construct a brief (1-2 paragraphs) narrative (similar to Klass’s) of the language used in your group.

***Thursday, November 13, 2014***

Next up in your journal (continued from yesterday’s work) fill in the column headings with three related discourse communities. Then fill in the cells

|  |  |  |  |
| --- | --- | --- | --- |
|  | 1 | 2 | 3 |
| Discourse community goals and values |  |  |  |
| Typical genres  (oral and written) |  |  |  |
| Ways that the genres reflect the discourse community’s goals and values |  |  |  |

***Friday, November 14, 2014***

**SAMPLE GENRE ANALYSIS**

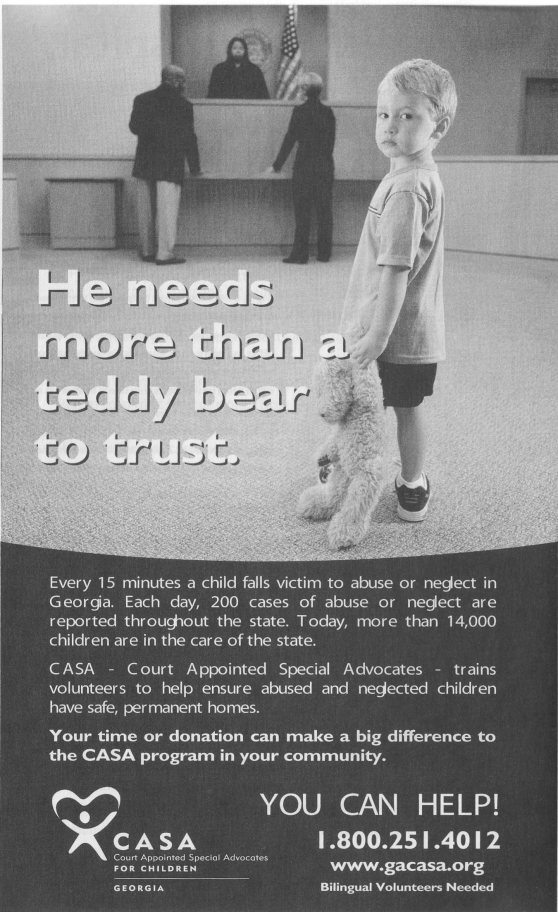
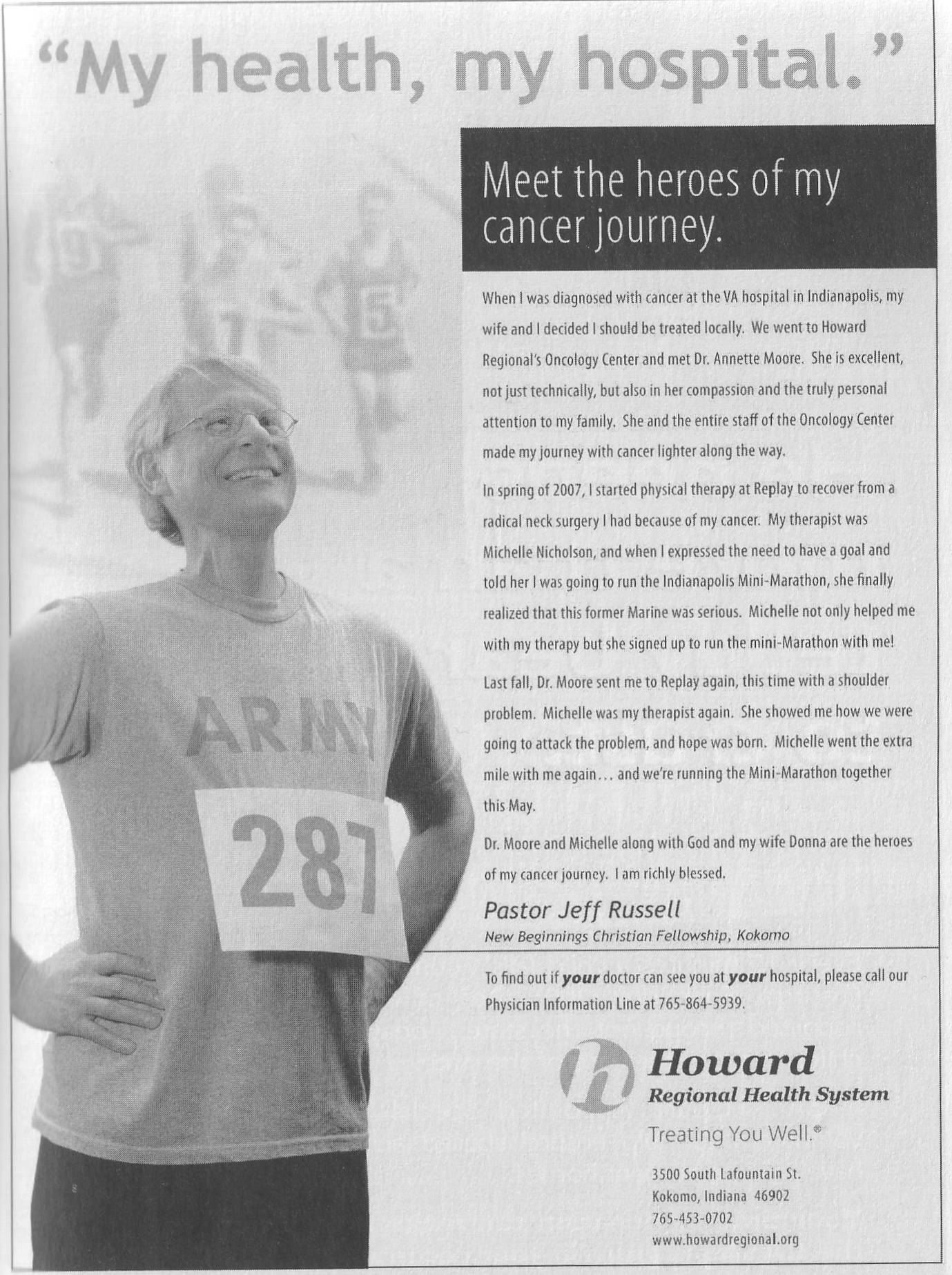
In the sample, student writer Justin Connelly conducts a genre analysis using the previous steps. The topic is a genre he is familiar with, health care newspaper ads, and the analysis allows him to determine the important features of health care newspaper ads and the functions they serve. As you read the paper, think about how it follows the genre analysis steps in order to describe the situation of the genre (including its typical readers and writers), identify its patterns, and articulate what these pat­terns reveal about the genre and those who use it.

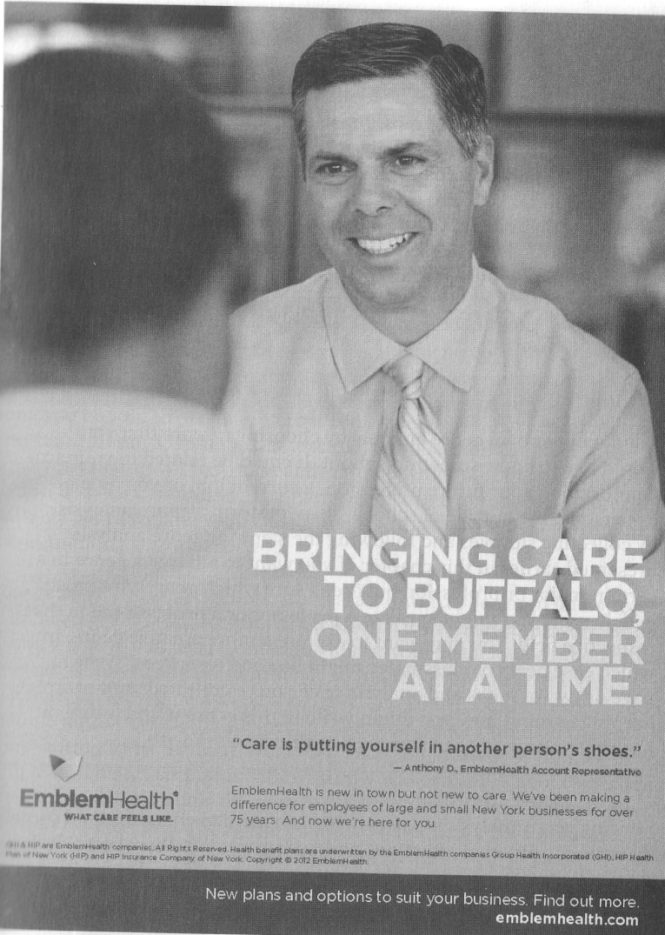
**Your task:**

AS you read, MARK the text; identify where the author follows the steps of the Genre analysis

