This course is designed to prepare you to be a thoughtful, skilled and confident college-level reader, writer and researcher. We approach these three roles as processes that are overlapping and recursive—comprising critically reading, interpreting based on context, refining analysis through testing hypotheses, challenging/acknowledging assumptions, conducting inquiry (developing personally meaningful questions then seeking out and evaluating evidence to present significant perspectives and layers of answers), adapting personal approaches to generate insight and improve skills, and planning, drafting, revising and reviewing to promote clarity, complexity and achievement of purposes.

The **Essential Learning Objectives** are for you to

- Recognize and apply pragmatic and stylistic strategies and methods for a variety of argumentative rhetorical situations
- Assess, analyze and synthesize complex nonfiction and nonverbal text to generate and support sophisticated academic writing
- Select, evaluate and integrate varying types and sources of evidence to support formal inquiry
- Employ flexible planning, drafting, reviewing, revising and editing to achieve cogency, depth and clarity in writing products.

The course's goal is for you to meet these objectives at the college level. To do so requires you

- Experiment and explore to hone your ideas and written expression in response to others’—peers, authors and instructor
- Engage by preparing for and participating in incremental practice work, intense independent work, collaboration, self- and peer-assessment
- Use what you learn to refine individual tools, resources and experiences for future use
- Self-direct your learning—take ownership, initiate problem-solving action, persist in the face of difficulty or confusion at the level expected from a college student.

<table>
<thead>
<tr>
<th>Timeline</th>
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<tbody>
<tr>
<td>Sept 7</td>
<td>Intro to Class: The Importance of Context</td>
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<td>Academic Argument: ENGL 131 Manual</td>
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<td>Sept 9</td>
<td>Everything’s An Argument; Toulmin Analysis; Methods of Argument (online); Thoreau</td>
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<td>Sept 11</td>
<td>PJA #3 DUE by midnight</td>
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<td>Sept 13</td>
<td>Baumeister et al.</td>
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<td>Burke, Lincoln, Truth, The Atlantic</td>
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<td>Sept 28</td>
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<td>Sept 29</td>
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<td>They Say/ I Say: Transitions-as-Argument, SpringBoard: Slanters Academic/Professional Sources: Primary, Secondary, Tertiary</td>
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<td>Godwin, Malthus Testing Tips</td>
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<td>Writing Conferences</td>
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<td>Writing Conferences</td>
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<td>Oct 23</td>
<td>Project #5 Research Essay Full Draft DUE by midnight</td>
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<td>Revision Project</td>
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<td>Hurston, Cisneros Explication</td>
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<td>Oct 27</td>
<td>MIDTERM FRQ: SYNTHESIS</td>
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<td>Academic Analysis Functional Linguistics Analysis Elements of Literature Study Guide (online): Stylistic Literary Devices Glossary (online),</td>
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<td>Historical Criticism</td>
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<td>Dec 4</td>
<td>Final Submission of Research Essay DUE by midnight</td>
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<td>Dec 7</td>
<td>MIDTERM FRQ: ARGUMENT</td>
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Writing Outcomes and Traits (adapted from learning outcomes for AP Language and the expository writing outcomes of the University of Washington)

Outcome 1. Understand and perform for different rhetorical situations
1.1 Readings recognize, writing employs strategies meeting the demands of particular writing modes/genres (ex: format, discourse).
1.2 Readings recognize, writing uses techniques and structures effective for specific audiences and contexts (ex: diction, word choice)
1.3 Analyses demonstrate the ability to assess the effects of texts intended for unfamiliar audiences and contexts.
1.4 The student articulates and assesses the strengths and weaknesses of his/her and others’ writings contexts.

Outcome 2. Comprehend and synthesize a variety of texts for different purposes
2.1 Sophisticated examination of texts
   • highlights complexities and patterns in a text (ex: convergences, divergences, extensions, reversals)
   • delineates multiple layers of a text’s meaning rather than simplifying or summarizing
   • analyzes how meaning is communicated through literary means (ex: devices, elements, moves—see online guides)
   • critiques the social and historical values a text embodies.
2.2 Specific evidence is used to substantiate/challenge claims, justify conclusions and clarify warrants.
2.3 Writing “converses” back and forth between texts and student’s ideas with analysis of evidence and commentary on findings.
2.4 Salient resources, varying types and multiple sources of evidence are integrated into writing.

Outcome 3. Produce arguments appropriate for academic contexts
3.1 Argumentation develops a clear, complex, significant and manageable thesis addressing an unresolved question through individual inquiry (not formula—a process that leads to findings, not discrete components).
3.2 Stakes, why what will be argued matters, and implications, why what was proven matters, are articulated and justified, usually as introduction and conclusion.
3.3 Argumentative methods (see online guide) are applied for close scrutiny of evidence and assumptions to form coherent lines of reasoning.
3.4 Counterclaims and multiple points of view (CPVs) are addressed to construct a cohesive argument.

Outcome 4. Develop reading-thinking-writing-research processes effective for post-secondary writing
4.1 Writing meets or exceeds CCSS 11-12 standards in language, conventions and style (see online guide)
4.2 Revision results in a product that
   • Maintains denotative accuracy and connotative awareness
   • Logically organizes flow within and between sentences and paragraphs for coherence
   • Balances generalization with specific, illustrative detail in wording and content
   • Controls tone and voice for rhetorical soundness
4.3 MLA in-text and works cited documentation style is used responsibly to credit sources of information.

Grading Rubric
Outstanding (3.7-4.0): Highly proficient, individualized demonstration of writing traits in a product taking successful risks in achieving its effects.
Strong (3.1-3.6): Proficient demonstration of writing traits in a product achieving its purpose, whose effects could be better realized with revision.
Good (2.5-3.0): Effective demonstration of writing traits in a product needing revision to achieve sophistication and/or purpose.
Acceptable (2.0-2.4): Writing traits attempted, not fully realized or well-controlled; significant revision is necessary for an effective product.
Inadequate (0.6-1.9): Writing traits are missing or incomplete; substantial revision on multiple levels is needed to have complete product.
Incomplete (no grade, equivalent to 0): Missing one or more required components of the assignment.

Writing Outcomes and Traits

Grading Scales

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<tr>
<th>EvCC Scale</th>
<th>EvCC 101 Grade</th>
<th>JHS Honors Grade</th>
<th>AP Lang Grade</th>
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Everett Community College Dual-Credit Option
Cost: $210; (Free/Reduced Lunch tuition waiver for up to 10 credits per year)
$30 fee for COMPASS testing; $10 retake of test

Course: ENGL &101 English Composition 1 (Section #H165; Term B673)
Credits: 5 quarter credits; 1.0 JHS credit

Deadlines: Apply by Oct 10; Oct 3 registration opens; complete PAM (transcript) form by Nov 18; by Dec 9 registration is due online (using a credit card); drop date is Dec 2.

If you do not have an SBA College-Career Ready Score in ELA, a COMPASS Reading and Writing Test minimum score is required by Oct 20. COMPASS Test is given on EvCC campus Mondays 8AM-6:30 PM and Thursdays 9AM-4:30PM; other days (including Fridays), call for availability 425.388.9288 or click http://www.everettcc.edu/enrollment/testingcenter/index.cfm?id=668#placement

Considerations: Your grade will be an average of Fall and Spring course grades, reported using EvCC scale on EvCC transcript and JHS honors scale on JHS transcript; transfers within Washington usually as writing course/requirement (check your college to be sure); gives you EvCC student privileges*; transfer credits advance registration priority at 4 year colleges.

Application to be a new student (and get a Student ID # required for registration): http://www.everettcc.edu/enrollment/Registration online and info is available at: http://www.everettcc.edu/ccec/college-in-high-school

*You aren’t an EvCC student until your application and registration are in and your tuition payment processed.

Semester Assignments

Prep Journal
Maintain a collection of written responses to in-class and other interim practice assignments for checking progress and self-study. To receive credit, you must:

- submit entry when requested (if excused absence, PJA due at the beginning of the period one day after return date)—NO late PJAs accepted!
- organize entries clearly
- complete ALL individual PJA minimum requirements (no credit for partial work).

Project #1: What is “Known?”
Produce an original “Op Ed” argument about success and high school education. For credit your product must:

- meet minimum length requirement of 200 words AND maximum 250 words
- meet CCSS conventions standards
- argue a logically sound claim connecting the subjects success and high school education
- include an intro, body and conclusion
- integrate evidence from Baumeister et al.
- cite paraphrases, quotations and/or other material used with correct MLA in-text format
- submit to turnitin.com by deadline or lose .2 per calendar day from grade.

Project #2: Which is Write?
Seniors: Produce an original synthesis of experts' views on the subject of college application essays. For credit your product must:

- meet minimum length requirement of 400 words
- meet CCSS language, conventions, and style standards
- argue a logically sound claim defining what “successful” college application essay writing means in Bartholomae and at least two guides published for college applicants
- include an intro, body and conclusion
- integrate evidence taken from Bartholomae sections 3 AND 4 [pages 9-20]
- integrate evidence from at least two published guides for writing application essays
- analyze both convergences and divergences in the three sources’ definitions
- cite paraphrases, quotations and/or other material used with applicable MLA in-text and works cited format
- submit to turnitin.com by deadline or lose .2 per calendar day from grade

Juniors: Produce an original synthesis of experts' views on the subject of formal academic essays. For credit your product must:

- meet minimum length requirement of 400 words
- meet CCSS language, conventions, and style standards
- argue a logically sound claim defining what “successful” academic writing means in Hyland and at least two writing guides published for college students
- include an intro, body and conclusion
- integrate evidence taken from Hyland
- integrate evidence from at least two published guides for writing argumentatively
- analyze both convergences and divergences in the three sources’ definitions
- cite paraphrases, quotations and/or other material used with applicable MLA in-text and works cited format
- submit to turnitin.com by deadline or lose .2 per calendar day from grade

Project #3 Know Thyself Much?
Produce a working thesis for your Research Essay and at least one core paragraph that proves backing and grounds necessary to establish the validity of your definition of Brooks’ view of Millennials. For credit your product must:

- meet CCSS language, conventions, and style standards
- list working thesis statement logically relating Brooks’ view of Millennials to the character of a different generation you plan to prove is justifiable
- include topic sentence claim(s) articulating your interpretation of Brooks’ complex argument characterizing Millennials
- include evidence from “The Empirical Kids” and The Organization Kid and analysis of it to substantiate topic sentence claim(s)
- include commentary explaining how the analysis and evidence offered establishes a “character” for the generation that can be used to ground research on the “character” of a different generation
- cite paraphrases, quotations and/or other material used with correct MLA in-text format
- submit to turnitin.com by deadline or lose .2 per calendar day from grade.
Project #4 Nay Thyself?
Produce a revised thesis for your Research Essay and at least one core paragraph that functions as an OPV to that thesis. For credit your product must:
- meet CCSS language, conventions and style standards
- list working thesis statement logically relating Brooks' view of Millennials to the character of a different generation (of your choice)
- include topic sentence claim articulating at least one, other reasonable argument (a gray area, nuance or other way to view) for the relationship of generations stated in the thesis
- include evidence and analysis to substantiate topic sentence claim (see OPV paragraph)
- include explanation of why working thesis proof is still valid as paragraph commentary
- cite paraphrases, quotations and/or other material from sources used with correct MLA in-text and works cited format
- submit to turnitin.com by deadline or lose .2 per calendar day from grade.

Project #5: Research Essay DRAFT—Is Any One [Generation] Unique?
Produce a formal argumentative research essay relating Brooks' view of Millennials to the character of a different generation (of your choice). For credit your product must:
- meet minimum length requirement of 1,000 words
- meet CCSS language, conventions and style standards
- argue a thesis that relates Brooks' characterization of your generation to your findings from evidence that characterizes a different generation
- include an OPV, intro and conclusion
- describe the context of all primary sources used (including Brooks)
- establish the credibility of secondary sources used
- include evidence from one/bot Brooks articles and at least 3 academic or professional sources
- cite all paraphrases, quotations and/or other material used with accurate MLA in-text and works cited format
- submit to turnitin.com by deadline or lose .2 per calendar day from grade.

Project #6: Who Are We, People?
Produce an original analysis of strategies used by two celebrated, female writers of color to engage with audience assumptions about their self-perceptions. For credit your product must:
- meet minimum length requirement of 400 words
- meet CCSS language, conventions and style standards
- argue a logically sound claim linking audience, content choices and techniques of style for Hurston
- argue a logically sound claim linking audience, content choices and techniques of style for Cisneros
- argue a thesis that relates the two essays' differing strategies to their shared meanings
- integrate evidence from each essay
- identify 3 or more stylistic techniques (see online guide)
- integrate evidence from academic tertiary sources on the authors' contexts and audience
- cite paraphrases, quotations and/or other material used with applicable MLA in-text and works cited format
- submit to turnitin.com by deadline or lose .2 per calendar day from grade
- bring hard copy to class on deadline or lose PJA credit.

Project #7: What Are You Looking At?
Produce an original analysis of strategies used by a celebrated, African-American male writer to engage with audience assumptions about his perception of them. For credit your product must:
- meet minimum length requirement of 400 words
- meet CCSS language, conventions and style standards
- include an intro, body and conclusion
- argue a logically sound claim linking audience, content choices and techniques of style for Stranger
- argue a logically sound claim linking audience, content choices and techniques of style for Notes
- argue a thesis that relates the two essays' strategies and meanings
- integrate evidence from each essay
- identify 3 or more literary devices (see online guide)
- integrate evidence from academic tertiary sources on the author's contexts
- cite paraphrases, quotations and/or other material used with applicable MLA in-text and works cited format
- submit to turnitin.com by deadline or lose .2 per calendar day from grade.

Project #8: Who Should Say?
Produce an original analysis of the oral argumentation by an iconic, American white male writer to convince his audience. For credit your product must:
- meet minimum length requirement of 400 words
- meet CCSS language, conventions and style standards
- include an intro, body and conclusion
- argue a logically sound claim linking explicit and implicit audiences and purposes to claims in Emerson's speech
- argue a logically sound claim linking audiences and purposes to methods of argument (see online guide) in Emerson's speech
- integrate evidence from academic tertiary sources on Emerson's speech's context
- identify 3 or more literary devices (see online guide)
- cite paraphrases, quotations and/or other material used with applicable MLA in-text and works cited format
- submit to turnitin.com by deadline or lose .2 per calendar day from grade.

Project #9: Wish You Were There?
Produce original historical criticism of a well-known speech you select. For credit your product must:
- meet minimum length requirement of 400 words
- meet CCSS language, conventions and style standards
- include an intro, body and conclusion
- describe the historical context (period, socio-cultural background) of the speech you select
- argue a logically sound claim linking explicit and implicit audiences and purposes to claims of the speech
- argue a logically sound claim linking audiences and purposes to methods of argument of the speech
• integrate evidence from academic tertiary sources on the speech’s context
• identify 3 or more literary devices (see online guide)
• cite paraphrases, quotations and/or other material used with applicable MLA in-text and works cited format
• submit to turnitin.com by deadline or lose .2 per calendar day from grade.

Project #10: You Hear?
Perform an oral reading and historical criticism introduction of a well-known speech you select. For credit your product must:
• display visual, nonverbal representations of speaker, audience, location and subject of speech during performance
• abstract your historical criticism analysis of the speech in 100 words or less as introduction
• perform at least 3 and up to 5 minutes’ length of the speech (augment shorter speeches with additional material from the speaker; excerpt longer speeches)
• credit paraphrases, quotations and/or other material used with MLA works cited format
• submit transcript to turnitin.com by deadline or lose .2 per calendar day from grade
• perform your presentation when called upon to do so or lose 50% of earned project grade.

Daily Class Activities and Notes

September 7

Testing...

AP Language is

a. an eclectic experience of the esoteric
b. an esoteric experience of the eclectic

Prep Journal Assignment #1: Draft your best guess definition for the words underlined above. Revise as needed for precision and accuracy before you submit your Prep Journal for a grade. Be ready to share your answer.

Halt!

Alright, people. Move away from your desks...assemble at the back of the room.

Now...

Without sitting down, swap your answers with 2-3 other innocent bystanders. Officer Friendly will be selecting a few of you to share out, so be ready.

Return to your chosen seats.

Get emotionally prepared (meditate, deep breaths, whatever) for share out.

Introductions
Course Website: http://everettsd.schoolwires.net//Domain/965

Who Are You People? 8 Questions That Tell Me What I’m In For
ID#, no names

1. As to paper and writing implement today...
   a. I brought both (that’s extra credit, right?)
   b. Get with the 21st century, Ms. Baker. I’m all about The Device.
   c. I didn’t bring nothing—is it really September already?

2. ...because
   a. my mom/dad/guardian/parole officer made me
   b. that’s the sort of person I am
   c. look, I’m showing off—don’t judge.
   d. I didn’t know there was going to be a #$*%# quiz today!

3. If I had to name my best academic area it would be...
   a. “Science, Meredith”—as Jason Steele says.
   b. As the Brits say, “maths.”
   c. As Bostonians can’t say, “art.”
   d. Call me a geek, but it’s language (you would more accurately call me a nerd, but, hey...)
   e. I’m history!...No, wait. I didn’t mean it that way!
   f. Entrepreneurialism...or whatever the word for making-money-doing-what-you-want is in English.
   g. Is “other” a recognized academic discipline?...put me down for that.
4. The reason I am most successful at this is... 10 words or less.

5. When I hear “this class requires hours of work outside of class time per week” I think...
   a. Ooooh, yeah. I’d better schedule that into my planner right now!
   b. no-expletive-deleted-way!
   c. yeah, right—that’s what teachers always say, but I’ve never needed to spend much time to get a decent grade.
   d. go figure! That’s so my so-called life.

6. IMHO the difference between “group work” and “collaboration” is... 10 words or less.

7. The reason it’s hard for me to get work done at school is... 10 words or less.

8. I get work done best when/where, because... 10 words or less.

Turn your answers in to the In Bowl.

September 8
Get Pictures Taken...then return

Testing, testing...

No language teacher can be explicit enough about the implicit relationship of reading to writing and vice-versa.

PJA #2: Draft your best guess definition for the underlined words. Revise as needed. Craft an original sentence that explicitly demonstrates the difference between esoteric and eclectic and one that does so implicitly.

Homework PJA #3: Visit the course website, register for turnitin and complete PJA #3 (instructions are on my website’s “Course Documents” tab—so you can practice finding all this stuff) by Sunday at midnight. Info for enrolling is on the website’s “Login Info” tab and here...

Turnitin.com:
   Course Name: AP Language Fall 2016
   Course ID 13459563
   Password: ret-or-rick

Unlike PJA #3, most Prep Journal Assignments will be done in class and by hand. The choice is yours whether to keep a spiral notebook, a binder, loose paper that you staple together, etc. I will periodically call for you to turn in individual PJAs or a series at a time (say, a week’s worth)—always with advanced notice. This means you can use time at home to complete PJAs that you couldn’t finish in class or missed due to absence and still get full credit. Check each PJA’s assignment description for the minimum requirements for credit.

As you tackle PJAs and Projects, remember...

How are these graded? For completion, not quality. That is, I look at each PJA/Project and see if you made an attempt to do everything it required. So, if it says write 3 sentences, I look for 3 sentences (not 3 GOOD sentences). You only get credit if you complete ALL the parts the assignment asked for. The idea here is to get you to try stuff you might not be good at so we can figure out what needs to be refined, corrected or called “good” as is, without penalizing you in the process. Also, it gets you habituated to making your best attempt at writing something that should NOT feel comfortable or “right” enough for you...yet.

Onward...

A comprehensive guide to argumentation, called Methods of Argument is on my website. Today, I will begin working you through its fundamental concepts. You will be expected to follow up by consulting and USING the guide as needed.

Your English education until this point has gradually moved you through successive modes of writing and reading:
   • Narrative—articulating thoughts in writing (K-1)
   • Descriptive—transcribing an experience (1-5)
   • Informative—articulating knowledge of a topic (6-8)
   • Persuasive—stating a position and providing justification for it (9-10)
   • Argumentative—formulating a claim; validating it with evidence (11-∞)

To make the transition to argumentative writing, it helps to discriminate between:
   • Fact
   • Opinion
   • Persuasion
   • Argument.

Try categorizing this one in your head, then swap answers—LISTENING TO THOSE CLOSE TO YOU:

"World War II ended in 1945."


September 9
Recap for Yesterday: Which category fact, opinion, persuasion or argument best fits each of the following statements, and why?

Self-Check: See if you can identify the gray areas/overlap and also the bright lines/delineation that exist in and between these categories.

Seattle gets more rain each year than Los Angeles.
Cloudy weather makes people more productive.
Sunshine is better than rain.
Clearly, the civil rights movement evolved from the African-American experience in World War II.
Title IX was a net negative for college sports.
Human beings are basically evil.
Adapted from *English 131 Orientation Manual* "Argument, Fact, Opinion" 5-5.

**PJA #4:** Access my syllabus and jigsaw PJA #4 *as you wish* with those around you, each person recording his/her own best attempt at an *accurate and precise* answer to...

What ONE complex and specific statement of fact, opinion, persuasive stance or argument best represents what each of the following passages communicate? How do you know you're right? (These are included in 11th *SpringBoard... but they're tough, watch out!*)

**A**

For my part, I could easily do without the post-office. I think that there are very few important communications made through it. To speak critically, I never received more than one or two letters in my life — I wrote this some years ago — that were worth the postage. The penny-post is, commonly, an institution through which you seriously offer a man that penny for his thoughts which is so often safely offered in jest. And I am sure that I never read any memorable news in a newspaper. If we read of one man robbed, or murdered, or killed by accident, or one house burned, or one vessel wrecked, or one steamboat blown up, or one cow run over on the Western Railroad, or one mad dog killed, or one lot of grasshoppers in the winter — we never need read of another. One is enough. If you are acquainted with the principle, what do you care for a myriad instances and applications? To a philosopher all news, as it is called, is gossip, and they who edit and read it are old women over their tea. Yet not a few are greedy after this gossip. There was such a rush, as I hear, the other day at one of the offices to learn the foreign news by the last arrival, that several large squares of plate glass belonging to the establishment were broken by the pressure — news which I seriously think a ready wit might write a twelve-month, or twelve years, beforehand with sufficient accuracy. As for Spain, for instance, if you know how to throw in Don Carlos and the Infanta, and Don Pedro and Seville and Granada, from time to time in the right proportions — they may have changed the names a little since I saw the papers — and serve up a bull-fight when other entertainments fail, it will be true to the letter, and give us as good an idea of the exact state or ruin of things in Spain as the most succinct and lucid reports under this head in the newspapers: and as for England, for instance, if you read the last significant scrap of news from that quarter was the revolution of 1649; and if you have learned the history of her crops for an average year, you never need attend to that thing again, unless your speculations are of a merely pecuniary character. If one may judge who rarely looks into the newspapers, nothing new does ever happen in foreign parts, a French revolution not excepted.

Shams and delusions are esteemed for soundest truths, while reality is fabulous. If men would steadily observe realities only and not allow themselves to be deluded, life, to compare it with such things as we know, would be like a fairy tale and the Arabian Nights’ Entertainments. If we respected only what is inevitable and has a right to be, music and poetry would resound along the streets. When we are unhurried and wise, we perceive that only great and worthy things have any permanent and absolute existence, that petty fears and petty pleasures are but the shadow of the reality. This is always exhilarating and sublime. By closing the eyes and slumbering, and consenting to be deceived by shows, men establish and confirm their daily life of routine and habit everywhere, which still is built on purely illusory foundations. Children, who play life, discern its true law and relations more clearly than men, who fail to live it worthily, and absolute existence, that petty fears and petty pleasures are but the shadow of the reality. This is always exhilarating and sublime. By closing the eyes and slumbering, and consenting to be deceived by shows, men establish and confirm their daily life of routine and habit everywhere, which still is built on purely illusory foundations.

Don’t forget your PJA due by Sunday at midnight to turnitin.com!

**September 12**

PJA #3 was *set wrong* in turnitin.com *(doth)*. If you sent it to me email, I’ll upload for you. Haven’t gotten it done—turn it in tonight NO PENALTY!

A cheat sheet for reading, writing and thinking argumentatively:

<table>
<thead>
<tr>
<th>With a...</th>
<th>You ask YOURSELF...</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fact</td>
<td>Okay, so...? <em>(fact needs analysis to be USED or have meaning—just knowing it doesn’t do anything for anyone)</em></td>
</tr>
<tr>
<td>Opinion</td>
<td>...says who? <em>(opinion needs credibility to be ACCEPTED as fact or elaboration to become persuasion—else it just gets respected as humble opinion)</em></td>
</tr>
<tr>
<td>Persuasion</td>
<td>This view matters, why? <em>(stances need to be TESTED with an accepted measure to become argument—or they’re denoted to opinion or labeled belief)</em></td>
</tr>
</tbody>
</table>
Toulmin divides arguments what authors you read are communicating before you even begin to organize your ideas for evidence. Then analyze again as the first step of revision of a draft.

The fine line between persuasion and argument can be legitimately hard to draw. Consider this statement:

Funding for AIDS education in Africa should be increased

This isn't already established fact (considered view of a credible body of experts, widely-accepted) (most "should" statements aren't, due to their conditional nature); it could be just opinion, but it is a significant enough topic (rather than mundane or personal) that we tend to assume it is a well-founded (researched, thought-about, etc) position someone, say, Bill and Melinda Gates or some group, say, the Bill and Melinda Gates Foundation, takes. Positions can sit on the fine line between persuasion (explaining my thinking on an issue) and argument (offering proof acceptable to others that a hypothesis is likely to be valid).

To be categorized as persuasion, the position statement would be followed (implicitly or explicitly) by:

because...

...people are dying; their children are being orphaned; AIDS destroys communities, economies, etc...

WHY is it followed by because? Um...because...

These reasons explain why you believe in your stance--what's in your head that you want others to hear/read. They make sense to articulate, especially for someone unaware of the situation or not yet motivated to act so he/she can become better informed/involved. Maybe your audience doesn't know all you know about the subject. Maybe your explanation of what you see will "get them on board," too--see? Telling them the foundation of your position...

That's persuasion.

But...

Look closely at the reasons listed above: do you see anything here that tests why funding increases would be valid? An appropriate, moral, "good" action, yes--but aren't these beliefs?

Asking someone to agree to do something that feels good/doesn't feel wrong is called making a pathetic or ethical appeal (one that calls on readers' emotions or values to motivate them); it asks someone to do the right thing because he/she feels it's right. Yikes...that's precise, huh?

To move from persuasive appeals to logical appeals (argumentation), it helps to think in boldly analytical and concrete terms:

What's the specific problem you are trying to solve? What would your audience accept as a reasonable "test" of the action to solve it? What data do you have that the action passes that test?

This is hard work! Yet, (warning! incoming pathetic appeal...)

If you really care about the issue, you should focus your efforts on what works, right?

For arguments about real world policy, this is especially hard. You can't prove any action WILL solve any problem in the future; to make arguments like this, you have to figure out what, logically, is an accepted "test" that you can use to convince others that it is likely to solve it, so they'll help you out.

Being precise in your wording for--your formulation of--the problem is key, here...

(remember: people are dying everywhere and always will be. What kills them?)

...genetics.)

(Told you to be COLDLY analytical and concrete, didn't I?!)

So, to become argument our original position statement would ALSO be followed by:

because...a proposed test to logically prove or disprove the claim valid like...

...education is the #1 most effective way to prevent transmission of the HIV virus and thus reduce AIDS cases--and the harm AIDS causes--in Africa.

This is a logical, widely-accepted measure that the action can be determined to pass or fail and sets up a reasoned presentation of evidence for why funding increases would work (rather than some other action or no action at all). With that evidence, you prove to a potential donor or policymaker, say, that your proposal would be an effective use of money, resources, effort, political capital, etc because it is likely to solve or at least improve the problem.

...Getting there? ...Not so much? Here's a completely different (and very explicit) way of "seeing" argument:

Chapter 8, Everything's An Argument (available for check out from the library if you'd like additional support/examples/practice on argumentation)

Basic Toulmin Analysis--Claim, Reason, Warrant

There is a fundamental logic that makes up all argument. This comes in handy when analyzing and evaluating what you read or hear, but it is CRITICAL for thinking through arguments you write or speak. Basic Toulmin analysis makes the parameters of any argument apparent, thus you know what must be covered to support it. Save yourself hours of work (and pages of writing, maybe even years of therapy) by analyzing your argument with Basic Toulmin before you even begin to organize your ideas for evidence. Then analyze again as the first step of revision of a draft. Use it as a lens to analyze what authors you read are communicating explicitly and implicitly--after all, everything is an argument, according to Mr. Toulmin and a credible body of experts who write books for college writing courses!

Toulmin divides argument into three necessary parts:

Claim--an EXPLICIT statement that something is VALID (can be proven).
Example: Funding for AIDS education should be increased...

Reason—explicit or implicit (even self-evident) corollary to a claim that embodies the claim’s BECAUSE WHY IS IT VALID (X is valid [claim] because...Y “test” shows it to be valid [reason]), indicating what evidence will prove.

Example: ...because education is the most effective way to prevent transmission of HIV.

NB: You may see the confusion that arises with the word reason being used in this precise way, when standard English usage of “reason” is so broad. This is an example of vocabulary in context. You just need to know: reasons for persuasion would explain your stance (reasons I believe this) while reasons for argumentation would lay out the test(s) you argue will validate the claim (ways it can be proven), n’est-ce pas?

Ready for the weird (possibly even esoteric) part of argument?