Also, mark or indicate specific elements in EACH paragraph that allow you to recognize the *ORGANIZATIONAL FRAMEWORK* the author employs to construct his argument

**Next**: construct a ***generic outline***: nothing *specific* from the text – just a general description of *what* the author is doing in each paragraph



***Monday, November 17, 2014***

Today’s task:

Using the genre samples you’ve collected (I have some magazines with advertisements in case you forgot…)

AND the STEPS FOR GENRE ANALYSIS sheet I gave you

AND the QUESTIONS FOR ANALYZING THE RHETORICAL SITUATION sheet I gave you

Conduct a genre analysis of 2 (two) samples(!)

The final product should be 500-900 words (roughly 2-3 pages) typed, double-spaced, MLA format, submitted to TurnItIn.com by midnight **Tuesday, November 18th.**

Since I do not have machines for your use today I suggest you use your time this period constructing an outline and notes for your task (we won’t spend more than today working in class on this…)

***Friday, November 21, 2014***

We’ve spent the week looking at prejudice and discrimination (albeit VERY briefly… In some ways, it is… irresponsible [?] to look so *thinly* at a topic so deep…).

So far:

* African-America anger (Pitts’ article / Panther Party 10 point plan
* White privilege (yes or no?)

Some info about Hispanics (this is in the form of a list because there is SO MUCH info out there right now concerning Hispanics and Immigration that it was difficult to parse through and condense):

The Hispanic population of America including native and foreign born individuals increased roughly 50 percent from 2000 to 2011, bringing the total Hispanic persons close to 54 million in 2013.

* In 2011, less than 30 percent of Hispanic students graduated from high school and less than 4 percent earned advanced college degrees.
* More than 20 percent of Hispanic females under the age of 18 live below the poverty level.
* In a study conducted by Rutgers University, 22 percent of Hispanic/Latino workers reported experiencing workplace discrimination, compared to only 6 percent of whites.
  + Working in discriminatory conditions often leads to depression, lack of self-confidence, bitterness, and withdrawal from work.
* Hispanic females earn roughly 54 cents for every dollar earned by a white, non-Hispanic male, which accounts for a loss of almost $24,000 in a year’s time.
* In 2011, foreign-born Hispanics had the highest dropout rate (14.2 percent) for students ages 16 through 19.
* More than 6 million Latino children were in poverty in 2010, two-thirds of whom come from immigrant parents.
* According to a Pew Research poll, *Latino people are the second most discriminated against ethnic group* after African Americans.
* The U.S. Census Bureau Current Population Survey demonstrated that Hispanics are the most discriminated-against in terms of housing. More than 20 percent of all Hispanic households in America house 5 or more people.

The first of today’s readings: Asian-Americans and “microagressions”

What is a “core feature of the microagression experience?

Let’s take a look at the kinds of questions asked in discrimination research. Consider how YOU would answer…

Recommended response categories for all items:

Almost everyday  
At least once a week  
A few times a month  
A few times a year  
Less than once a year  
Never

In your day-to-day life, how often do any of the following things happen to you?  
1. You are treated with less courtesy than other people are.  
2. You are treated with less respect than other people are.  
3. You receive poorer service than other people at restaurants or stores.  
4. People act as if they think you are not smart.  
5. People act as if they are afraid of you.  
6. People act as if they think you are dishonest.  
7. People act as if they’re better than you are.  
8. You are called names or insulted.  
9. You are threatened or harassed.

Last night you read why [Stereotypes Aren’t So Bad](04%20ORGANIZED%20ENGLISH%204/01.MASTER%20CURRICULUM%20FOLDER/06%20PERCY/Percy%20Old%20Stuff/Stereotypes%20Arent%20so%20bad.doc).

Any questions or comments about that reading?

* Were you able to understand the author’s point(s)?
  + Identify?
  + Agree? Disagree?
* Were you able to identify the author’s *rhetorical strategies*
  + Can you indicate specific evidence?
    - (What does *au fond* mean?)

As we return our attention to Pratt and the idea of Contact Zones (along with a little bit of rhetorical analysis along the way),

***Monday, November 24, 2014***

Library time:

**Pratt Essay**

**2 Options:**

1. **Use your completed Percy Essay**
   1. Reread your Percy essay, this time with your “Pratt” lenses on. See if you can identify places throughout the essay where Pratt’s ideas about Contact Zones and dominant and subordinate cultures clashing can support claims you make.
2. **Analyze another Contact Zone you observe in the world (this option CAN include an essay you have already written…)**

**Pratt Essay Requirements**

* 4-6 pages (1200-1800 words @ 300 words/page)
* double spaced
* standard margins
* 12 point Times or Times New Roman
* **must** relate to Pratt’s arguments in some way
* **must** cite Pratt
* **May** relate to Percy’s arguments in some way
  + cite Percy
* ***MUST* include AT LEAST 2 OTHER SOURCES**

***You must include a brief précis for your other sources.***

**Due Wednesday:**

***Use your time wisely – you only have 3 days to access me for help***

***with this part of the assignment***

An **Annotated bibliography** of your planned essay (**NOT** the completed essay)

This should **include your Pratt précis** **AS WELL AS** **précis for 2 other sources** you are going to use for this essay. (IF you are including Percy in this essay you will need to construct a précis for his essay as well…)

* ***These other sources must be from an academic journal or otherwise reputable source***
  + ***Use ProQuest if you like…***
  + ***Remember, the précis is a demonstration of YOUR understanding of the text.***

**What you turn in will look like this**:

* Thesis statement
* Percy précis (if using Percy)
  + Including brief statement showing the connection between this text and your thesis
* Pratt précis
  + Including brief statement showing the connection between this text and your thesis
* Outside source 1 précis
  + Including brief statement showing the connection between this text and your thesis
* Outside source 2 précis
  + Including brief statement showing the connection between this text and your thesis

A note about the thesis statement:

THIS is the most vital part of the essay. Unless this “works” there’s really no point in writing (or reading) the rest of the essay…!

1. Remember the “magic thesis” statement (IT DOES NOT HAVE TO USE THIS WORDING, BUT IT SHOULD COMMUNICATE THIS GENERAL IDEA)
   1. **“By looking at \_\_\_\_\_\_\_\_\_ we can see \_\_\_\_\_\_\_\_. This is important because \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.”**
      1. Think of the various iterations of this statement that can be used:
         1. An analysis of \_\_\_\_\_\_\_\_\_ reveals \_\_\_\_\_\_\_. This impacts \_\_\_\_\_\_\_.
         2. Recent research in the field of \_\_\_\_\_\_\_\_ shows us \_\_\_\_\_\_\_. This is important to understand because \_\_\_\_\_\_\_\_\_\_.
         3. Recent events in \_\_\_\_\_\_\_\_\_\_ demonstrate \_\_\_\_\_\_\_\_\_\_. Understanding this is necessary if we are ever going to \_\_\_\_\_\_\_\_\_\_.
         4. Etc…

***Tuesday, November 25, 2014***

Pratt Essay elements are due tomorrow night by midnight:

* Thesis statement
* Percy précis (if using Percy)
  + Including brief statement showing the connection between this text and your thesis
* Pratt précis
  + Including brief statement showing the connection between this text and your thesis
* Outside source 1 précis
  + Including brief statement showing the connection between this text and your thesis
* Outside source 2 précis
  + Including brief statement showing the connection between this text and your thesis

***Use your time wisely – you only have 3 days to access me for help***

***with this part of the assignment***

***(PARTICULARLY YOUR THESIS STATEMENT)***

***Wednesday, November 26, 2014***

So… where are we?

For many of you, this has been a tricky process. Having MORE options can be more frustrating than having fewer options…

Many seemed unclear of the options for the essay:

**Pratt Essay**

**2 Options:**

1. **Use your completed Percy Essay**
   1. Reread your Percy essay, this time with your “Pratt” lenses on. See if you can identify places throughout the essay where Pratt’s ideas about Contact Zones and dominant and subordinate cultures clashing can support claims you make.
2. **Analyze another Contact Zone you observe in the world** 
   1. This option CAN include an essay you have already written…

**Pratt Essay Requirements**

* 4-6 pages (1200-1800 words @ 300 words/page)
* double spaced
* standard margins
* 12 point Times or Times New Roman
* **must** relate to Pratt’s arguments in some way
* **must** cite Pratt
* **May** relate to Percy’s arguments in some way
  + cite Percy
* ***MUST* include AT LEAST 2 OTHER SOURCES**

***You must include a brief précis for your other sources.***

Now… it’s difficult to really focus on a powerful thesis *before* you’re familiar with the topic (remember, the beginning of the “magic thesis statement” is “***By looking at***….”

Your work the last few days was merely *looking at…*

Of course, this is difficult if you’re not sure what it is you’re looking at (or looking *for*…)

This *vagueness* is intentional; I want to see how well you can motivate yourself to research and analyze a topic of your own choosing (within the broad limits of “human interaction”…).

In many ways I DON’T EXPECT A COMPLETED THESIS BY TONIGHT…

***December 1, 2014***

Welcome back.

I want to do some work with developing ***Argument*** this week.

[Everything’s an Argument Chapter 1](04%20ORGANIZED%20ENGLISH%204/01.MASTER%20CURRICULUM%20FOLDER/04%20Argument/Everything's%20An%20Argument/ENG%20EaAchptr01.ppt)

***Tuesday, December 02, 2014***

**Steps to Identifying Issues**

1. Draw on your personal experience. Start with your own sense of what's important, what puzzles you, or what you are curious about. (Then build your argument by moving on to other sources to support your point of view.)
2. Identify what is open to dispute. Identify a phenomenon or some idea in a written argument that challenges what you think or believe.
3. Resist binary thinking. Think about the issue from multiple perspectives.
4. Build on and extend the ideas of others. As you read, be open to new ways of looking at the issue. The issue you finally write about may be very different from what you set out to write about.
5. Read to discover a writer's frame. What theories or ideas shape the writer's focus? How can these theories or ideas help you frame your argument?
6. Consider the constraints of the situation. Craft your argument to meet the needs of and constraints imposed by your audience and form.

**Steps to Identifying Claims**

1. Ask: Does the argument assert that a problem or condition has existed, exists, or will exist? If so, it's ***a claim of fact***.
   1. Think “global warming: is it happening?”
2. Ask: Does the argument state that a known object or action belongs in a second—and more highly contested—category? If so, it’***s a claim of definition.***
   1. Think “is a fertilized egg a “human being?”
   2. Think “what is a sport?”
3. Ask: Does the argument express an evaluation of a problem or condition that has existed, exists, or will exist? If so, it's ***a claim of evaluation***.
   1. Think “what is the best \_\_\_\_\_\_\_\_\_\_?”
   2. Think “is it right/fair that \_\_\_\_\_\_\_\_\_\_\_?”
      1. Advance criteria and measure against those standards
4. Ask: Does the argument call for change, and is it directed at some future action? If so, it's a ***claim of proposal.***
   1. Think “is there a ‘*should’* in here somewhere?”

■ Identify Concessions

Part of the strategy of developing a main claim supported with good reasons is to offer a concession, an acknowledgment that readers may not agree with every point the writer is making. A concession is a writer's way of saying, "Okay, I can see that there may be another way of looking at the issue or another way to interpret the evidence used to support the argument I am making."

For instance, you may not want your energy costs to go up, but after examining the reasons why it may be necessary to increase taxes on gasoline—to lower usage and conserve fossil fuels—you might concede that a tax increase on gasoline could be useful. The willingness to make concessions is valued in academic writing because it acknowledges both complexity and the importance of multiple perspectives. It also acknowledges the fact that information can always be interpreted in different ways

■ Identify counterarguments

As the term suggests, a counterargument is an argument raised in response to another argument. You want to be aware of and acknowledge what your readers may object to in your argument. Anticipating readers' objections is an important part of developing a conversational argument.

For example, if you were arguing in support of universal health care, you would have to acknowledge that the approach departs dramatically from the traditional role the federal government has played in providing health insurance. That is, most people's access to health insurance has depended on their individual ability to afford and purchase this kind of insurance. You would have to anticipate how readers would respond to your proposal, especially readers who do not feel that the federal government should ever play a role in what has heretofore been an individual responsibility.

Anticipating readers' objections demonstrates that you understand the complexity of the issue and are willing at least to entertain different and conflicting opinions.

This is in keeping with what we would call a conversational argument: that writers listen to different points of view, that they respect arguments that diverge from their own, and that they be willing to exchange ideas and revise their own points of view.

In an argument that is more conversational than confrontational, writers establish areas of common ground, both to convey different views that are understood and to acknowledge the conditions under which those different views are valid. Writers do this by making concessions and anticipating and responding to counterarguments.

This conversational approach is what many people call a Rogerian approach to argument, based on psychologist Carl Rogers's approach to psychotherapy. The objective of a Rogerian strategy is to reduce listeners' sense of threat so that they are open to alternatives. For academic writers, it involves four steps:

1. Conveying to readers that their different views are understood

2. Acknowledging conditions under which readers' views are valid

3. Helping readers see that the writer shares common ground with them

4. Creating mutually acceptable solutions to agreed-on problems

The structure of an argument, according to the Rogerian approach, grows out of the give-and-take of conversation between two people and the topic under discussion. In a written conversation, the give-and-take of face-to-face conversation takes the form of anticipating readers counterarguments and uses language that is both empathetic and respectful, to put readers at ease.

**A Practice Sequence: Formulating an Issue-Based Question**

1 **Expand your topic into a phrase**. "I am interested in the consequences of homelessness," "I want to describe what it means to be homeless," or "I am interested in discussing the cause of homelessness."

2 **Explain your interest in this topic**. "I am interested in the consequences of homelessness because it challenges democratic principles of fairness."

3 **Identify an issue**. "The persistence of homelessness contradicts my belief in social justice."

4 **Formulate your topic as a question**. "To what extent can we allow homelessness to persist in a democratic nation that prides itself on providing equal opportunity to all?"

5 **Acknowledge your audience**. "I am interested in the consequences of homelessness because I want people who believe in democracy to understand that we need to work harder to make sure that everyone has access to food, shelter, and employment."

Follow the steps above to formulate the 3 of the following topics as questions:

* + - Violence in video games
    - Recycling
    - The popularity of a cultural phenomenon (a book, a film, a performer, an icon)
    - Standardized tests
    - Professional sports injuries
    - Media and representation
    - Government and religion
    - Vegetarianism
    - Global Warming
    - Public Education
    - Any other issue you find worthy of considering

Don’t worry – tomorrow we’ll do the same thing with YOUR issue (Pratt Essay)

***Wednesday, December 03, 2014***

Questions or comments about yesterday’s work?