Warrant—assumption or qualifier IMPLICIT in the claim and/or reason that must be accepted for the argument to be plausible (that is, logically sound); do not mistake plausible for right/valid—warrants don’t prove the argument is right (just that it is POSSIBLE/LOGICAL to test with the test described). Evidence and analysis must be offered to validate the claim by testing it with the reason(s).

A clear-cut way of thinking of the warrants of an argument is this default phrase:

\[ X \text{ is my argument...and this argument is possible to test as long as we agree that...} \]

Examples: education about AIDS would teach how to prevent transmission; funding isn’t adequate already; more funding = more education; there isn’t a similarly effective, less costly option.

Like understanding explicit and implicit, seeing argument through the lenses of claim, reason and warrants will give you a foundation that works for ANY argumentative claim in any discipline. Let’s try:

Testing, testing...
Don’t eat that mushroom—it’s poisonous!

Call out: What are the claim, reason and warrant(s) of the above?—get coldly concrete and analytical)

The claim is that someone (you) shouldn’t eat a (that) specific mushroom.
The reason is that the mushroom is poisonous.
Warrants include:
Poisonous things are dangerous.
You don’t want to eat something dangerous.
Eating is the only or most important danger from the mushroom (as opposed to say, touching, smelling or seeing it).

These warrants make the argument plausible, unless you’re suicidal or willingly experimenting with the effects of mushroom toxins—in these cases the argument is no longer plausible to you because the warrants assume things that aren’t true for you (even though your argument is STILL valid...argh!)

See the importance of keeping your purpose and audience in mind when you argue? What is/isn’t accepted by your reader is key for you!

Self-Check: Review the examples of fact, opinion, persuasion and argument from UW, see any warrants worth stating?

Testing, testing...

Wanna REALLY try warrants out? What’s ILLOGICAL about this statement?
The death penalty should be abolished because innocent people could be executed.

September 13

PJA #6: List the reason(s) and warrants for this claim:
I am 5’3”

Be ready to be “called out.”

Discussion: Try basic Toulmin analysis of the warrants for the statements below (don’t forget your audience). Are these plausible arguments, or do the warrants make them illogical?

- Librarians can’t check out books because they’re too busy; teachers should do it instead.
- Writing is more difficult than talking because it requires the brain to do two complex things: form thoughts and translate those into symbols and structures for writing.
- Schools shouldn’t require students to learn about literature because not everyone is interested in reading poetry and fiction.

Any issues/questions about my website, turnitin.com, etc?

Homework: Access Baumeister et al. Exploding the Self-Esteem Myth on my website. You’ll need to be able to get to this in class, so if you do not wish to rely on a shared chromebook, print or download it and bring it in on your laptop, etc. Feel free to partner up with an AP Lang student in a different period to save paper—but be sure your partnership will give you both access when you need it for, say, Project 1.

Project #1—what do you need to do and do well?

Well, doesn’t that just bring up the next, most important concept I can teach you in this class?

Operational Definitions
You’ve been taught denotation and connotation as different dimensions of the concept of definition in Language Arts classes. Outside of English—where the vast majority of you told me you will be focused in college and beyond—definition is analyzed in a broader, I think more useful, way: operational. That is, science, design, math, business, law...you name it...values being explicit and precise (coldly concrete and analytical) about how a word is being used for the task at hand (think of prosecutors asking a witness, “so you felt in fear for your safety?”) to be sure testimony matches the statute language as
closely as possible so the jury will side with them, etc.) In every discipline—yep, even English—OD’ing—operationally defining—is key. I’ll cue you to OD as often as possible in my class. I hope OD’ing will become a habit.

Now, how do you OD?
Well, YOU … oh, let me just make an argument here, and let you TEST it:

Learning, precisely put, is gaining knowledge or skill. In a speech at the Visible Learning Conference in Horsens, Denmark, leading education researcher John Hattie said that his studies showed teachers ask around “250 questions per day per week.” On the other hand, he found that students ask questions at a range of “2 per class per week.”

My analysis of this data?

Responding to questions is NOT gaining knowledge/skill—it’s sharing what you know (whether right or wrong) with others. There is a good reason we say that a person who learns something, “grasps” it. We are expressing, metaphorically, what we know is true: learning requires reaching out and grabbing information or experience for ourselves. Thus, students asking questions and seeking answers is logically more likely to lead to learning than the typical classroom scenario Hattie observed. Seeing this, students (and anyone else who is trying to learn something) should take on the traditional teacher role for and by themselves: probe until you feel the knowledge or skill in your grasp; if you are collaborating, ask others until everyone feels they “have” it.

Halt! Try it…

Move away from your desks… assemble at the back of the room. I will now go through the line up of suspects to create 4 evenly divided groups of innocent bystander collaborators. You get to OD together.

The Answer Key to some of your questions:

Classwork: Write down EVERY question you need answered to do well on Project #1. Post your list when you’re done collecting questions.

Self-Check: Yep, that would be the same as clarifying warrants, for those of you playing along at home.

Project #1

Produce an original “Op Ed” argument about success and high school education. For credit your product must:

• meet minimum length requirement of 200 words AND maximum 250 words
• meet CCSS conventions standards
• argue a logically sound claim connecting the subjects success and high school education
• include an intro, body and conclusion
• integrate evidence from Baumeister et al.
• cite paraphrases, quotations and/or other material used with correct MLA in-text format
• submit to turnitin.com by deadline or lose .2 per calendar day from grade.

…and if you have questions you CAN’T answer?…

Those get followed up by you using resources—dictionaries, my classnotes and course documents; and if all else fails, experts like me, the Task Master.

September 14

Want to qualify for the Summer Reading prizes? List your name and info on the notebook, and I’ll enter you.

Let’s handle the questions you’ve got so you can grasp Project #1.

The Answer Key to some of your questions:

Course Objectives
Timeline
Grading

What are minimum CCSS CONVENTIONS standards? Check all the Literacy CCSS online on my website, course resources. Here are the ones for conventions, specifically:

How does Smarter Balanced define high school Standard English grammar use and mechanics?

The graders do not just count up the number of errors you make (whew!). They look at where your writing fits on a scale from Below ----------- At Standard ----------- Above
based on whether your errors are in only one, more than one or all categories, basic (lower on the lists) or advanced (higher on the lists) in a category and occur often, occasionally or only rarely when compared to the amount of correct usage in your writing.

<table>
<thead>
<tr>
<th>Capitalization</th>
<th>Punctuation</th>
<th>Grammar Usage</th>
</tr>
</thead>
<tbody>
<tr>
<td>person’s title (President Smith vs the president)</td>
<td>Semicolons between two independent clauses (I studied late into the night; consequently, I passed the test or I studied; I passed).</td>
<td>Parallel Construction in series</td>
</tr>
<tr>
<td>titles of books</td>
<td>Colons to introduce a list or quotation.</td>
<td>Verbs</td>
</tr>
<tr>
<td>first word in a sentence</td>
<td>Follows hyphenation conventions.</td>
<td>Avoids inappropriate shifts in verb tense.</td>
</tr>
<tr>
<td>the pronoun I</td>
<td>Ellipsis [...] to indicate a pause or break or to show omitted words.</td>
<td>Uses consistent and appropriate voice and mood [passive vs. active voice; conditional and subjunctive].</td>
</tr>
<tr>
<td>names of people</td>
<td>Commas, parentheses or dashes to set off nonrestrictive/parenthetical information [appositives, explanatory phrases/clauses] (Batman, the famous caped crusader, battled the Joker; Our teacher, who loves cake, enjoyed the birthday party we threw her) or to indicate a pause or break.</td>
<td>Correctly uses</td>
</tr>
<tr>
<td>days of the week</td>
<td>Uses a comma</td>
<td>• active and passive voice</td>
</tr>
<tr>
<td>months of the year</td>
<td>• to separate coordinate adjectives (It was a fascinating, enjoyable movie but not He wore an old, green shirt.)</td>
<td>• indicative, imperative, interrogative, conditional, subjunctive mood</td>
</tr>
<tr>
<td>holidays</td>
<td>• before a coordinating conjunction [and, but, for, nor, or, yet, so] in a compound sentence</td>
<td>• perfect tense (I had walked, I have walked; I will have walked)</td>
</tr>
<tr>
<td>product names</td>
<td>• in complete addresses (12345 67th Ave., Spokane, WA)</td>
<td>• simple verb tenses (I walked; I walk; I will walk)</td>
</tr>
<tr>
<td>geographic names</td>
<td>• in dates</td>
<td>• progressive (I was walking; I am walking; I will be walking)</td>
</tr>
<tr>
<td>greetings and closings</td>
<td>• with single words in a series</td>
<td>• modal auxiliaries [can, may, must] to convey various conditions</td>
</tr>
<tr>
<td></td>
<td>• in greetings and closings of letters</td>
<td>• past tense of frequently occurring irregular verbs (sat, hid, told)</td>
</tr>
<tr>
<td></td>
<td>• to set off an introductory element from the rest of the sentence</td>
<td>• regular and irregular verbs.</td>
</tr>
<tr>
<td></td>
<td>• to set off the words yes and no (Yes, thank you)</td>
<td>Uses verb tense to convey various times, sequences, states, and conditions; or a sense of past, present, and future (Yesterday I walked home; Today I walk home; Tomorrow I will walk home).</td>
</tr>
<tr>
<td></td>
<td>• to set off a tag question (It’s true, isn’t it?)</td>
<td>Uses frequently confused words correctly.</td>
</tr>
<tr>
<td></td>
<td>• to indicate direct address (Is that you, Steve?).</td>
<td>Avoids misplaced or dangling modifiers.</td>
</tr>
</tbody>
</table>

Sentence Completion | Punctuation, Continued | Grammar Usage, Continued |
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Avoids “fused” sentences [run together, comma splices] (They went to the store they bought groceries.).</td>
<td>Apostrophe</td>
<td>Pronouns</td>
</tr>
<tr>
<td>May use purposeful fragments such as “Not us.” or in dialogue.</td>
<td>in possessive nouns (the dog’s house, the dogs’ houses).</td>
<td>Avoids inappropriate shifts in pronoun number and person and vague or ambiguous or unclear pronoun references.</td>
</tr>
<tr>
<td>Avoids sentence fragments (Going into town).</td>
<td>to form contractions</td>
<td>Correctly uses</td>
</tr>
<tr>
<td>Uses commas and quotation marks to mark direct speech and quotations from text.</td>
<td>in [frequently occurring] possessives.</td>
<td>• pronoun case [subject, object, possessive]</td>
</tr>
<tr>
<td>Nouns</td>
<td></td>
<td>• intensive pronouns [for myself]</td>
</tr>
<tr>
<td>Correctly uses</td>
<td></td>
<td>• relative pronouns [who, whose, whom, which, that]</td>
</tr>
<tr>
<td></td>
<td>• regular and irregular plural nouns</td>
<td>• relative adverbs [where, when, why]</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• common personal, possessive, and indefinite pronouns [I, me, my; they, them, their; anyone, everything]</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• reflexive pronouns [myself, ourselves].</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Agreement</td>
</tr>
</tbody>
</table>
**Common Errors (a chance to check your level)**

**Basic**

Misспelling of titles, names and words in the question (Santa Clause)—don’t rely on your spellchecker to catch these (Rule #10 in Baker’s *Grammar Guide*). Basic word mixups (*maybe* for *may be*; *apart* for *a part*, *defiantly* for *definitely*, etc)

Capitalization of common nouns (*High School*); missing capitalization of proper nouns (*english*)

Missing apostrophes for possessives (*characters traits*)

Proofreading: *missing random words in in sentences; text from previous drafts left new text*

Repetitive and/or identical language/sentence structure in formal writing

**Middle:**

Fragments (the two classics: a clause from the beginning or end of an adjacent sentence written as its own sentence [Because of sloppiness]; previous info being treated as subject [QUOTATION followed by “Showing he is dynamic.”])

Runons/Monstrosities (the classics: several ideas’ subjects/predicates strung together without logical connection; clause added to previous sentence which logically belongs to following sentence—these represent a one-step *transcript* of your thoughts rather than the multiple steps of drafting/revising)

One...one, one’s (*NOT his*); for formal writing a *person* is referred to as he/she, him/her (*NOT they/them*) and, property is his/hers (*NOT theirs*); *Persons* are they, them and their (*NOT his/one/etc*). This comes up with subjects like “one, student, reader, character” who you mistakenly refer to as “they” later in the sentence or paragraph. Hate this? Learn to love the plural, people (readers, students, characters...).

Semicolon before a clause: instead of a complete sentence (with subject and predicate). Semicolons; where colons belong. *Don’t understand semicolons? Don’t use them—nowhere are they required in English.*

Commas/punctuation illogical for sentence meaning (comma/ period/ semicolon between subject and verb, verb and object) or before the word *because* in a sentence where there is no new subject afterward, like: “He is right about his theory, because of his data.”

Plurals with mistaken apostrophes (*many writer’s*)

Verb tense continuity (*started with past going on to present but had not had any reason for this may be happening*)

Word choice: in formal writing, spoken forms used instead of written (*&*, *b/c*, esp.; TXT terms like *kinds*; all *CAPS* for emphasis)
Word use: illogical general use word for sentence ("expresses" instead of "says"); verbs mismatched with or missing critical prepositions (reflect on vs reflect). If these have given you problems, use a dictionary that shows you words in their contexts in sentence (like dictionary.com) to check these.

Incomplete and, of course, runon paragraphs—paragraphs do not have a length in words or sentences. Formal paragraphs argue a claim with evidence and analysis, coming to a conclusion about the significance of proving or disproving that claim. If that takes one sentence, you’ve got one paragraph. If it takes fifty sentences, you’ve got one paragraph.

High School:

Comma splicing (comma between 2 complete sentences unconnected by a conjunction, like “The author is trying to get us to believe that we should be more caring of the poor, we should give up more of what we can help to.”)

Reverse comma splicing (comma before a conjunction connecting subject and predicate to second predicate, like “The author is trying to get us to be more caring of the poor, and give up more of what we can help.”)

Word use: illogical use of technical/advanced word for sentence ("fictitious" for "fictional" OR "is bias" for "has a bias toward/against" or "is biased toward/against")

Blog format versus MLA format for citation: My Brother Sam is Dead is a tragedy (http://explicator.com/mybrothersamisdeadessays-1).

An MLA Guide is linked in these classnotes and on my course website. Use it to see how to do in-text citations correctly. (It is a high school conventions error to make mistakes in MLA.) Same with works cited citations. To do this, you must be accurate about what type of source you’re citing. You cannot rely on Easy Bib or Citation Machine. Why? If you tell either you’re citing a book, it will only ask you for the components of a book citation; this means you’ll be missing the info for say, the anthology you’re actually citing and how to specify author and page numbers in the text of your essay. Yes, as a college level course, I’ll hold you to this in my grading—you need to become a skillful user of the MLA guide through practice, just like other skills concepts.

College-level writing issues (what we work to improve in here):

Cliché, simplified or “safe” statements in place of argumentative claims, like: Baumeister et al. discusses motivation. vs. Baumeister et al. would have us believe that intention is something that can be measured by science.”

“Drive by” quotes, like: Sam’s killing is a symbol of racial hatred. “I always knew he’d end up dead” (Cull 24). So, you see the book teaches us not to hate people.

All claims/general statements, no detailed, specific evidence, like: The character goes through many changes and ultimately becomes more mature. This shows that he is a dynamic character.

Using transition sentences at the end of paragraphs instead of commentary. And there is more.

Misusing narrative in argument (I will now discuss…)—you CAN use “I” effectively, though, like: Even for a young reader like myself, this passage called to mind the images of WWII where soldiers were covered in mud. This is exactly what the author intended because…

Think you need help or a refresher for your conventions and style skills?

Review the writing help, especially the Grammar Guide (written by ME!), on my course website. My guide has a short test at the end; complete this and check your answers. If you don’t understand why something’s right or wrong, come talk to me—I PROMISE to be able to explain the rule so that you can apply it correctly (challenge me; I dare you!). Want to hone your skills to the college/professional level? I’d recommend Kolln’s Rhetorical Grammar, a college workbook for improving grammar, syntax and style (look for a cheap used copy online—I can let you look over mine to see if it’s worth it).

Good news!

I will now discuss a system for allowing you to have personal slots and generate working copies for you (but only after you submit). I will add draft slots for the essays, but you will need to figure out and USE a system for editing yourself for all Projects.

Whew! Now if that would just solve all the writing issues, we’d be in good shape. But...yeah...there’s Logic...

What Not To Write Even If Your Conventions and Style Are Right...

Fallacies or “Inarticulate Appeals to Logic”

The following are actual examples of fallacious—that is, implausible—arguments, many from ACTUAL student papers (marked *). The warrants are what give them away. Catch these in your own reading, writing, speaking and listening by performing basic Toulmin analysis and reviewing my online Methods of Argument so YOU don’t end up on this list next year.

The titles are unofficial—if you find the study of logic helpful and would like to delve more deeply into the official names and more complex fallacies and articulate appeals to logic I suggest this website as an excellent guide: http://papyr.com/hypertextbooks/compl1/logic.htm

Faulty Cause and Effect

Wearing huge pants makes you fat.

...obvious, huh? So: “Having mean/unreasonable/boring teachers makes you learn less” is logical?

I Am The World*

I’ve never heard of Dick Cheney, so he’s obviously not that famous.

Tautological Tautology* (Tautology is illogically arguing something is true by defining it so that it fits what you are saying is true about it.)

Speeding is dangerous because it can cause accidents. Too much government help hurts.


**DISMISSING ESTABLISHED SCIENCE/FACTS**
Who is the Supreme Court to say what’s constitutional or not?

**FALSE ANALOGY**
The death penalty is premeditated murder. Executioners should be prosecuted under the same laws as the criminals they execute.

**APPLES # ORANGES**
The District says it sets high standards; so why, when we meet them, do we get a C instead of an A?

**PARTS = THE WHOLE**
There are many American animal rights activists, but still Americans buy fur and leather products. Therefore, Americans are hypocrites.

**BIZARRE DEFINITION**
People who break the marijuana laws aren’t criminals.

**LOGICAL DISCONNECT**
He isn’t a very good teacher because he isn’t funny.

**NARROW (UNREASONABLE) PERSPECTIVE**
The intermediate license is the worst thing that could happen to a teenager.

**PAINFUL SIMPLIFICATION**
If you really want something bad enough, you’ll get it. All you have to do is keep trying.

**MISUSING STATISTICS/FACTS**
Cars kill more people than guns every year. Therefore cars should be illegal, not guns.

**RHETORICAL QUESTIONS ARE AN ANSWER**
How can anyone stand to live this way? Can’t we all just get along?

**IGNORING LOGICAL CONSEQUENCES**
If we put all the money we spend on prisons into hiring police officers, we wouldn’t have a problem with crime.

**QUOTES = WISDOM**
“Treat others as you wish to be treated” is right. We should make the government pay US a tax on ITS income!!

**CIRCULAR REASONING**
People don’t obey speed limits because the limits are dumb. It’s dumb to have laws that no one follows.

**INCOMPLETENESS = DEFECT**
The theory that the Media causes eating disorders is wrong, since some people who read magazines and watch tv don’t have any issues with their weight.

**FOLLOWING BAD ADVICE**
Eminem didn’t get his high school diploma, and he is a millionaire. So, I should be able to succeed without one, too.

**FAILING DOWN (MISSING) LOGICAL STEPS**
The US government censors art. That’s why there isn’t anything interesting on tv or the radio.

**BAD PATTERN RECOGNITION**
Thousands of lives have been saved by seatbelt use. In one incident, a man was burned to death while belted in his car. Cases like this show that seatbelts should not be required.

**MISSING THE BIG PICTURE**
The ultimate impact of the 2000 Election confusion is that fewer people will stay up on election night to find out the results of national elections.

**WON’T ASK DIRECTIONS WHEN LOST**
We’ve spent hundreds of millions of dollars developing a missile defense system that doesn’t work, but we can’t terminate the project. Stopping now will mean wasting all that money.

**IGNORING OCCAM’S RAZOR**
(OCCAM’S RAZOR: THE SIMPLEST, LOGICAL SOLUTION IS LIKELY THE CORRECT ONE.)
Just because most of the 9/11 Hijackers were Saudis and they all had personal contact with Saudis under investigation for terrorism doesn’t mean the US should be worried about future Saudi links to terrorism.

**OVERAPPLICATION OF OCCAM’S RAZOR**
The 9/11 Hijackers obviously loved to kill people. That was their primary motivation.

**AD HOC HYPOTHESIS (THE REVERSE OF OCCAM’S RAZOR, ALSO KNOWN AS “A STRETCH”)**
There’s a good reason for that scratch on the car’s bumper….it…uh…probably had bad paint there for years (not, say, that I got into an accident).

**TOO NARROW A CAUSE FOR AN EFFECT**
World War I and II came about because Europeans had been fighting for centuries.
STRAY MAN
(A STRAY MAN ARGUMENT: CREATION OF A SLANTED REPRESENTATION OF ONE POINT OF VIEW WHICH CAN BE EASILY ATTACKED INSTEAD OF ARGUING AGAINST A FAIR REPRESENTATION.)

Kids today don’t care about anything other than themselves, is it any wonder that they don’t turn out to vote?

Mystery “They”*

They want us to believe what they tell us is true, but we shouldn’t trust them. We should only trust ourselves.

Slippery Slope (Tipping Point is Very Early)*

If one student is allowed to be tardy, soon every student will be skipping class. In the end, no one will even come to school at all.

Sticky Slope (Opposite of Slippery Slope—Tipping Point is Extremely Late)*

Fast food can’t be that bad; it hasn’t killed me yet.

Adapted from English131 Orientation Manual “You are wrong because…” 3-26.

September 15

Halt!

Alright, people. Sit at a worktable with at least 2 other innocent bystanders. You’re going to need to access Baumeister et al.

Op Ed or Opinion/Opinion-Editorials refers to the section of a newspaper where brief pieces on topical issues written by guests (including experts, officials, syndicated columnists and other famous people) and letters about the paper’s coverage of topics from the paper’s readers are published as a means to present a range of perspectives to, and interact with, the audience, like this:


OD: this definition of Op Ed (especially for what it might imply about how to plan, draft and finalize your Project #1)

Questions for me, the Task Master?

In order to get you to be able to write an argumentative intro, body and conclusion for that pesky Project #1, it helps to review and update what you’ve learned in previous courses:

Core Paragraph Review

A cheat sheet for an argumentative core paragraph:

<table>
<thead>
<tr>
<th>Topic Sentence</th>
<th>(What am I going to prove?)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Evidence</td>
<td>(where, expertise, data, back up my claim?)</td>
</tr>
<tr>
<td>Analysis</td>
<td>(why do my evidence show I’m right about this claim?)</td>
</tr>
<tr>
<td>Commentary</td>
<td>(does it matter that I proved this claim?)</td>
</tr>
</tbody>
</table>

Class Discussion: For the selected passage, identify what words, phrases, sentences fit each category (categories are green in the table above).

Group Work: For your assigned passage of Baumeister et al., come to consensus on what in that passage MUST and CAN ONLY fit each category of the core paragraph structure above. Be ready to share out your findings.

#1 Most Important Thing I Hope You Learned from TESTING the CORE PARAGRAPHS:

YOUR paragraphs do not need to be formulas! (10 sentences, including questions, topic sentence first, etc) They DO need to demonstrate control over the content, language and style according to AP to fit college and professional contexts. If 10 sentence, TEAC sequence is effective for what you are arguing in a paragraph, use it. If you don’t need to break things up this way to get your claim, evidence, analysis and commentary across, don’t (like Baumeister et al.). You were taught formulas in K-10 in order to show you how to conform successfully to an audience’s explicit expectations (the rubric you were given). College level writing asks you to address a non-teacher, expert audience, who wants to judge what you say as a colleague (not just grade you). The difference between this and follow formulae is that the expectation is that you craft your wording, sequencing and paragraphing to match your argument (not the other way around). The most basic way to think of this is:

An argumentative core paragraph is the way a formal essay packages each discrete point in its argument, comprising a claim and reason (topic sentence), evidence, analysis and implications (commentary). Baumeister et al. broke this pattern by separating out parts of each point into chunks. Their article was printed in column format, not MLA format, so it was an effective choice for its context. Splitting up parts of an argumentative paragraph could create trouble in a MLA format essay, if it leaves a hole in your argument for the reader. However, if you keep the reader on track logically—like the article’s writers did—you can trust him/her to handle it. College level readers are looking for how the argument WORKS; you experienced this yourself yesterday, They aren’t impressed by the number of words per paragraph; in fact the inverse is true (and, in fact, is harder to do well):

I want you to test this in here to see if it works for you as a writer:

Within argumentative writing nothing but the four components of a core paragraph, with transitions guiding the reader between them, belongs in the paragraphs.
Logically, there’s no justification for background or sum-up paragraphs— if the paragraph isn’t proving a claim that relates to the thesis, it doesn’t belong in the essay: that goes for intro and conclusion paragraphs as well as body paragraphs! No background or sum-up “info” in a paragraph either—if the information you give isn’t stating a claim, backing it up as evidence, analyzing that evidence or linking that claim’s proof to the other points/claims in the essay, it doesn’t belong in the paragraph! End and begin paragraphs and certainly organize them in the best order to support your logic, rather than to conform to any formula or model (again...like Baumeister et al. did)

Self-Check: Prepare yourself to write argument on Project #1’s assigned topics: read Zinsser’s *The Right To Fail* online. This is a man who was so well respected for his writing that his best-selling book was called *How To Write Well*. He can be another model of real writing, like Baumeister et al. And, since he is writing on success and high school education, may I suggest OD’ing?

Testing, testing...

Yesterday’s test of the core paragraph components using Baumeister et al. gave you a working definition of introduction (i.e., what comes at the beginning before the thesis that ISN’T also the thesis) and logical reasons to write so that you effectively communicate your argument to your reader, not as if you will be graded by a teacher. True or false?

Self-Check: Want to push yourself in Project #1? As you make your full attempt at each requirement, choose your words, syntax, sequence, punctuation, etc so you’re argument is CLEAR to your Op-Ed audience. TRY to write a compelling argument and an effective intro and conclusion to it.

Hints for those who want the challenge (ok to ignore these if you’ve got enough on your Project #1 plate):

**Intro**—whether stand-alone paragraphs or not—are and have always been transitions (from the extra-textual, real world of the reader into your textual argument) usually accomplished by pointing to the topic’s problem’s/argument’s origin/context to “set the stage” for your specific thesis about that topic—like the Bau men did. Ditto for conclusions, which are transitions back to the extra-textual, real world after your text has proven you’re right—these are implications of [what’s logically implied by] your argument BEYOND what you’ve already proven. We will focus on how to compose argumentative intro and conclusion paragraphs after I see how you handle just intro’ing and conclusion’ing in Project #1—stay tuned.

In argumentative writing, the final sentence and the commentary/conclusion of any paragraph should NOT NEVER...EVER... UNH-UH be simply a restatement of your topic sentence (this is repetitive). Effective commentary/conclusion is, instead, walking the reader through a logical step outside the argument (not a leap, a step) to how the claim proven in the paragraph matters in the extra-textual, real world of the reader (when the argument comprises a single paragraph) or why the proven claims matter in the system/matter of the essay’s larger argument (when the argument is multi-paragraph, and the commentary is for one point of it).

Self-Check: Look again at Baumeister et al. Did they intro and conclude in ways that fit these definitions? If you reassemble their paragraphs, do they do the same?

My observations of you—beside noting that you displayed strong skills in analyzing HOW THINGS WORK—convinced me that the most familiar part of argumentative writing—evidence—is an iffier concept than may have been assumed. How about some more OD’ing before that Project #1 deadline?

**What is Effective Argumentative Evidence?**

Well, there’re, best as I can tell from my own readings of real writing, 3 types that describe what and who backs up claims (circumstantial not being one of them...sorry, *Law and Order*). They are cases, testimony and rhetorical. Ready..?

**Evidence in Argument**

Remember the argument Judy Baker is 5’3”? Evidence for this could include--

1. **Cases/Examples** that demonstrate the validity of your point

   This is the most common type of evidence for an argument and includes facts, statistics, studies, anecdotes, observations, “documentation,” analogous situations, etc.

   (default phrase for a case/example: Evidence is a demonstration of where A is true.)

   Like...

   The instrument used to measure Baker’s height was calibrated. In fact, the Austerman Model 17-A yardstick is listed as “certified accurate to within .001 inch.” This is acceptable accuracy for determining the height of a human body.

   Case/Example evidence may seem simple. But you saw from Baumeister et al. that to convince your audience that it is enough to prove your claim, you need to acknowledge complexity in what you use as evidence. The basic idea of case evidence is “facts/details of occurrences that show your claim is right.” But sometimes, we saw in real writing, these don’t look much different from claims, themselves. In fact, I have seen the biggest overlap between claims and evidence is the second category of evidence... “findings of experts that show your claim is right.”

2. **Expert Testimony** that agrees with/corroborates your point

   This is usually a statement attributed to a knowledgeable and trustworthy source or a report from a reliable witness that jibes with a claim.

   (default phrase for testimony: Evidence is a quotation, paraphrase or material from a credible expert documenting that he/she, too, sees A as true.)

   The person who measured Baker’s height was properly credentialed. While not a professional, the measurer Tad is, according to his AP Physics teacher, “the best, most science-minded TA I’ve ever had.” Since as a TA he is trusted to help students measure, this makes him qualified enough to measure height.