Now, let’s try the same thing for your Pratt essay

**A Practice Sequence: Formulating an Issue-Based Question**

1 **Expand your topic into a phrase**. What IS your primary topic or focus of interest?

2 **Explain your interest in this topic**. "I am interested in \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ because \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_."

3 **Identify an issue**.

4 **Formulate your topic as a question**.

5 **Acknowledge your audience**. "I am interested \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ because I want \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_."

* Inform
* Convince
* Explore
* Make a decision

***Thursday, December 04, 2014***

Work on this handout:

**Formulating an Issue-Based Question around your Pratt Essay Topic**

Name\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ per. \_\_\_\_\_\_

1 **Expand your topic into a phrase**. What is your primary topic or focus of interest?

2 **Explain your interest in this topic**:

"I am interested in \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ because \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

3 **Identify an issue** (What is open to dispute? What is a problem or concern in this field that you feel is important? Can you identify a view on this issue that is in tension or opposition with your own?)

4 **Formulate your topic as a question**.

5 **Acknowledge your audience**. "I am interested in

because I want

."

Identify the purpose of your argument (circle one)

* Inform
* Convince
* Explore
* Make a decision

**Toulmin Analysis Outline**

**Outlining the Parts of Your Argument**

1. **Claim**: I want the audience to believe

1. **Support/subclaims**: They should believe this because (list reasons)

1. **Warrant**: What values do I hold which make me believe this claim?

* 1. Are these the same as my audience? How can I create common ground?

1. **Backing:** What evidence or reasons can I give to make my audience believe we have common ground?

1. **Rebuttal**: What are the other positions on this issue? Which ones do I need to discuss in my paper? How can I show that my position is better?

***Friday, December, 05, 2014***

As always, my primary responsibility is to serve your needs in terms of the class…

I’m going to be reviewing the work you did yesterday in hopes of moving us downfield on the Pratt Essay for next week.

If YOU are looking for the next steps for the Pratt essay, may I suggest you begin constructing an outline?

***Monday, December 08, 2014***

Good Morning. Since I am absent (!) today is a work day. There is a short reading on the relationship between Argument and Analysis, then I’d like you to begin constructing a focused thesis statement and outline of your Pratt Essay.

As you craft your thesis, see if you can include the “counter argument” into the thesis itself:

**Although \_\_\_\_\_\_\_\_\_\_\_, an examination of \_\_\_\_\_\_\_\_\_\_, demonstrates \_\_\_\_\_\_\_\_\_\_\_. This is important to understand because \_\_\_\_\_\_\_\_\_\_\_\_.**

(remember, this is merely the *idealized* *form* a thesis statement takes; you should be constructing an *actual* thesis statement using different construction…)

By the end of the period, please turn in a completed thesis statement. (feel free to solicit the advice/recommendations of your peers before submitting your statement.

**Tomorrow: I’d like to see a hard copy of your Pratt Essay Outline**

**NOT** the ***Précis statement document***. The outline is the *blueprint* of your actual paper—what goes where

* State what the problem is
* Identify the working thesis
* Define terms
* Introduce research to support claims
* Analyze research in terms of the claims
* Introduce counter argument(s) and potential conciliations
* Conclusion:
  + Summary
  + Considerations / Implications for the future

***Tuesday, December 09, 2014***

Work on Pratt Essay Outline

1. Begin by **stating the problem** that your argument addresses in one or two sentences at the top of the outline.
   1. (The wording need not be perfect; get the idea down.)
2. Underneath it, write out your **working thesis statement**.
   1. If you're working in Google Docs (!?), go to the “Numbered List” button and select one of the styles from the top row.
3. Identify the **main stages or sections** of your argument. Write these out as complete sentences.
4. Try to **identify two or three of the claims** that each stage requires. If you're not there yet, work with the claims that you believe are important for your argument.
   1. Where possible, briefly explain the evidence or reasoning that supports each of these claims. In each case, use one or two complete sentences.

Be sure to use complete sentences throughout, not words or short phrases that merely represent topics or stand for complex ideas. The purpose of this outline is to represent and clarify the logical structure of your argument—the relationships between ideas—not merely to list a series of subjects to discuss. A mere series of topics—one thing after another, with no logical or meaningful development —is really no organization at all.

Here is an example of the initial, basic sentence outline Marc Dumas created for the paper that he eventually titled "Human Rights for Apes: A Well-Intentioned Mistake" (p. 429).

**Problem:** The problem is the controversy over the rights of great apes. Scientists and others in the Great Ape Project argue that the great apes are biologically, intellectually, and socially so much Like humans that they should have human rights—and that they need them.

**Working Thesis:** Chimps and other great apes should not be given the same rights as humans.

1. **The concept of "human rights" is linked to *human* qualities and to *human* society.**
   1. For example, free speech and private property are rights that apes cannot exercise.
   2. See Declaration of the Rights of Man and of the Citizen (France) and American Bill of Rights (USA).
   3. See Universal Declaration of Human Right,, (UN).
2. **Apes cannot recognize human rights —or even ape rights—so recognizing rights is a one-way street.**
   1. Apes can't sit on juries or recognize others' rights or even understand what it means to have a "right" for themselves.
   2. See Clive Wynne, page 226: rights must be "reciprocal."
3. **If we lumped together ape rights and human rights, we would have to Limit human rights severely.**
4. **So we should be *protecting* apes rather than creating controversies based on things we can't know about their minds and their feelings.**
   1. We don't know much about what apes want, because we cannot really communicate with them.
   2. Maybe the Great Ape Project is a publicity stunt

***Wednesday, December 10, 2014***

Ok… time to start showing the results of our efforts…

Your **OUTLINE for your Pratt Paper** will be **DUE** on TurnItIn.com by:

***Midnight Tomorrow, Thursday, December 11****.*

Remember the format:

**Problem:** The problem is the controversy over the rights of great apes. Scientists and others in the Great Ape Project argue that the great apes are biologically, intellectually, and socially so much Like humans that they should have human rights—and that they need them.

**Working Thesis: Chimps and other great apes should not be given the same rights as humans.**

1. **Supporting Claim #1: The concept of "human rights" is linked to *human* qualities and to *human* society.**
   1. For example, free speech and private property are rights that apes cannot exercise.
   2. See Declaration of the Rights of Man and of the Citizen (France) and American Bill of Rights (USA).
   3. See Universal Declaration of Human Right,, (UN).
2. **Supporting Claim #2: Apes cannot recognize human rights—or even ape rights—so recognizing rights is a one-way street.**
   1. Apes can't sit on juries or recognize others' rights or even understand what it means to have a "right" for themselves.
3. **Etc…**
4. **Conclusion**
   1. Summary
   2. Implications for future
      1. If what you say is correct (or accurate…) THEN WHAT?

NOW… What about the Pratt Essay proper? (the 4-6 page document you’ll be producing…)

Since by Thursday you will have done most of the heavy lifting, the paper itself will be **DUE** on TurnItIn.com by:

**Friday, DECEMBER 19, 2014**

That gives you today, tomorrow, Friday and Monday to meet with me for assistance on this paper if you need it…

***Monday, December 15, 2014***

1. **To develop flexible strategies for revising, editing, and proofreading writing.**
   1. The writing demonstrates substantial and successful revision.
   2. The writing responds to substantive issues raised by the instructor and peers.
   3. Errors of grammar, punctuation, and mechanics are proofread and edited so as not to interfere with reading and understanding the writing.

**Your task today:**

Review AT LEAST 4 peer outlines and comment on them using the comment sheets.

I’ll be available starting tomorrow (?!) to go over essays, etc…

***Tuesday, December 16, 2014***

**Effective Searches for Researchers**

The first step in effective searching is thinking about what you want to find, so you can “tell” search engines, databases, catalogs, etc what you are looking for. What you put in “the box” matters to YOU because it will save or cost you time searching, not to mention miss or locate sources you might really want.