   Self-Check: Test to see if you agree with the statement: “Evidence is how you use information (as a case, as testimony, etc), not what form the information is in by itself.” Do you see testimony used as evidence in Baumeister et al.? Does it take the form of a claim that we are being asked to accept as valid? Do some statements seem “factual” and in support of an overall claim, yet could also be seen as simply additional claims about the same topic? If you see grey areas in even experts’ use of evidence in formal writing, you’re getting this.
Now LISTEN together to an excerpt from Edmund Burke's *Reflections on the Revolution in France* (1790):

To tell you the truth, my dear Sir, I think the honor of our nation be somewhat concerned in the disclaimer of the proceedings of this society of the Old Jewry and the London Tavern. I have no man's proxy. I speak only for myself when I disclaim, as I do with all possible earnestness, all communion with the actors in that triumph or with the admitters of it. When I assert anything else as concerning the people of England, I speak from observation, not from authority, but I speak from the experience I have had in a pretty extensive and mixed communication with the inhabitants of this kingdom, of all descriptions and ranks, and after a course of attentive observations begun early in life and continued for nearly forty years. I have often been astonished, considering that we are divided from you by but a slender dyke of about twenty-four miles, and that the mutual intercourse between the two countries has lately been very great, to find how little you seem to know of us. I suspect that this is owing to your forming a judgment of this nation from certain publications which do very erroneously, if they do at all, represent the opinions and dispositions generally prevalent in England. The vanity, restlessness, petulance, and spirit of intrigue, of several petty cabals, who attempt to hide their total want of consequence in bustle and noise, and puffing, and mutual quotation of each other, makes you imagine that our contemptuous neglect of their abilities is a mark of general acquisitiveness in their opinions. No such thing, I assure you. Because half a dozen grasshoppers under a fern make the field ring with their importunate chink, whilst thousands of great cattle, reposed beneath the shadow of the British oak, chew the cud and are silent, pray do not imagine that those who make the noise are the only inhabitants of the field; that, of course, they are many in number, or that, after all, they are other than the little, shrivelled, meager, hopping, though loud and troublesome, insects of the hour.

**Discussion:** What _claim(s)_ could this _primary source of testimony_ be used to validate? Why?

Whenever expert testimony is offered, it has a huge string attached: the _warrant_ that the expert is _credible_ (meaning "believable or trustworthy," not _right_—*an eyewitness might be believable but make a mistake; a known liar may be correct but won't be trusted as credible*). As we saw with _facts_, even case evidence has this string attached (harder to see but still there): it has been accepted by an _"established body of experts"_ who must be trusted as such. We'll talk more about this when we discuss _analysis_ (since establishing credibility is one of the most logical ways to explain how your evidence shows you're right).

**Self-Check:** How does Burke raise questions about his own _credibility_ as a witness and/or expert on England and English views? What would YOU have to prove to a modern-day audience in order to convince it to accept him as credible? Is that the same or different than for a contemporary audience?

The last type of evidence is logically the most tricky; it is when the argument is structured to be _self-evident_. Yikes! The Greeks called this _rhetoric_ or _rhetorical argument_. I call it …(get ready for a _really_ bad joke)...

3. **Not-C:** _syllogistic_ reasoning that _implies_ that nothing else can be true BUT your point.

This is difficult, because it requires that you demonstrate that _no other options are valid except, by implication, YOUR argument_, which is a rare case, indeed.

_(default phrase for not-C: This logical explanation of why C is not B; implies that A is B and not C—must be true, instead.)_

Sure, Baker may make herself seem a "giant" in her field, and her students may say it feels like she looks down on them from great height. But, _perceptions notwithstanding_, she is actually a mere 5’3”. Her stature is thus largely projected, even if factually disproportionate to her presence (but I wouldn’t underestimate her, if you know what I mean).

Testing, testing...

Let's look at Lincoln's "The Gettysburg Address" to see how a master does it.

"The Gettysburg Address" given by Abraham Lincoln on November 19, 1863

Four score and seven years ago our fathers brought forth, upon this continent, a new nation, conceived in Liberty, and dedicated to the proposition that all men are created equal.

Now we are engaged in a great civil war, testing whether that nation, or any nation, so conceived, and so dedicated, can long endure. We are met here on a great battlefield of that war. We have come here to dedicate a portion of it as a final resting place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this.

But in a larger sense we can not dedicate -- we can not consecrate -- we can not hallow this ground. The brave men, living and dead, who struggled, here, have consecrated it far above our poor power to add or detract. The world will little note, nor long remember, what we say here, but can never forget what they did here. It is for us, the living, rather to be dedicated here to the unfinished work which they have, thus far, so nobly carried on. It is rather for us to be here dedicated to the great task remaining before us -- that from these honored dead we take increased devotion to that cause for which they here gave their last full measure of devotion -- that we here highly resolve that these dead shall not have died in vain; that this nation shall have a new birth of freedom; and that this government of the people, by the people, for the people, shall not perish from the earth.

Another master not-C? : Sojourner Truth, a former slave. Check it out:

"Ain't I A Woman?" delivered at the Women's Convention in Akron, Ohio in 1851

Well, children, where there is so much racket there must be something out of kilter. I think that 'twixt the negroes of the South and the women at the North, all talking about rights, the white men will be in a fix pretty soon. But what's all this here talking about?

That man over there says that women need to be helped into carriages, and lifted over ditches, and to have the best place of all! Why, man had nothing to do with Him. Where did your Christ come from? Where did your Christ come from? Where did your Christ come from? From God and a woman! Man had nothing to do with Him.

If the first woman God ever made was strong enough to turn the world upside down all alone, these women together ought to be able to turn it back, and get it right side up again! And now they is asking to do it, the men better let them.
Obliged to you for hearing me, and now old Sojourner ain’t got nothing more to say.

This kind of argument, in fact, proves a claim exclusively through other claims rather than with data or corroboration. What?!? You can prove claims with claims? Yes...indeed, this is how any argument breaks down, according to Toulmin (the expert on such things).

NB: That was commentary/ conclusion for my argument about what evidence is. See how it’s NOT restatement; it’s a logical step, the implication for a bigger argument? Not yet?...don’t sweat it.

Self-Check: In order to improve your reading and writing of argument, skim the following article related to success and high school education, noting where case/example, testimony and not-C evidence is being used to test its claims: http://www.theatlantic.com/business/archive/2013/07/revenge-of-the-nerds-being-popular-in-high-school-doesnt-make-you-rich-after-all/278076/

September 19
The Reading-Thinking-Researching-Writing Process
It is often the case that students PLAN and RESEARCH for writing by mimicking the final, revised form one would follow to DRAFT an articulation of what was already planned and researched: first thinking of a claim, then evidence, next analysis, and finally commentary. But, if a claim is actually to be arguable, you’d need to know that evidence exists that NEEDS to be analyzed to show it validates or invalidates the test of your reason; you’d already see how validation or invalidation would matter. Well, that’s just backward of how you’d write it out, isn’t it?!

May I suggest that you follow the logical path in planning and researching instead of mimicking the formula of a completed written argument. That is, ALWAYS begin with gathering evidence, then when you’ve got enough, juicy stuff worth thinking about, hypothesize possible claims that it might/might not validate through testing. That is, consider the brainstorming stage of the writing process—at the college level—as actually SEARCHING...for data that might be worth talking about. Like...

Leslie et al. report these data:

![Diagram A](image1)

![Diagram B](image2)

Discussion: What do you think the authors argued with these data?

Asking “what can be done with the data I have” pushes us a little deeper and wider in an Operational Definition of Argument...

Advanced Toulmin
You’ll recognize components of this in previous teaching of “outlining a paper.” Advanced Toulmin identifies the backing and grounds (together these are sub-claims) I’ll call points to avoid confusion needed for the argument of a thesis (the overall claim of a formal argument). When reading or listening, you use advanced Toulmin to chart out the depth and breadth of the logic for an argument. With your own writing, advanced Toulmin before you decide how you will structure your writing of it helps you identify every point you’ll need to test with evidence, which means that most of your work is done before you even begin drafting.

Good news: I’ve observed you doing this already...
Example Toulmin Analysis from Basic through Advanced:

I am 5’3”.

What was the **claim I am trying to prove? (thesis)**

I (Judy Baker) am (at the height of) 5 feet, 3 inches.

What was the **reason** the claim is true/valid?

Remember I said some reasons were implied and/or self-evident? Now that you know what a reason is, do you see that the reason for this claim is self-evident for most audiences? That for most **simple** arguments made to **familiar** audiences this would be the case?

...because using accepted measuring methodology shows the length of my body corresponds to this measurement.

What were the significant **warrants** of this claim and reason?

I say significant because, as you’ve seen, warrants can be nearly endless. Your job in **BASIC TOULMIN** is to pinpoint the ones that are critical for your audience to accept your argument as plausible.

...assuming that the following conditions apply/are agreed upon:

- Measurements are standard not metric.
- “My body” is defined as my flattened feet to the top of my head (not hair!)
- “Length” is vertical from a perpendicular intersection with a flat surface.
- No other measurement is more important/logical than this one.

After this Basic Toulmin comes Advanced Toulmin. Scared?...don’t be.

Advanced Toulmin has two parts:

**Backing** for Warrants (Points—sub-claims—Which NEED Proof/Clarification to Make Thesis Logical/Plausible To Audience):

- Measurements used were standard not metric.
- “My body” was my flattened feet to the top of my head (not hair, etc)
- “Length” was vertical.
- Other measurements were irrelevant in this situation.

**NB**: My solidness was not necessary to clarify, given my audience.

**Backing** points in an argument are my chance to offer proof that I share the critical **logical assumptions** my audience has about my thesis—that we see **eye to eye on what I’m talking about!** Each of the claims are then shown to be valid with **case, testimony or not-C evidence**, analysis explaining how that evidence validates the claim and commentary for why clarifying that warrant makes the thesis plausible.

**NB**: See implications for the draft sequencing of a formal argument’s core body paragraphs here?

This brings us to the other and final part of Toulmin advanced...

**Grounds** for Claims (Points—sub-claims—Which Need Proof to Validate Thesis’ Claim and Reason):

- Accepted measuring methodology was used. [Will need evidence and analysis of perpendicularity, calibration of instruments, credentials of person measuring, etc...]
- The length of Judy Baker’s body was determined to be 5 feet 3 inches. [Will need evidence and analysis of rounding method, outlier data, etc...]

**NB**: Accuracy and precision here are key—remember I interrogated you about the specifics of what would be acceptable methodology (what you’d accept in a test of your height against a sibling’s)? This is really just being explicit...stating your **Operational Definition**!

**Grounds** points in an argument are the step-by-step proof that when I applied the logical test laid out by my **reason**s, my thesis’ **claim** is shown to be true—that my data show that my claim passed the test. Each of the claims are then shown to be valid with **case, testimony or not-C evidence**, analysis explaining how that evidence validates the claim and commentary for why proving that part of the test contributes to the validity of the thesis overall.

| Backing PROVES the critical warrants, and |
| Grounds PROVE the reason for the claim. |

A fully planned out argument thus consists of:

- **Claim** with, if not self-evident, explicit **Reason** [The Thesis: What I’m Proving and What Test Will Validate It]
- **Backing** for **Warrants** of Thesis [Points That Clarify Deal-Killer Assumptions The Reader Might Not Share]
- **Grounds** for **Reason** of Thesis [Points That Prove Your Data Pass The Logical Test and, thus, Confirm Thesis].

Now...

The **Answer** (and a chance to see if knowing Advanced Toulmin helps you read sophisticated text as well as write it) to “What did the researchers do with these data?”

**PJA #7**: Dissect ONE teaser paragraph from Leslie et al.

**Testing, testing...**

There are many potential mechanisms by which field-specific ability beliefs may influence women’s representation. To assess some possibilities, we asked participants to evaluate the statement, “Even though it’s not politically correct to say it, men are often more suited than women to do high-level work in [discipline].” Participants rated their own agreement and the extent to which they thought that other people in their field would agree. These two scores were averaged into a single measure (α = 0.80). Disciplines that emphasized raw talent were more likely to endorse the idea that women are less suited for high-level scholarly work, r(28) = 0.38, P = 0.036. In turn, higher endorsement of this idea was associated with lower female representation, r(28) = −0.67, P < 0.001. We also asked participants to rate whether they thought that their discipline was welcoming to women. Disciplines that valued giftedness over dedication rated themselves as less
welcoming to women, \( r(28) = -0.58, P = 0.001 \), and fields that viewed themselves as less welcoming had fewer female Ph.D.’s, \( r(28) = 0.74, P < 0.001 \). Together, ratings of whether women were suitable for and welcome in a discipline mediated 70.2% of the relation between field-specific ability beliefs and the percentage of female Ph.D.’s (bootstrapped \( P < 0.001 \)). Thus, field-specific ability beliefs may lower women’s representation at least in part by fostering the belief that women are less well-suited than men to be leading scholars and by making the atmosphere in these fields less welcoming to women.

Can you imagine what they argued with THESE data? (Intrigued?...the whole article is available online in my course documents)

![Graph showing percentages of U.S. Ph.D.s who are African American (A) or Asian American (B)]

September 20

You’ve gone deep on claim, reason, warrants and evidence. Now we tackle the, you know, difficult parts of core paragraph...

PJA #8: Draft analysis for the following claim and evidence:

We cannot ignore the problem of rape. In the United States alone, one out of four women will face sexual assault at some point during her lifetime (Centers for Disease Control).

Hint: our working definition (from the core paragraph graphic above) for analysis is “answers the question how does my evidence show the claim is right?”

Halt!

Alright, people. Move away from your desks...bring your Prep Journal with you.

Now...

Without sitting down, read aloud your draft to at least 2 other innocent bystanders, taking turns and listening to others’ reasoning about the connection between this claim and this evidence.

Grab a chromebook to share with a partner. Then, return to your chosen seats and open my website’s Course Documents.

Given what you’ve heard, judge whether your draft analysis explains how you know your evidence proves the claim. Be careful--look again: did you replace analysis with one of the following common imposters?

1. restate what the evidence said instead of explaining what it MEANS about an argument--like "this is 25% of women," "lots of women," etc
2. add details to or “gloss” info in the evidence rather than explain what it MEANS about the claim—like “sexual assault causes trauma, can lead to suicide, costs society, etc” or “this is a violent crime at the same level of murder,” etc
3. state it proved a different claim that it doesn’t actually prove (either because it’s inaccurate or it’s more than the evidence offered covers)—like “this means that 163 million rapes will occur” or “this shows that rape isn’t taken seriously by police”
4. jump to implications of the argument and evidence, skipping analysis of how the evidence supports the argument—like “so, we need to do something about it...train women in self-defense/increase police/etc”

Discuss: What you got? Does it fit our working definition—why or why not?

“answers the question how does my evidence show the claim is right?”

Here’s a model:

This means that it doesn’t matter if one is male, female, gay or straight, older or younger, a parent, sibling or child. Everyone knows and probably cares about someone who is in danger of being raped.

A gray area/nuance that adds complexity to the working meaning of analysis (compare with #2 mistake above)...

To establish credibility, the Methods of Argument guide gives us many things to offer up, including the credentials of our evidence’s source. Like this:

Given that this official health data-gathering agency of the US government is internationally recognized for its reliability in tracking such data, this means that it doesn’t matter if one is male, female, gay or straight, older or younger, a parent, sibling or child. Everyone knows and probably cares about someone who is in danger of being raped.

Proof that the source of our data is trustworthy is logically part of how our evidence backs up our claim (analysis) AND is also, logically, backing/grounds (a point) for our claim—since giving evidence for why our source is trustworthy makes sure our audience and we “see eye to eye” about the source. Yep—analysis of evidence, in the case of credibility, overlaps these two categories.

Again—like backing versus grounds—you don’t need to be able to categorize what you’re saying about your evidence as analysis or backing/grounds. As long as you lay out what’s necessary for the reader to understand your claim, your evidence and how they relate to each other in a convincing way, you’re doing it right.

Self-Check: Imagine different audiences for the example claim above. How would what you articulate about credibility in YOUR analysis change to match what they might assume, expect, accept or question about this topic, source, data?

7 minutes
Classwork: (Re)read...


NB: To MLA in-text cite digital texts, you ONLY note the page numbers if they appear on the digital copy (like, for instance, a scanned doc). Otherwise, you cite the author—or when no author—a short form of the title. No, really.

Testing, testing...

Discussion: Dissect this passage from Zinsser into argumentative parts using the core paragraph components and Advanced Toulmin: Topic Sentence/Point? Evidence? Analysis? Commentary/Implications. Backing, Grounds?

...For the young, dropping out is often a way of dropping in.

To hold this opinion, however, is little short of treason in America. A boy or girl who leaves college is branded a failure—so the ads imply—and girls will be swooning into your deodorized arms or caressing your expensive lapels. Happiness goes to the man who has the sweet smell of achievement. He is our national idol, and everybody else is our national fink.

I want to put in a word for the fink, especially the teen-age fink, because...

So, to USE your working definitions [*working” doesn’t mean much if it doesn’t DO anything for you] of the parts of argumentation, try applying this logical tests to prove claims about what is/isn’t each of these categories [Toulmin, people!].

That is, to test if you are reading...
1. a backing claim, add “to clarify” to it
2. a grounds claim, add “as I will prove” to it
3. case/example evidence, add “for example” to it
4. expert testimony, add “experts tell us” to it
5. analysis, add “this means...because” to it
6. commentary, add “so if this is valid, then” to it

...if the statement makes sense with the addition, what you’re reading fits the category; if it doesn’t, it doesn’t. Try it!

...Worried about the clarity of YOUR writing? Insert these cues for your reader (and yourself).

Analysis is explanation of why/how case and/or testimony data offered proves the point valid (backing clarification or grounds test for your thesis). Analysis is by definition then a claim or series of claims...that means it has its own warrants and backing and grounds. Like any other claim, you’d do well to Toulmin analyze your analysis to make sure:

1. what you’re saying about your evidence is logically sound argument (is claim and reason, even if the reason isn’t explicit) not persuasion, information, description or narration instead; and not fallacious.
2. that significant warrants of what you are saying about your evidence are considered, and if necessary, explicitly clarified (yep...that's backing your analysis)...one example of this is establishing credibility where it may not be safely assumed to be accepted by your audience, yes?

3. that necessary evidence to prove your explanation is integrated into your analysis (yep...that'd be evidence for the grounds as part of your analysis)...like: an example, testimony or not-C evidence that supports credibility. such as “X, who is “Super Professor of the Year at Yale” according to FactCheck.org, argues..."

Discussion: Does Zinsser pass this test? What else beside analysis is Zinsser doing to convince his audience (NOT students) of the validity of his claims?

September 21

Testing, testing...

When did Zinsser write “The Right to Fail?” 1969, Which implicit clues in his writing reveal what was current and familiar to his audience—who are now likely your grandparents’ age? The content and philosophy—the social values he espouses—may feel “in tune” with today; but to “get” the essay’s deep, rich and complex meanings, you have to bring in what you know (or research to learn) about the historical context affecting the audience, too.

PJA #9: Draft commentary for the following passage from a PhD student writing NOW, after you identify its claim, evidence and analysis:

One of Wittgenstein’s own more illuminating analogies sees language as an old city — “a maze of little streets and squares, of old and new houses, of houses with extensions from various periods, and all this surrounded by a multitude of new suburbs with straight and regular streets and uniform houses.” The analogy is remarkable because it gives us a physical representation of language. It puts the irregular verbs, baroque rules for tense format and

Testing, testing...

extensions from various periods, and all this surrounded by a multitude of new suburbs with straight and regular streets and uniform houses.” The analogy is remarkable because it gives us a physical representation of language. It puts the irregular verbs, baroque rules for tense format and

Testing, testing...

irrational particles of the old city side by side with the subdivisions of scientific notation and M.B.A.-speak. What we see, Wittgenstein hopes, is no longer a means of expression riddled with ancient inefficiencies that could be refined or formalized, but a complicated medium where various eras, cultures, and visions of human life interact with one another to give a language its expressive life. __________

Hint: Our working definition (from the core paragraph graphic above) for implications/commentary is: answers the question since the claim is proven to be valid, then...what? [...]which is implied but NOT PROVEN by the argument]

Commentary/ implications in a paragraph are not your “comments” on the point (for example: “This is really terrible and it should stop!”). They are the answer to “So what if this evidence and analysis shows your point is right?” These are rarely done well outside of the hard sciences (where the default implication is almost always “more research needs to be done to further tackle the questions raised here.”). Let’s see if not-Cs help us out here...

Implications/conclusions are NEVER:

1. a restatement of your thesis/claim, even in different words (because...that’s redundant)

2. a summary/recap of your argument/previous points (because...that's repetitive)

3. a new perspective or point to consider, completely outside of the argument (because...that’s digressive).

4. anything already stated (because...that's circular)

Testing, testing...

Any examples of not-commentary for PJA #9?

So what ARE implications/conclusions, then...?

They are the transitions you make from your argument back to the world outside of it. They are EXPLICIT claims you state (and cover the backing and grounds of, where necessary, just like analysis). To start with, consider using your commentary to answer one/more of the following basic questions:

• If my argument is valid, then what does it imply should happen next/be done about it? (call to action—what I proved matters ‘cuz something needs to be done about it; my suggestion about what to do is...because...)

• If my argument is valid, what else does it imply is happening that’s good or bad as a result? (shine a light—what I proved matters ‘cuz this reveals related things that weren’t apparent before; those important ‘side effects’ of my argument are...because...)

• If my argument is valid, what new/altered things does it imply will happen as a result? (change the world—what I proved matters ‘cuz its validity changes everything/ something important that is related to it; the consequences of this are...because...)

Most arguments about real world problems logically imply a call to action. (e.g., issues arguments like “if school food is proven unhealthy, then it ought to be changed”): But not all arguments are issue/problem arguments (in fact, AP prompts will rarely be), so call to action isn’t always a reasonable conclusion to draw. (Sorry! “So, you see, we should all read more so we can learn more important stuff like I just proved” just doesn’t work for an AP/college-level audience—commentary, like the analysis and the claims you choose to make must fit the audience...warrants, remember?)

Some claims raise awareness or point out what’s invisible (e.g., investigations like “if we review the data, self-esteem isn’t the critical aspect of success that we thought; in fact, it doesn’t matter at all”), which leads to a logical “so what else does the argument reveal” conclusion. AP exam analysis prompts (more on these when we discuss the exams in October) operate like investigations into a text. so proving your analysis of the text is right might illuminate something for the reader about the author, time period, subject, etc as a conclusion (it would NOT logically illuminate the text...analysis of which you proved, but other things related to the text yet outside of it that are implicated by your analysis). Think of this as circumstantial: if corruption is rife within a governor’s office, the governor is IMPLICATED by your findings.

Proving significant academic and theoretical arguments may introduce/alter a perspective that can retro- and proactively be applied elsewhere—think of how breakthrough science studies have redirected whole fields. Arguments made about creative or expository literature might not be so momentous for real life, but they could change their field (e.g., critiques like “if Marx’ theories are used to analyze so-called classics, authors’ own class identification and sympathies are revealed—leading to the question of whether any book is truly ‘universal’ in meaning/appeal or is merely a defense of its author’s cultural and—especially—economic values...yikes!). Changing everything is the biggest picture implication of them all, but it is only the rare argument that is worth
such a sweeping “reset” of readers’ views. If you think your argument is worthy, be bold enough to say so (but don’t assume that because it changed your mind, it would have the same effect on others, who may have read more widely and/or thought more deeply about the subject beforehand and thus didn’t experience the same “new” insight just saying.)

**Commentary/Conclusion**

In a multi-paragraph essay, within each argumentative body paragraph, implications are the commentary—a statement of how the paragraph’s claim proven with the evidence, explained by the analysis, supports the overall thesis (i.e., the implications of proving this point is that it adds validity to the overall argument of the paper in a critical way—see?!) In a single-point and/or single-paragraph argument (say...Project 1), the commentary is the implications and thus also the conclusion of the argument you proved.

Ready for models?

Example of commentary in a body paragraph:

The person who measured Baker’s height was properly credentialed. While not a professional, the measurer Tad is, according to his AP Physics teacher, “the best, most science-minded TA I’ve ever had.” Since as a TA he is trusted to help students measure, this makes him qualified enough to measure height. Having someone trained well measure Baker’s body height ensured that no user-error interfered with the 5’3” results, even when the proper procedures were applied.

This could be reorganized so that the commentary appeared first (for, say, an audience who is skeptical):

To ensure that no user-error interfered with the 5’3” results, the person who measured Baker’s height was properly credentialed. While not a professional, the measurer Tad is, according to his AP Physics teacher, “the best, most science-minded TA I’ve ever had.” Since as a TA he is trusted to help students measure, this makes him qualified enough to measure height and further supports the results when the proper procedures are applied.

This same implication logic would be applied to my other 5’3” argument points. That is, proving adequate calibration of the measuring tools, rounding methods, etc reduces the likelihood of errors or problems skewing my results and thus supports my overall claim.

NB: This example really shows the complexity and gray areas in the parts of argument. The topic sentence claim here is a backing claim of credibility about the source of evidence for an argument; it uses a claim from an expert (AP teacher) to establish credibility (of Tad), through testimony. The analysis is a claim that the evidence’s data represents an accepted threshold for “credentialed” which is the point I’m proving. Commentary then tells me the logical implications of this point for the validity of my overall argument (it removes one possible kind of error in the results—whew!).

**Discussion:** Propose commentary for the following excerpt from a professional article, written 15 years ago...

A few months ago I went to Princeton University to see what the young people who are going to be running our country in a few decades are like. [...]

"Undergrads somehow got this ethos that the faculty is sacrosanct," Dave Wilkinson, a professor of physics, told me. "You don't mess with the faculty. I cannot get the students to call me by my first name." Aaron Friedberg, who teaches international relations, said, "It's very rare to get a position that's counter to what the professor says." Robert Wuthnow, a sociologist, lamented, "They are unconscionably comfortable with authority. That's the most common complaint the faculty has of Princeton students. They're eager to please, eager to jump through whatever hoops the faculty puts in front of them, eager to conform." For the generation of runners of things which came to power in the Clinton years, at least a modest degree of participation in college-years protest was very nearly mandatory. The new elite does not protest. Young achievers vaguely know that they are supposed to feel guilty about not marching in the street for some cause. But they don't seem to feel guilty. When the controversial ethicist Peter Singer was hired by Princeton, there were protests over his views on euthanasia. But it was mostly outsiders who protested, not students. Two years ago the administration outlawed the Nude Olympics, a raucous school tradition. Many of the students were upset, but not enough to protest. "It wasn't rational to buck authority once you found out what the penalties were," one student journalist told me. "The university said they would suspend you from school for a year." [Blah]

**September 22:**

You’ve seen that a core paragraph is actually 3 different claims interconnecting with one set of evidence:

1) the statement of the claim/point (topic sentence),
2) the claim(s) stating the evidence’s connection to the point (analysis) and
3) the claim(s) stating the implications of proving the point (commentary).

We can go deeper on claims by getting simpler, believe it or not (that just might rise to the level of actual irony...stay tuned).

Argumentative claims break down logically into only 4 categories, which are really derivations of only 2 types. So, if you’re trying to figure out how to write your points, analysis and/or commentary, you need only try the 4 ways to see what works best; and if you’ve got evidence but you’re not sure what it can be used to prove, try the four ways to see what’s possible; and if you ever doubt that a claim is argumentative, you need only match it against one/more to see if it fits.

**Arguments of Definition—Chapter 9 of Everything’s An Argument**

_Cheat sheet for Definition arguments:

| Arguments of Definition CLAIMS compare/contrast A with an established/original definition B to show: |
| A— |
| • Fits definition of B (think: name/category, usually a noun/action) |
| • Does NOT fit definition of B |
| • Does/doesn’t fit more than 1 definition beside B |
| • Requires a totally different (qualified/hybrid) definition than the usual B |
| Arguments of Definition REASONS then logically are: |
| ...because the essential characteristics of B apply/don’t apply to A. |
| Arguments of Definition BACKING/GROUNDS then logically are: |
| each essential characteristic in the definition of B laid out, then lined up against data characterizing A |
| Arguments of Definition model claim: |
| Although many people at the time saw African-Americans as property, Sojourner Truth challenges them with, “I am a woman.” |
Does this type of claim seem too simple to be considered argument? (a definition claim!!) The warrants of this claim are…?

...definitions don't need to be "tested"—they're in the dictionary!
...arguments can't be simple (because...?...).

Testing, testing...

Ready to try one?

Man has heart attack at Portland Heart Walk; doctors at event save him
Joseph Rose  May 17, 2014 4:56 PM

The American Heart Association's 11th annual Portland Heart and Stroke Walk began with a jubilant, carnival-like atmosphere, including a flash mob dancing to the song "Pumpin Blood" during opening ceremonies under the Hawthorne Bridge. But shortly after 8,000 participants began walking Saturday to raise money to fight heart disease, one of them went into cardiac arrest on the Eastbank Esplanade.

Emergency crews had a difficult time getting to the man who collapsed near the Southeast Washington Street section of the walkway.

"The Morrison Bridge was closed, we had to wait for a train to pass and the access to the esplanade is not very good, especially when there are crowds," said firefighter Tommy Schroeder, a Portland Fire & Rescue spokesman.

Fortunately, Oregon Health & Science University Knight Cardiovascular Institute cardiologist Joaquin E. Cigarroa was participating in the walk with his wife and children. In fact, he was just a few steps behind the man as he suffered a heart attack. The doctor immediately began to perform CPR. "He was fortunate that it happened in front of witnesses and people who recognized the symptoms," Cigarroa said.

He estimated that it took emergency crews about 20 minutes to get to the scene. As Cigarroa and another cardiologist on the walk, Brad Evans from Adventist Medical Center, pumped on the man's chest, they detected spontaneous heart beats. [...] "He was resuscitated," he said. "I'm hearing that he will survive and he is neurologically intact."