Adapted from the Auraria Library (of University of Colorado Denver, [Metropolitan State University of Denver](http://www.msudenver.edu/) and the [Community College of Denver](http://www.ccd.edu/)) “Searching Google” and “Summon: Boolean, Phrase, Wildcard and Proximity Searching” available at <http://guides.auraria.edu/google> and <http://library.auraria.edu/find/summon-boolean-phrase-wildcard-and-proximity-searching>

**Before You Search**

Think of as many relevant nouns as you can that fit your topic—try for 10 so you’ll have lots of options. For example

earthquake, quake, fault, seismic, epicenter, Richter Scale, temblor, aftershock, ground-shaking, USGS

Think of descriptors for names, concepts, numbers, characteristics or combinations of ideas you’re looking for.

San Andreas Fault, 4.5 on the Richter Scale, overnight aftershocks, seismologist preliminary reading

The words and numbers you use are called your search terms, you apply them to a search inquiry.

**Boolean versus Natural Language Inquiry**

Natural language search is the easiest to understand: you phrase your inquiry as a **question or a command**. For example

Where and when did the earthquake hit? Find map of the earthquake zone. Summarize CNN article on earthquake.

However, this yields minimally selective results—usually based on the most recent and/or most popular searches uses similar terms.

Boolean operators are a pre-established logical symbols and words you use alongside your search terms to create a search inquiry that will direct your results to what is most likely relevant. The basics are

**AND, &, OR, |, NOT, -, “” and ()**

**How Boolean Works to Narrow Results**

When two or more terms or expressions are typed in a search box AND is assumed. For example, if you search for

earthquake fault

You will get the same results as when you search for

earthquake AND fault earthquake &fault

These results will include sources that include both of the words *earthquake* and *fault.*

Two things to remember:

Search engines default to ranking your results “according to relevance,” which means in the order left-to-right of your word choice. (So results with *earthquake* will rank higher than those with *fault* for the above example.)

For symbol operators, you do not put a space between the operator and the term (&fault in the example above).

You can add terms in a string (most to least important) to narrow further

earthquake &fault &Seattle &1979

This would yield sources that have all four terms included, which will be very narrow, but may still not be relevant (consider an article entitled, “Whose fault is the Kansas earthquake?” which might include a researcher from Seattle and have a phrase like “James Roy, who has lived in the same Kansas City house since 1979…”).

If you are looking for the latest report about the damage caused by an earthquake, you would likely not be interested in sources that talk about earthquake faults, just earthquakes. You can narrow the search to

earthquake NOT fault earthquake -fault

Using quotation marks around a multiword or multinumber phrase indicates that you are looking for sources that include the EXACT contents in the EXACT order inside the marks. For example

“Teheran earthquake” “October 2014 earthquake” “today’s earthquake” “damage from earthquake”

This would yield sources that have the terms *as you have typed them* included, which, if you chose precise descriptors and terms, makes them highly selective.

Ordering a combination of Boolean operators and search terms is very effective at narrowing results. For example

earthquake &“October 2014” &damage (Teheran -politics)

This will yield results that, in ranked order, use the term earthquake, the exact phrase October 2014, damage and Teheran but do NOT include the word politics.

**How Boolean Works to Expand Results**

Sometimes you need to expand, not narrow your search in order to retrieve relevant results, especially for a rarely discussed, esoteric or historical topic. This is where the other Boolean operators work well. For example, if you search for

earthquake OR Teheran earthquake |Teheran

This would yield sources that include the term *earthquake* AS WELL ASsources that include the term *Teheran.*

**Wildcards for Expanding Results**

Sometimes spelling varies (*Tehran*, *Teheran*, etc) or there are variants within a term which might be relevant or worth exploring for information. This is where wildcard operators come in. The two basic ones are

**? \***

The question mark (?) indicates that you are searching for any ONE character in a word. For example, it can be used to find *Olsen* or *Olson* or *Olsan* by searching for

Ols?n

The asterisk (\*) indicates that you are searching for zero, one or more than one character within or at the end of a word. A search for

Ch\*ter

will match *Chitter*, *Cheater*, *Charter*, *Character*, *Chapter*, etc...

When used at the end of a word, the asterisk will bring up matches that include suffixes

Temp\*

will match *Temperature*, *Temptation*, *Temple*, and *Temporary*.

**Google currently uses these other operators:**

|  |  |
| --- | --- |
| **Symbol** | **What you can use it for** |
| **+** | Search for Google+ pages or blood types Examples: +Chrome and AB+ |
| **@** | Find social tags Example: @agoogler |
| **$** | Find prices Example: nikon $400 |
| **#** | Find popular hashtags for trending topics Example: #throwbackthursday |
| **\_** | Connect two words like quick\_sort. Your search results will find this pair of words either linked together (quicksort) or connected by an underscore (quick\_sort). |
| **..** | Separate numbers by two periods without spaces (..) to see results that contain numbers in a given range of things like dates, prices, and measurements. Example: camera $50..$100 |

For the words operators below, don't add any spaces between the operator and your search terms. A search for site:nytimes.com will work, but site: nytimes.com will not.

|  |  |
| --- | --- |
| **Operator** | **What you can use it for** |
| **site:** | Get results from certain sites or domains. For example, you can find all mentions of "olympics" on the NBC website, or any .gov websites. Examples: olympics site:nbc.com and olympics site:.gov |
| **link:** | Find pages that link to a certain page. For example, you can find all the pages that link to google.com. Example: link:google.com |
| **related:** | Find sites that are similar to a URL you already know. If you search for related sites to the time.com, you'll find other news publication sites you may be interested in. Example: related:time.com |
| **info:** | Get information about a URL, including the cached version of the page, similar pages, and pages that link to the site. Example: info:google.com |
| **cache:** | See what a page looks like the last time Google crawled the site. Example: cache:washington.edu |

Available at <https://support.google.com/websearch/answer/2466433?hl=en&ref_topic=3081620>

**Google Advanced Search Filters You Can Select**

Language (English only might really help, huh?)

Region (especially helpful for news)

Last updated date (especially for recent events)

Site or domain(you can use .edu, .org, .ca—for Canada, .uk—for Britain, etc)

Where the search terms appear on the page (in the title, as a link on the page, etc)

SafeSearch (to avoid viruses and malware)

Reading level

File type (.pdf is an easy download)

Usage rights (find pages that you have permission to use)

Available at <https://support.google.com/websearch/answer/35890?hl=en>

Beyond Google are FANTASTIC search engines not just for text but for mathematics, etc

<http://www.rasmussen.edu/student-life/blogs/college-life/15-educational-search-engines/>

<http://www.onlineuniversities.com/blog/2012/07/100-time-saving-search-engines-serious-scholars-revised/>

There are also many specialized search services, like for US public records (including criminal records, birth records, etc). This source explains what is available and how to get to it:

<http://www.wikihow.com/Do-Free-Public-Records-Searches-Online>

Library of Congress Digital Collection Home Page <http://www.loc.gov/library/libarch-digital.html>

***Thursday, December 18, 2014***

Good day.