Cigarroa said more than 380,000 people a year suffer out-of-hospital heart attacks in the U.S. "Only about 10 percent survive," he said. "If CPR is administered, the chance of survival increases up to four times." [...]
that is, you might think of this as exactly like **definition** claims (WHAT A is) but in the form of HOW A is; **definition** is a noun/action, evaluation a modifier/measure. This is why I said that the first two types of argument really amount to one. **A is/isn't properly categorized as B.**

**Arguments of Evaluation**

**REASONS** then logically are:

- Corroborates that a measure is valid (B is shown by A)
- Refutes that a measure is valid (B is NOT shown by A)

**BACKING/GROUNDS** then logically are:

- each essential criterion in measure B laid out, then aligned with A

**Arguments of Evaluation model claim:**

It is *conventional* to honor soldiers with a cemetery dedicated to preserving their remains, but it is *patriotic* to honor them by carrying out the mission they died pursuing, to paraphrase Lincoln in “The Gettysburg Address.”

Discussion: Share your answer to this prompt ORALLY with at least one peer. Be sure to craft an evaluation claim and reason, reference and analyze evidence from the text and—if you really want a challenge—explain why your proof matters.

Example commentary: Because practicing looking at wrong and right answers (like in an AP guide) helps you REALLY know what you’re talking about—find guides that explain the answers.

PJA #11: **Paraphrase** the above as a **definition** claim and **reason** as if you were writing it for a classmate who was absent.

Did you try to use only ONE word for your definition? Why—is there a warrant that definitions can’t be phrases, sentences, etc? (Does the dictionary only have one word for each entry? ...didn’t think so.)

Did paraphrasing help to clarify for **you** what it really means?

The promised more on this...

**Paraphrasing** is NOT just “changing the original wording” (that’s bad quoting—evaluation argument!). 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 strategically **truncate** a quotation to capture just the part that’s **relevant** to your argument like:

  One college writing instructor said, “Implications are never [four things]” (Baker).

**OR**

- **TRANSLATE** the passage as **paraphrase** in words that more clearly, effectively or efficiently communicate its accurate meaning **for your audience** and what you are saying, capturing all the **relevant** details but **eschewing** the specific word choice. Example:

  College composition curriculum identifies four illogical paths students’ conclusions often take (Baker).

  Even **summary** is a paraphrase (albeit a general or broad one—not **vague**, though). Thus, it, too, must have an in-text citation to credit its source.

Example:

  Toulmin Analysis is a structure for argumentative writing, according to Baker.

**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... because...

  [evaluation argument anyone?]"

**September 23**

To effectively analyze evidence for a **cogent** argument; **peruse** data, **home in on** what’s **salient** and analyze without resorting to the **banal** or straying into the **mendacious**.

**PJA #12:** Articulate the argument above in **words that effectively communicate your translation of the relevant original wording’s meaning for your audience and purpose** (say, catching up an absent peer), capturing the referenced details of the original accurately, but **eschewing** the specific word choice. Be careful in your composition of paraphrase to distinguish between terms that are nearly synonymous vs. **precisely** synonymous. Revise as needed.

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Such as the Doppler Effect, widely used in astronomy. It accurately identifies the presence of certain elements in far distant stars, because it measures how light and gravity interact over large amounts of space and extrapolates from that what atoms are present in the original source of the light. The atomic make-up of stars trillions of light years away fit what the Doppler Effect predicts when other measures for determining the presence of elements corroborated and validated the DE predictions about them.
**NB:** in **bold** is the actual, precise **operational definition** of **paraphrase**.

So, for **Project #2**...

I now give you an academic essay that models analysis of evidence...which you get to use as a source of evidence, along with additional evidence you collect on your own in order to create a clear, complex, significant and manageable definition argument. I will also segregate you. The specifics—

For seniors

For juniors

For Project #2 and all readings in this class, YOU must interpret and analyze text, including Bartholomae and Hyland, *yourself* (that is, do not use others’ analyses or interpretations even *to get some ideas*). YOU must tackle both range and variety (that is, avoid simplifying the texts to something "safely" general...they both say students have to think about what they write to succeed...If it’s safe it isn’t an arguable claim). This is the one little warrant behind all claims:

*This* claim is worth proving, because it is not fact–testing it will show us something we don’t already know/accept.

You are articulating your findings in essay form: intro (stakes), body (proof of test done on evidence), conclusion (implications). Perhaps, before you even look at these, you can propose reasons you might care about what they argue and what you and others should logically do with your proof of what they say?

In your proof, you logically could show the works you are analyzing define successful essay writing

a. precisely the same
b. in ways that directly oppose each other
c. with some overlap
d. with no overlap
e. in both contradictory and aligned ways

**Other (not JUST opposing) points of view** (I will refer to these as OPVs) are what make definitions worth analyzing and arguing. And you don’t need to have different texts to find them. In a sophisticated argument gray areas are revealed. College level writing doesn’t allow a perfunctory concession like the simplistic, often hypothetical "some may disagree with me" trite or banal opposing view—that’s just bad persuasion. Ultimately, in any discipline we research, think, read and write to examine the nuances within—and multiple paths of logic to prove—an argument as a means to share insight about a topic that makes that argument not just valid, but compelling to our audience.

So...

**Arguments of Definition credible OPVs** then logically are backing/grounds that could be proven differently:

- **Rebuttal** using different evidence/analysis about A or B
- Valid, competing other B(s) for A backed up with evidence/analysis
- Demonstrating A does not fit ALL/ENOUGH/SOME of the criteria of B or vice-versa
- Competing claims for which criteria are essential or most valuable to consider for A and/or B

The same is true for evaluation arguments, yes?

**Arguments of Evaluation credible OPVs** then logically are:

- **Rebuttal** using different evidence/analysis of A or B
- Valid, competing other B(s) for A backed up with evidence/analysis
- Demonstrating A does not fit ALL/ENOUGH/SOME of the criteria of B because...
- Competing claims for the significance of the purpose/application of B and/or A

Ready for a model OPV to a definition/evaluation argument that shows you a college-level way to, say, synthesize views of a subject? (hint, hint...)

Both of the following can be argued about me (don’t be scared—I’m not going to being disclosing anything uncomfortable for anyone here...)

I am female. (genetically, appearance/behavior-wise YES; but makeup, cooking, language—not so much)
I am male. (not genetic, but clothing choices, some behavior—yeah.)

Actual argument that I can make to prove these definitions/criteria apply to me:

According to a well-designed psychological profile of how humans think, I display ALL the traits of a systematizer (analytical, how-things-work) and almost NONE of an empathizer (experiential, how-things-feel). The authors of this work noted that the range of empathizer to systematizer closely aligned with feminine to masculine in well-established Western perceptions of personality; that is, the more "female" someone was, the more an empathizer, the more "male," the more systematizer. Thus I am male and/female in brain and body, respectively.

**Self-Check:** Can you construct commentary for the partial core paragraph laying out my argument above?

**Homework:** Read through Bartholomae to gather data, if you are a senior. Read through Hyland to gather data, if you're not.

Bonus...

My bona fide  Best. Advice. Ever. about composing argument in writing?
Write the intro LAST—start by gathering evidence, then wording your thesis/claim so it works logically, filing in the proof points with data and analysis/commentary, then read what you’ve got as a double check that it works. THEN AND ONLY THEN figure out what you could say that ISN’T THE SAME as your thesis/claim (even in different words!) to attract someone to the argument. Go back and write this, before the thesis.

Self-Check: Want something completely different on which to practice reading argument? Dissect the analysis, evidence and claims in this provocative piece (warning: explicit language!!): http://theamericanscholar.org/on-the-psychology-of-swearing/

NB: this works well for letting go of some of the frustration of Project #1, too!

PJA #13 AWOL—see 9/27

September 26

Arguments of Cause and Effect—Chapter 11 of Everything’s An Argument

Most people think they do these well, but they are trickier than they seem. Don’t underestimate them! These look like they’d be linear (connect dot to dot), but all have multiple possible paths (more like solving a maze). That is, don’t just organize things together and say that means they cause/affect each other, logically show how they create/follow a path from step to step to step (and not turns or dead ends!)

Cheatsheet for Cause/Effect arguments:

Arguments of Cause/Effect CLAIMS delineate the connection of some stimulus A to some response B as:
- A cause/series of causes directly or indirectly lead to B effect (think: if A, then B)
- A cause/series of causes do NOT directly or indirectly lead to B effect
- The converse of the two above statements (B effect is/isn’t caused by A)

Arguments of Cause/Effect REASONS then logically are:
- because without the cause(s), the effect(s) wouldn’t/would have occurred
- Arguments of Cause/Effect BACKING/GROUNDS then logically are:
  - direct/indirect contributions by A culminating in B laid out, other contributors/ culminations disproved

Arguments of Cause/Effect model claim:

Edmund Burke in Reflections on the Revolution in France claims French perception of English general opinion had been gleaned from what was communicated most prominently rather than from what was understated, but widely felt, in Britain. As a result, he says, those perceptions were incorrect or at least skewed. To have a truer understanding of English opinion, he advises his French correspondents to accept his observations of public sentiment instead.

Biggest problem with Causal Arguments? Being specific about what you’re going to argue. If you’re too vague, your argument will have a difficult time being proven. For instance: If students hate school, they will not succeed—See how articulating this argument with more precise language could make its reason, backing and grounds arguable instead of fallacious because of faulty warrants?

Ready to see how right I am/how much trouble you might be in?...

PJA #14: Fill in this default cause/effect claim and reason connecting, say, a nonfiction text to its real-life author:

X in author A’s life/culture/education led to Y in the text he/she created.

Sound like assignments you’ve done for novels? Is there a reasonable logical test that you can use for your “because…?”

Literary analysts call this the “biographical fallacy” for a [logical] reason:

Because all you’re actually saying is the text is connected to its author, which duh.

Project #2’s texts make cause/effect arguments. Yet...

In fact, NO cause/effect argument has ever been proven because there has never been the opportunity to remove all other possible causes/effects in a test. All cause/effect arguments are thus, like statisticians would say, a derived “best supported” conclusion from the preponderance of data and applied validating measures—that is, cause/effect tests almost always include some evaluation test—and to “prove” is to show that nothing else is as likely true. Not-C!

Ready to see this for yourself?

PJA #15: Compose an answer this prompt in writing by crafting a cause/effect claim and reason and referencing and analyzing evidence from the text below. If you really want a challenge, explain why your proof matters:

From The Onion.com

Militia Leader Sentenced To 6 Months’ Probation For War Misdemeanors ISSUE 50•21 • May 27, 2014
THE HAGUE—Following his 15-minute appearance today before the Civil Ordinance division of the International Criminal Court, Mai Kata Katanga militia leader Emile Kyenge was sentenced to six months' probation for several war misdemeanors committed in the Democratic Republic of the Congo, sources confirmed. “Mr. Kyenge’s crimes against the community, from trespassing on private land during nighttime raids to torching entire villages without a burn permit, have been a disruption to public order,” said Chief Prosecutor Fatou Bensouda, adding that Kyenge has previously appeared before the tribunal for littering public grounds with the bones of his enemies, failing to pay taxes on sales of captive women, and allowing child soldiers to sit in his armored vehicle’s front seat. “In light of the damage he has caused, Mr. Kyenge will be required to complete 30 hours of community service and submit a letter to the tribunal apologizing for his actions. He will also be levied the standard fine of $250, as well as the $50 International Criminal Court processing fee.” Bensouda added that under the terms of Kyenge’s probation, the rebel warlord must henceforth inform the court whenever he leaves the state of Katanga to massacre civilians.

The difference between a proposal argument and a persuasive stance is that the former proves with evidence a thesis stating why your suggestion should be done is justified by your devotion to the solution. So, if persuasion is done comprehensively and credibly, it will lay out the evidence you have that what you suggest should work, which pretty much turns it into argument. See…you weren’t wasting your time practicing persuasion; you were preparing to turn your stance into argument.

### Arguments of Cause/Effect

| OPVs | logically are:
|---|---|
| Rebuttal | of claim using different evidence/analysis of A or B
| Valid, competing other A(s) | directly or indirectly lead to B backed up with evidence/analysis
| Demonstrating A does not | directly/indirectly cause ALL/ENOUGH/SOME of B because...
| Competing claims for the | significance of the causes/effects being considered

### Keys to quality cause/effect claims:

- **validity** be specific and precise about both A, B and their connections
- **complexity** consider a range/OPVs of possible paths, As and Bs
- **persuasiveness** (not persuasion!!) provide comprehensiveness and credibility in your argument’s evidence, analysis and commentary.

### Cheat sheet for Proposal Arguments:

- **Arguments of Proposal**
  - **CLAIMS** hypothesize the pattern of change that A stimulus would cause to B circumstances if it were to occur as:
    - A action/policy...
      - is likely to **directly or indirectly** alter B situation (think: if A, then **new** B)
      - is NOT likely to **directly or indirectly** alter B situation
  - **REASONS** then logically are:
    - because A and B are/aren’t connected causally in a relationship that follows the same pattern as a relationship operating elsewhere
  - **BACKING/GROUNDS** then logically are:
    - direct/indirect contributions of A to B laid out, then compared/contrasted with detailed analysis of analogous A’ to B’ relationship(s) to determine informed guess of consequences
  - **argument** of Proposal model claim:
    - Given what Baumeister et al. have found about the inconclusiveness of studies, the money and effort currently being spent on raising students’ self-esteem is **unlikely** to actually improve their performance in school or their success in life and may, in fact, be preventing or limiting the pursuit of initiatives that have proven positive effects.

### NB

The difference between a proposal argument and a persuasive stance is that the former proves with evidence a thesis stating why your suggestion can be predicted to work/work best—it is a hypothetical cause/effect argument. The latter justifies the stance you take by giving evidence that a problem exists and offering the proposal as an implication (that is, a call to action—often ending each body paragraph by saying “My proposal could fix this [I’m sure...]”). This is where the two cross over. In persuasion a proposal argument may be contained in what you were told was the thesis statement (X should be done about the lunches at school), but what ends up being discussed in your body paragraphs is, usually, why you want to fix the problem. Proposal as argument lays out the backing and grounds to test your theory about what would work; persuasion convinces that your view of what should be done is justified by your devotion to the solution. So, if persuasion is done comprehensively and credibly, it will lay out the evidence you have that what you suggest should work, which pretty much turns it into argument. See…you weren’t wasting your time practicing persuasion; you were preparing to turn your stance into argument.
OPVs?

Arguments of Proposal OPVs then logically are:

- Rebuttal of claim using different evidence/analysis for A or B
- Valid, competing other A(s) likely to directly or indirectly change B backed up with evidence/analysis
- Demonstrating A not likely to directly/indirectly cause ALL/ENOUGH/SOME of change to B because...
- Competing claims for the significance of the problem/solution being considered

Homework: Finish reading Bartholomae to gather data, if you are a senior. Finish Hyland, if you're not. You’re going to have to not only have read it, but write on it tout suite in order to bring in a draft, so it is UNLIKELY that you can wait until the last minute and not frustrate yourself.