If you choose to use a laptop may I suggest you restart it? It’s good for its connectivity (and various network updates… do take note of the battery level…)

I’ll be putting in scores for ALL of the Pratt work we’ve been doing (*full credit* for done and on time… *SOME (?) credit* for doing it at all - if and when I get around to looking at it … I fear some [many?] of you will be going into break with grades at least indicative of your *effort* if not your ability… ah well…)

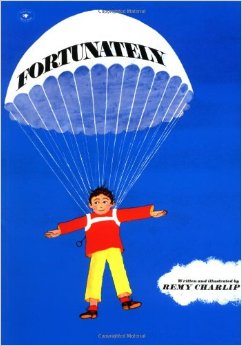
I also have the next reading for you… something to look forward to over break…

***Monday, January 05, 2015***

Welcome to 2015 and the last 6 months of free support and instruction (and counseling and guidance) you will receive from us…

Briefly, here’s my holiday letter to you:

What a delightful time off, wonderfully filled with the ups and downs that necessarily come from being alive and participating in the world with the people around us! Here’s a bulleted recap of the highs and lows of the Winter Break, (in the form of the wonderful children’s book, Fortunately):

* Fortunately, I had time to spend with my family and friends (for which I am truly blessed)
* Unfortunately a close friend’s mother’s declining health deteriorated drastically and she passed away
* Fortunately she made it through the holiday with family by her side
* Unfortunately… well, parting is such sweet sorrow…
* Fortunately we had that wonderful run of crystal clear winter days ( I can see for miles and miles)
* Unfortunately it meant no snow in the mountains
* Fortunately I didn’t spend a bunch of $$ on snow gear for my kid – she’s growing so fast it’s only usable for a season anyway, so we’ll just be renting (for ½ a season?)
* Unfortunately we didn’t go away on a ski holiday to somewhere WITH snow this year
* Fortunately I was able to stay close to home and be with family and address the concerns that come with… life
* Unfortunately one of those concerns involved plumbing damage from a tree that blew over onto my mom’s house (unbeknownst to us it hit an outside faucet which caused a leak in a downstairs bedroom…)
* Fortunately mom spotted the leak before *too* long (by that I mean it only saturated the carpet in that room and a hallway)
* Unfortunately there were insurance issues (don’t ask… just wait – it’s a great racket to get into…)
* Fortunately I have some passing familiarity with construction and plumbing so I was able to repair it (?!), AND the weather was at least clear…
* Unfortunately that took 4 full days out of the break
* Fortunately there was still time left for rest and relaxation (and obligation…)
* Unfortunately the new network cable box installed at the beginning of December was defective and our internet connection was down for 3 days (again)
* Fortunately the cable TV isn’t bundled with the internet, and who needs to be online anyway?
* Unfortunately that meant I was not able to spend as much time as needed to read all of your Pratt essays (sigh…)
* Fortunately I WAS able to get most of the other Pratt work looked at and entered into the gradebook.
* Unfortunately that means many of you are in a somewhat *precarious* position in terms of passing English
* Fortunately you have ME (and C-‘s and D’s are pretty easy to come by around here… and who needs an “A” anyway, especially now, when your college applications are all in and the cumulative body of work you’ve done over the past 3 years clearly demonstrates what those schools want to see?)
* AND, FORTUNATELY we’re back and there’s good work to do to move forward with your training….

So… here we go:

Any Questions about Freire’s essay ***The Banking Concept of Education***?

This is a difficult essay to read and “get” (you’re welcome…) AND I have another essay (shorter and easier) I’m going to give you tomorrow, so here’s what I’d like you to do today:

I realize MANY of you probably HAVE NOT read and analyzed Freire closely, (**BEWARE of what I may do to assess your knowledge and understanding of it for tomorrow**…), so I’d like to give you the opportunity today and tomorrow to “get it”:

* Working with NO MORE than 3 in a group **(!) identify the topic sentence in (or briefly summarize) the first 15 paragraphs…** (it’s available on my Website)
  + Concerns about the hypocrisy of this assignment in terms of Freire’s thesis are duly noted…

***Tuesday, January 06, 2015***

* Working with NO MORE than 3 in a group **(!) identify the topic sentence in (or briefly summarize) the second 15 paragraphs…** (it’s available on my Website…)
  + As always, with an eye towards Freire’s fundamental message, I’m willing to entertain your suggestions on *better* ways you can demonstrate you understand this essay
    - Or at least demonstrate you have attempted to thoroughly engage with it…
      * Consider the nature of the “problem” I have proposed and how you will address—and solve?—that problem…
        + YOUR capacity to successfully address the necessary logistics involved in your solution will be important…
* Guess what we’re doing tomorrow?
  + (here’s a hint: there are more than 45 paragraphs in this essay…).
* **All of this work, of course, should be turned in to TurnItIn.com by Wednesday midnight, (you can do this FROM GoogleDrive)**
  + Names of participants CLEARLY identifiable on the paper submitted
  + **This one won’t be accepted late. Period.**
* Let me know when you’re ready for the next reading (and the accompanying essay assignment for these 2 texts…)
  + **THAT essay will be due Sunday Jan 11 on TurnItIn.com by midnight**.
    - **This also won’t be accepted late. Period.**

***Thursday, January 08, 2015***

**Good Day!**

**Time to talk about Freire (and Gatto?)**

**UW students *SHOULD* sit in the middle (but only if they hope for ANYTHING more than the barest minimum passing grade (=2.0)**

**Regular students who believe they should earn more than a C for the class SHOULD sit in the middle**

***Friday, January 09, 2015***

Reverse of Yesterday: outside sit inside / inside sit outside…

Hegelian dialectic:  dialectic is both the movement of history itself, and our theoretical comprehension of it.  For Hegel, historical action has a 'rhythm':  it can be described in the words "position", "negation", and "negation of negation".  Position:  we are thrown into the world, not choosing our placement.  In each position, there are both abilities and perceived limitations.  Negation:  human action which is historically significant consists in using our talents to roll back our perceived limitations.  Real thinking -- which may or may not be theoretically formulated -- is negative.  It is man liberating himself from limits.  Negation of negation:  when we perceive that we have achieved a goal, we stop trying to achieve it.  This is the negation (ceasing) of negation (efforts at liberation).  It is the beginning of a new and higher position, in which we see expanded human abilities, the fruit of our labor, but also new limitations which perhaps we did not see before.  The process then begins anew.  Historical action is using our new talents to deal with our disabilities.  How long does this go on?  As long as humans perceive significant limitations.

Consider your choice yesterday. Why did you sit where you did?

How did my directions affect your decision?

Now consider your decision – on what was it based?

* Was it **CONTENT** based? (you felt comfortable enough with your understanding of Freire to participate, or vice versa…)
  + …and be held accountable for that understanding in this environment?
* Or **PERSONALITY/ENVIRONMENTALLY** based? (you weren’t *sure* of the material but you were willing to try the *experience of the roundtable* because you’re pretty comfortable in those kinds of scenarios, or vice versa…)
* Was it based on some other consideration?

NEXT… consider the **Jasperian "split":**

Human consciousness is always consciousness of a content; we are never simply 'conscious'; thus both the 'content' pole and the 'I' pole are essential parts of our experience.  Beyond this, our consciousness is "reflexive":  I can not only write these words, but "watch" myself write them.  This is a "second track" or level of consciousness, in which the mind is not only engaged in experience, but questions and wonders about its experience.  Consciousness on this level always "transcends" its particular involvements.

In other words, reflect on your awareness of the reasoning behind you decision. Be true to yourself;

If your decision was **CONTENT** based in the affirmative, (I get this stuff and can discuss *fluently* in this particular Contact Zone, thereby demonstrating ***literacy***), consider the work you did to learn the material

Not just the “HOW” but also the “WHY”

I think Freire would argue that it is the “WHY” component that is most important.

Your decision to commit to the task (engaging with the material in an honest and responsible manner) constitutes *the most effective* ***negation of position***: you’ve developed an important ability to “roll back your perceived limitations” and this leads to the successful implementation of the “HOW” component: you’ve employed whatever skills you’ve learned up to this point to perform the required task.

If your decision was **CONTENT** based in the negative (I don’t really get this stuff and I don’t want to be held accountable; I don’t have *fluency* – and thus am **not literate**), again, consider WHY that’s the case:

There are limitations to your position that you have not yet *rolled back* (for whatever reason).

Apply the same consideration if your decision was **PERSONALITY/ENVIRONMENTALLY** based (you weren’t *sure* of the material but you were willing to try the *experience of the roundtable* because you’re pretty comfortable in those kinds of scenarios, or vice versa…);

If in the affirmative, well done (but beware how far you think you can go just B.S.; people in the world are smarter than you think, and trying to B.S. them insults them…)

if your decision was **PERSONALITY/ENVIRONMENTALLY** based in the negative, again, consider why that is…

What can YOU do to roll back the limitations you perceive in the world? (whether they are within you or without you…)

***January 12, 2015***

I see the VAST majority of you chose to take extra time with your Percy-Pratt-Freire-Gatto essay…

You can have some time today to work on it, but I’d like to orient your thinking towards:

The [Final Evaluation](00.UW%20English%20131%20Composition.SYLLABUS.docx).

Produce a critical reflection of the essays and sequence assignments in your portfolio, meeting these minimum standards:

* evaluate the strengths and weaknesses of your Portfolio for each outcome
* identify specifically where the course [outcomes](file:///C:\Users\05442\AppData\Local\Microsoft\Windows\Temporary%20Internet%20Files\Content.Outlook\YIS3EDCN\portfolioassembly.docx#O1) or traits of outcomes are demonstrated in the essays in your Portfolio (cumulatively, all traits must be covered by at least one essay in the Portfolio)
* summarize at least one sequence’s writing process (how did you get from where you started—in the brainstorming stage as a reader—all the way to the final revised/edited stage of your essay writing?)
* explain how specific strategies you used in at least one sequence strengthened your skills/knowledge as a writer
* lay out next steps for building on strengths and addressing weaknesses for the same traits in future writing
* submit to turnitin.com by portfolio deadline.

Why is *this* so important to pay attention to?

Portfolio Scoring Rubric

***Outstanding Portfolio 3.7-4.0***

This portfolio exhibits **outstanding proficiency in all outcomes categories**–academic argumentation, purposeful use of texts, rhetorical awareness, and revision, editing, and proofreading–outweighing its few weaknesses. The critical reflection clearly indicates which items in the portfolio demonstrate the course outcomes, and makes a compelling argument for how they do so. In so doing, it displays thorough and thoughtful awareness of the writer’s own writing, using evidence from the course outcomes, assignments, self-assessments, peer responses, and teacher responses by quoting or paraphrasing from these materials in support of its argument. The major papers and selected shorter texts offer an outstanding demonstration of all the course outcomes through a very highly proficient and skillful handling of the traits associated with them. The outstanding portfolio will likely demonstrate some appropriate risk-taking, originality, variety, and/or creativity.

***Strong Portfolio 3.1-3.6***

The strong portfolio exhibits **strengths clearly outweighing weaknesses, but may show somewhat less proficiency in one or two of the outcomes categories**, perhaps strong in academic argumentation, purposeful use of texts, and rhetorical awareness, but slightly less in revision, editing, and proofreading. The critical reflection clearly indicates which items in the portfolio demonstrate the course outcomes, and makes an effective argument for how they do so. It also displays thoughtful awareness of the writer’s own writing, using evidence from the course outcomes, assignments, self-assessments, peer responses, and teacher responses by quoting or paraphrasing from these materials in support of its argument, but may not present as clear an argument for the choices as the outstanding portfolio. The major papers and selected shorter texts, although slightly less consistent in demonstrating the course outcomes, nonetheless offer a strong demonstration of effectiveness in many traits associated with the outcomes, handling a variety of tasks successfully. This portfolio engages the material and follows the assignments given, but may risk less than the outstanding portfolio.

***Good Portfolio 2.5-3.0***

The good portfolio also exhibits **strengths outweighing weaknesses, but may show less strength in two of the outcomes categories**, perhaps strong in academic argumentation and purposeful use of texts, but less so in revision, editing, and proofreading and rhetorical awareness. The critical reflection indicates which items in the portfolio demonstrate the course outcomes, and makes an argument for how they do so, although the argument may display less thoughtful awareness of the writer’s own writing by using less evidence from the course outcomes, assignments, self-assessments, peer responses, and teacher responses in support of its argument. The major papers and selected shorter texts effectively demonstrate the course outcomes, but with less proficiency and control. The portfolio usually will not display the appropriate risk-taking and creativity of the strong and outstanding portfolios.

***Acceptable Portfolio 2.0-2.4***

The acceptable portfolio is competent, demonstrating that the course outcomes are basically met, but the traits associated with them are not as fully realized or controlled. The writing can succeed in the academic environment. The **strengths and weaknesses are about evenly balanced, but should be slightly stronger on academic argument and purposeful use of texts, as these represent key facets of academic writing.** Some parts of the selected texts may be underdeveloped, too general, or predictable, or leave parts of the outcomes unconsidered. While demonstrating knowledge of conventions, this portfolio typically will not display rhetorical awareness or control over revision, editing, and proofreading. The critical reflection indicates which items in the portfolio demonstrate the course outcomes, but may not make as effective an argument for how they do so, one based in evidence from the course outcomes, assignments, self-assessments, peer responses, and teacher responses. There may be moments of excellence, but in general the portfolio simply meets successfully the demands of the course outcomes.

***Inadequate Portfolio 1.0-1.9***

A portfolio will be inadequate when it shows serious deficiencies in three of the four course outcomes, especially in academic argument, purposeful use of texts, and revision, editing, and proofreading (for example, revision is limited to correcting grammar or to adding or deleting sentence and phrase level changes.) Alternatively, this portfolio may be error free, yet does not adequately demonstrate the other outcomes. The critical reflection will be brief and may not indicate which items in the portfolio demonstrate the course outcomes or make an effective argument for how they do so. The portfolio indicates that the student may need more time to be able to handle the demands of both academic reading and writing as characterized in the course outcomes and associated traits.

***Incomplete Portfolio 0.0-0.9***

The incomplete portfolio covers the range, from no portfolio turned in (0.0), to the portfolio that includes only part of the required work for the class, a portfolio missing significant portions of the work of the course.

Questions about how your Portfolio will be graded?

Tonight: gather together **any**thing you used to work for this class, (assignments, essays, notes, emails, etc.) Tomorrow I will give you a reflection assignment to get you started on the final evaluation and assembly.

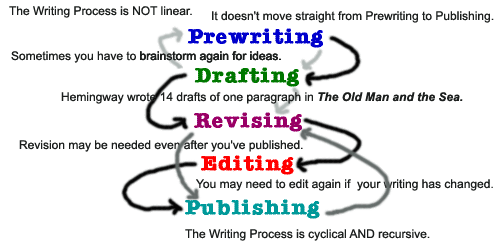
Questions?

***January 13, 2015***

Try…I don’t know…the *WRITING PROCESS?!?* to produce a final evaluation that makes **a** [**clear, complex, significant, manageable**](file:///C:\Users\05442\AppData\Local\Microsoft\Windows\Temporary%20Internet%20Files\Content.Outlook\YIS3EDCN\portfolioassembly.docx#thesis)[**ARGUMENT**](file:///C:\Users\05442\AppData\Local\Microsoft\Windows\Temporary%20Internet%20Files\Content.Outlook\YIS3EDCN\portfolioassembly.docx#claim)about WHAT THINGS YOU DID to *learn* and to *demonstrate* the class outcomes, WHY YOU CHOSE to DO THEM and NOT OTHER THINGS and HOW WELL YOU THINK THEY WORKED, which you prove by **using EVIDENCE from the outcomes, assignments, self-assessments, peer responses, and teacher responses**, that you **QUOTE or** [**paraphrase**](file:///C:\Users\05442\AppData\Local\Microsoft\Windows\Temporary%20Internet%20Files\Content.Outlook\YIS3EDCN\portfolioassembly.docx#paraphrase) **from these materials**.

We call this **thorough and thoughtful awareness of your own writing**.

The writing process is



The final evaluation is

Produce a critical reflection of the essays and sequence assignments in your portfolio, meeting these minimum standards:

* evaluate the strengths and weaknesses of your Portfolio for each outcome
* identify specifically where the course [outcomes](file:///C:\Users\05442\AppData\Local\Microsoft\Windows\Temporary%20Internet%20Files\Content.Outlook\YIS3EDCN\portfolioassembly.docx#O1) or traits of outcomes are demonstrated in the essays in your Portfolio (cumulatively, all traits must be covered by at least one essay in the Portfolio)
* summarize at least one sequence’s writing process (how did you get from where you started—in the brainstorming stage as a reader—all the way to the final revised/edited stage of your essay writing?)
* explain how specific strategies you used in at least one sequence strengthened your skills/knowledge as a writer
* lay out next steps for building on strengths and addressing weaknesses for the same traits in future writing

Follow the steps below—

1. Review the course outcomes, my class notes (this document) and your notes, questions, ideas, drafts, communications—EVERYTHING you DID around the Percy-Pratt-Freire-Gatto.
2. For your notes, *honestly* recreate YOUR reading, watching, listening, discussing, thinking, drafting, researching, planning, etc. processes for the construction of this essay
   1. Think in terms of the writing outcomes (take a[nother?] moment to read through them…)
3. Explain WHY you chose to do the things you did (no excuses about why you didn’t do something).
   1. Again, think in terms of the writing outcomes
4. Describe WHAT you think worked to help you learn or demonstrate the outcomes of this class and HOW well it worked.
5. Next, list 3-5 actions you will take to improve your demonstration of the outcomes in your final portfolio/essays

***January 14, 2015***

Listen…

When you stop to talk or write about what you’ve read, the author is silent; you take over—it is your turn to write, to begin to respond to what the author said. At that point this author and his or her text become something you construct out of what you remember or what you notice as you go back through the text a second time, working from passages or examples but filtering them through your own predisposition to see or read in particular ways.

….

Readers learn to put things together by writing. It is not something you can do, at least not to any degree, while you are reading. It requires that you work on what you have read, and that work best takes shape when you sit down to write. Writing gives you a way of going to work on the text you have read. To write about a story or essay, you go back to what you have read to find phrases or passages that define what for you are the key moments, that help you interpret sections that seem difficult or troublesome or mysterious. If you are writing an essay of your own, the work that you are doing gives a purpose and a structure to that rereading. Writing also, however, gives you a way of going back to work on the text of your own reading. It allows you to be self-critical. You can revise not just to make your essay neat or tight or tidy but to see what kind of reader you have been, to examine the pattern and consequences in the choices you have made. Revision, in other words, gives you the chance to work on your essay, but it also gives you an opportunity to work on your reading—to qualify or extend or question your interpretation.

We can describe this process of “re-vision,” or re-seeing, fairly simply. You should not expect to read any complex work once and completely understand the essay or know what you want to say about it. You will work out what you have to say while you write. And once you have constructed a reading—once you have completed a draft of your essay, in other words—you can step back, see what you have done, and go back to work on it. Through this activity—writing and rewriting—you become a strong, active, and critical reader.

….

If an essay or a story is not the sum of its parts but something you as a reader create by putting together those parts that seem to matter personally, then the way to begin, once you have read a selection in this course, is by reviewing what you recall, by going back to those places that stick in your memory—or, perhaps, to those sections you marked with checks or notes in the margins. You begin by seeing what you can make of these memories and notes. You should realize that with essays as long and complex as those in this class, you will never feel, after a single reading, as though you have command of everything you read. This is not a problem. After four or five readings (should you give any single essay that much attention), you may still feel that there are parts you missed or don’t understand. This sense of incompleteness is part of the experience of reading, at least the experience of reading serious work. And it is part of the experience of a strong reader. No reader could retain one of these essays in her mind, no matter how proficient her memory or how experienced she might be. No reader, at least no reader we would trust, would admit that he understood everything these writers had to say. What strong readers know is that they have to begin, and they have to begin regardless of their doubts or hesitations. What you have after your first reading of an essay is a starting place, and you begin with your marked passages or examples or notes, with questions to answer, or with problems to solve. Strong readings, in other words, put a premium on individual acts of attention and composition.

…yep, that was from the Intro to *Ways of Reading*. Remember?...

1. Review EVERYTHING you DID as a READER in this class.
2. On a clean sheet of paper, *honestly* compare/contrast YOURSELF with the description by Bartholomae and Petrosky above.
3. Explain WHY you chose to do the things you did (no excuses about why you didn’t do something).
4. Describe WHAT you think worked to help you learn or demonstrate the outcomes of this class and HOW well it worked.
5. Next, list 3-5 actions you will take to improve your READING for the Portfolio,

***January 15, 2015***

If ten of us read the same essay, each would begin with the same words on the page, but when we discuss or write about it, each will retell and interpret the content differently; we will emphasize different sections. Each of us will come to his or her own sense of what is significant, of what the point is, and the odds are good that what each of us makes of the essay will vary from one to another. Each of us will understand the author’s meaning in his or her own way, even though we read the same piece. At the same time, if we are working with the essay (and not putting it aside or ignoring its particular way of thinking about its subject), we will be working within a framework the author has established.

….

We believe the best way to work on a difficult text is by rereading, but you can also work on the difficult text by writing—by taking possession of the work through sentences and paragraphs of your own, through summary, paraphrase, and quotation, by making another writer’s work part of your work. The course is organized to provide ways for you to work on these difficult selections by writing, rereading, and discussion.

So, how do you work with a difficult text? You have to get started somewhere and sometime and you will almost always find yourself writing before you have a sense that you have “mastered” the text, fully comprehended what you have read. (We would argue that these are dangerous goals, “mastery” and “comprehension.” We value what students can bring themselves to do with what they read and we measure their success in relation to the success of the project.) You have to get started somewhere and then you can go back to work again on what you have begun by rereading and rewriting.

Once you have an entry point, where you have entered and how you have entered will help to shape your sense of what is interesting or important in the text. In this sense, you (and not just the author) are organizing the essay or story. The text will present its shape in terms of sections or stages. You should look for these road signs—breaks in the texts or phrases that indicate intellectual movement, like “on the other hand” or “in conclusion.” You can be guided by these, to be sure, but you also give shape to what you read—and you do this most deliberately when you reread. This is where you find (and impose) patterns and connections that are not obvious and not already articulated but that make sense to you and give you a way to describe what you see in what you are reading. Teachers often talk to students about “scaffolds.” The scaffold, we say, represents the way you organize the text, the way you put it together. A scaffold is made up of lines and passages from the text, the terms you’ve found that you want to work with, ideas that matter to you, your sense of the progress of the piece.

The scaffold can also include the work of others. In groups or in class discussion, take notes on what other students say. This is good advice generally (you can always learn from your colleagues), but it is particularly useful in a class that features reading and writing. Your notes can document the ideas of others, to be sure, but most importantly they can give you a sense of where other people are beginning, of where they have entered the text and what they are doing once they have started. You can infer the scaffold they have constructed to make sense of what they read and this can give highlight and relief, even counterpoint, to your own. And use your teacher’s comments and questions to get a sense of the shape of your work as a reader and a writer. This is not a hunt for ideas, for the right or proper or necessary thing to say about a text. It is a hunt for a method, for a way of making sense of a text without resorting to simple summary.

This course allows you to participate in an extended academic project, one in which you take a position, revise it, look at a new example, hear what someone else has to say, revise it again, and see what conclusions you can draw about your subject. These activities always take time—they go through stages and revisions as you develop a command over the material, push against habitual ways of thinking, learn to examine an issue from different angles, reject quick conclusions, see the power of understanding that comes from repeated effort, and feel the pleasure scholars take when they find their own place in the context of others whose work they admire. This is the closest approximation we can give you of the rhythm and texture of academic life. This is an introduction to its characteristic ways of reading, thinking, and writing.

…yep, that was from the Intro to *Ways of Reading*, too.