September 27

Testing, testing...

I beseech you, o readers and writers: disbelieve the spurious, resist the lure of the specious, stand up against the peremptory!

PJA #16: Paying special attention to the imperative verbs in the sentence above, paraphrase each command in one sentence; each sentence should capture the meaning of the underlined term and the command regarding it.

Time to talk some more about...

The Reading-Thinking-Research-Writing Process

Reading sources to gather evidence (not just to see what it says) is step one.

This means, like a lawyer examining a witness, you evaluate as you go along through the text, grabbing onto cases/examples, testimony or not-C reasoning that could substantiate or challenge other evidence in “your case” (without using others/resources to tell you what the text says—they’re hearsay and thus inadmissible). Before college, gathering evidence was often limited to scanning a text for “good quotes” on your topic which you stuck in your paper as “support.” In college and beyond, evidence is used to test claims, so reading is examining texts for good candidates to analyze.

What’s the difference?

Instead of looking for “matches” to your topic, you read the words AND, as academics would say, interrogate them to see what data are worth following up in YOUR inquiry. I call this...

Finding the WT?!?s.

As you read along with your eyes, instead of consenting to what text says in your mind

(ok, ...uh huh...yeah, yeah)

actively dissent (WT?!?) to it--interjecting questions that push back, like:

is that so?!?...says who?!?...is that it?!?...oh, really?!?...but what does that mean?!?...etc

to see what gaps and possibilities exist.

Self-Check: Look over the data you have been gathering from B/H for Project #2: it should consist of claims, analysis and conclusions about essay writing made by your assigned author (since THAT’S what you logically need to answer the prompt). Identify your MOST potentially-useful data. Then, go back to the text and target the topic sentences around those data for interrogation first. This should show you what you need to clarify (backing warrants) or show is right/wrong (grounds data testing) in YOUR essay.

WT?!? questions contain the kernels of insight YOU will bring to the subject, by following up with step two...

Re-searching to find answers to your WT?!?s.
That is, search for sources of corroborating or contradictory data (for Project #2 this will be guides advising student writers that you find). Then, to find cases/examples, testimony or not-C reasoning worth analyzing, interrogate them as you read. Repeat steps one and two until the evidence you have collected represents the necessary “test cases” to validate or refute the thesis YOU want to argue. This is what is covered by outcome 2.

Outcome 2. Comprehend and synthesize a variety of texts for different purposes

2.1 Sophisticated examination of texts
- highlights complexities and patterns in a text (ex: convergences, divergences, extensions, reversals)
- delineates multiple layers of a text’s meaning rather than simplifying or summarizing
- analyzes how meaning is communicated through literary means (ex: devices, elements, moves—see online guides)
- critiques the social and historical values a text embodies.

2.2 Specific evidence is used to substantiate/challenge claims, justify conclusions and clarify warrants.

2.3 Writing “converses” back and forth between texts and student’s ideas with analysis of evidence and commentary on findings.

2.4 Salient resources, varying types and multiple sources of evidence are integrated into writing.

Ready to try it?

Testing, testing...

Brooks (the same guy who analyzed Princeton students in 2001) wrote, in 2013, “Chinese students spend 12-hour days in school, while American scores are middle of the pack” (“Empirical”).

Class discussion: Find the WT??s

Homework: Find the WT??s for the claims you are thinking about using from Bartholomae/Hyland, then follow up by searching for guides with corroborating AND contradictory data. Record the MLA works cited citation components for at least 5 high-potential candidates for your Project #2. Bring your citations in tomorrow.
Testing, testing…
The writer's code: first do be clear.

When you try to emulate the style of "good" writers, your writing often comes across as factitious. This creates problems for your argument instead of helping it. Try to be laconic at least, if not downright terse. Precision of language is more valuable than preciousness is.

PJA #17: Paraphrase this advice as a proposal claim.

Keep this in mind as you plan for successfully writing Project #2: ODing…again.

PJA #17, cont’d: Compose a complex definition claim about Bartholomae/Hyland and each of your 5 candidate Project #2 texts from your re-searching last night:

B/H argues that A, B, C (actions/traits) characterize successful essays. Source 1/2/3/4/5 opposes/aligns/relates otherwise with these findings about college essays when it suggests X, Y, Z (actions/traits).

Extra challenge: identify the reason (test) you could use to prove your claim—"...because WHAT in the guide contradicts, mimics, diverges or overlaps with WHAT in B/H?"

I’ll walk around to see if you have your 5 citations for PJA credit.

We’ve talked logical structure and audience expectations. Now, we can add to this, WORDING:

A Thesis at the college level is ALL of the following (UW’s writing requirement standards)

- Clear articulation of argument (wording is precise and accurate match to your intended meaning)
- Complex line of inquiry (wording lays out a fully developed argument—not single/ simplistic claim but requiring testing with various data—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; it is an articulation of new findings or insight worth consideration by a college-level group of readers)
- Manageable scope for the assignment (as worded, it can be completed reasonably in the assignment parameters given—no “unending” arguments or PhD theses!)

Tips:
For clarity and manageability—self-OD your wording for where it is not concrete/specific (ask: ...meaning what exactly?). Avoid what I call generalisms that take the form of statements like: "X is about..." overly-broad claims including "every, always, never, any, some, etc" and/or naming universal subjects as "people, society, Christianity, life, truth, etc." If you see that you are talking about, revise to say "X is or X does..." instead.

For complexity and significance self-OD your wording for where it is banal, cliché—that is, safe (ask: ...which isn’t obvious, how?). I find that writers choose "consensus" statements over argumentative ones to avoid BEING WRONG. They try to word claim in a way that "protects" it from contradiction (that way no one can DISPROVE it, right?). But, a college level claim is a hypothesis that needs a test. It must have the potential to be disproven. Trying to remove that potential means you’re not saying anything.

Ready to try it?

PJA #13 (ah, THERE it is!): Draft a working thesis for Project #2 including 2 of your re-searched sources that attempts to be clear, complex, significant and manageable argument relating the findings of B/H to the advice given in the guides. (Does NOT have to be a single sentence).

When’s the deadline for bringing in a draft?...tomorrow—200 words or more of body + your thesis OR an advanced Toulmin outline of thesis, backing, grounds and evidence from 2 guides.–save the intro and conclusion for a later draft when you have finalized your argumentation.

Peruse to Find What’s Salient in Your Argument: Ask Someone Else What He/She Sees
September 30

George Orwell, writing in 1946, argued:

Putting aside the need to earn a living, I think there are four great motives for writing, at any rate for writing prose. They exist in different degrees in every writer, and in any one writer the proportions will vary from time to time, according to the atmosphere in which he [sic] is living. They are:

(i) Sheer egoism. Desire to seem clever, to be talked about, to be remembered after death, to get your own back on the grown-ups who snubbed you in childhood, etc., etc., it is humbug to pretend this is not a motive, and a strong one. Writers share this characteristic with scientists, artists, politicians, lawyers, soldiers, successful businessmen—short, with the whole top crust of humanity. The great mass of human beings are not acutely selfish. After the age of about thirty they almost abandon the sense of being individuals at all—and live chiefly for others, or are simply smothered under drudgery. But there is also the minority of gifted, willful people who are determined to live their own lives to the end, and writers belong in this class. Serious writers, I should say, are on the whole more vain and self-centered than journalists, though less interested in money.

(ii) Aesthetic enthusiasm. Perception of beauty in the external world, or, on the other hand, in words and their right arrangement. Pleasure in the impact of one sound on another, in the firmness of good prose or the rhythm of a good story. Desire to share an experience which one feels, or he may feel strongly about typography, width of margins, etc. Above the level of a railway guide, no book is quite free from aesthetic considerations.

(iii) Historical impulse. Desire to see things as they are, to find out true facts and store them up for the use of posterity.

(iv) Political purpose. Using the word ‘political’ in the widest possible sense. Desire to push the world in a certain direction, to alter other peoples’ idea of the kind of society that they should strive after. Once again, no book is genuinely free from political bias. The opinion that art should have nothing to do with politics is itself a political attitude.

PJA #18: In order to practice a full attempt at the most challenging of Project #2’s requirements,

- analyze both convergences and divergences in the three sources’ definitions

Share chromebooks. WT?! Orwell. Then, compose a test paragraph analyzing the convergences AND divergences in Bartholomae/Hyland and Orwell. Submit to the Bowl by the end of the period.
October 3

Where do we go from here to prepare for the Research Essay?

Today—the WHATs of the Essay

Next—formal intro/conclusion/OPV paragraphs; analyzing argument in nonfiction for USE in your writing

Next—brainstorming, drafting and revising cogent OPVs for a formal essay

Next—finalizing working theses and planning formal OPV for your Research Essay

This Sunday—Project #3 due (draft proof of Brooks’ definition and Research Essay working thesis)

Next week—assessing your analytical reading and argumentative writing skills

Next Sunday—Project #4 due (draft OPV for Research Essay)

Week after—a way to “re-present” your paper plan (be afraid)

Complete Research Essay (Project #5) due on turnitin.com Sunday, October 23.

First, a note on the HOWs of academic argumentation...

We’ve discussed credibility of sources and for expert testimony—and you’ll have to apply this in discussing all secondary sources in your Research Essay. You, in fact, have also been working on making YOURSELF credible, not by racking up credentials (you're too busy for that), but by selecting words in your writing/speaking that communicate your intentions to your audience honestly so that you build trust. What?...you didn't know you were doing this? Well...

Adapted from They Say/I Say, here are some suggestions of transition words that demonstrate your honest intentions in argument:

| Making a claim: | Clearly, logically, finding that, defining ___ as, questioning, noting, exploring the issue of, asking, it follows, if...then, consequently, thus |
| Giving an example of: | After all, as illustrated by, for instance/example, specifically, a case in point, this can be seen when/in, defined as, exemplified as, one case of this is |
| Introducing testimony for/against: | According to, as argued by, lines up with/is challenged by what ___ says/ finds/ witnessed, in dis/agreement, corroborated/rebutted by, ___ calls into question/seconds this, in the view of, not the only one who sees it this way, advocating/questioning this is ___, supporting/refuting this, listen to, as ___ tells it |
| Elaborating/clarifying: | Actually, by extension/extrapolation, in short, that is, in other words, to put it another way, to be frank, ultimately, in sum, this means to say, we understand from this |
| Comparing/contrasting | Along the same/different lines, in the same/another vein/way, likewise, similarly, although, by contrast, however, on the other hand, regardless (NOT irregardless!) nonetheless, nevertheless, whereas, while also, yet, pro/con, separating out |
| Laying out cause/effect | Accordingly, as a result, consequently, hence, since, thus, therefore, so, then, followed by, leading to, coming/emerging from, the outcome of which is, progressing from |
| Adding on: | Also, besides, furthermore, in addition, indeed, in fact, moreover, so too, at the same time, meanwhile |
| Critiquing: | However, yet, but, except, although, still, with this caveat/ condition/ qualification/ note |
| OPV: | Admittedly, although ___ is true, still..., granted, naturally, logically, of course, perhaps, sometimes, yet, but also, let’s not overlook, at the same time, from another perspective/view/side, looking deeper we see (Graff and Birkenstein 105) |

Self-Check: Do you see how the explicit and/or implicit meanings of these phrases state a relationship between ideas in a sentence, between ideas in different sentences or even between ideas in different paragraphs? This means that, when read by a well-educated audience, they do part or even all of the arguing FOR you. AP and I are well-educated readers; use them to build up our trust in you as a writer.

Then there’s noncredible (not incredible, mind you) choices of wording that provoke skepticism in a reader or at least make him/her question your intentions. Your SpringBoard book introduces these on page 134; it calls them “slanters” because they attempt to manipulate your audience dishonestly. Watch out for these in your own wording—and in the wording of evidence you quote (the presence of manipulative language would be an excellent argument for paraphrasing rather than quoting a source). College and professional audiences are attuned to nuanced language, so you have to step up your game and be careful not to give us reasons not to trust what you say or what you offer for proof.
The significance of your "witnesses" (that is, their relevance/appropriateness) is that they are not the primary source but are rather surrogates of the primary source. The primary source may not be very complex, formal nor clear (think of tweets or interviews on talk shows, for example). Treat primary sources like eye documentation or report, for example; an example, testimony or reasoning (in or otherwise—is categorized as a particular type of source by MLA: a Personal Communication or if it was in Q&A format, a Personal Interview. If you wish to use a quotation or excerpt you find in a source–MLA has you identify this with "qtd. in" as part of the in-text citation and list the source in works cited. You should identify the person(s) who spoke/wrote what is quoted, but you cite the source in which you found that person's words.

In related solemnisms: remember you don't cite evidence; citations aren't quotations or paraphrases or excerpts. Citations are the info you insert in your writing documenting the location where you found your evidence for your reader. Citation formats are formulas for the info, established by different organizations for different contexts (APA, MLA, Chicago [Times], etc). On that note, MLA works cited is NOT a bibliography, which is a list of sources consulted by an author in formulating ideas for writing (but NOT necessarily quoted, paraphrased or excerpted in the writing). MLA's term is precise here; works cited Other citation formats use bibliography.

You cite ALL and ONLY the sources from which you quote, paraphrase or excerpt material two ways; in-text and as part of your works cited.

What are academic/professional sources?
Academic/professional "level" sources aren't categorized as such based on reading level or difficulty (like elementary-level reading, for example), but on their credibility for use in academic or professional contexts. If examples, testimony or reasoning in the source wouldn't "count" to a professor, researcher, regulator or investor in the field, quotations, paraphrases or excerpts from it would NOT be appropriate for formal writing. This is always a judgment call; but, judge carefully: your choice of sources of evidence will be seen as a demonstration of your familiarity with academic discourse—thanks, Bartholomae!

The credibility of a publisher/publication—the organization that created and distributed the source (check About Us on websites)—is often used as a short-cut to evaluate the credibility of the source itself (especially if there is no author or the author is not credentialed). A publisher's reputation may help you establish the credibility of a source from which you wish to use evidence; other times it may be neutral or negative (if a famous person is quoted irresponsibly in a blog, for example). You are responsible for framing the credibility of the source of your writing's evidence for your audience.

There are 3 categories of sources for formal writing:

Primary sources: first person-reported data (interview, study findings, director's commentary on DVD, on-scene reporting of events, press conference statements, court testimony, etc) that stands alone (transcript, recording) or exists within a source that contains other elements (survey video in a documentary or report, for example); an original work of any kind (book, song, film, dance performance, play, speech, mission statement, etc). Evidence from a primary source is "directly" from the person, the researcher, the artist, etc. Your writing ANALYZES it show that it proves something happened, was believed, was created, etc. Treat primary sources like eye-witnesses you call to the stand to gather data on WHO, WHAT, WHERE, WHEN. A primary source may not be very complex, formal nor clear (think of tweets or interviews on talk shows, for example). You are responsible for establishing the significance of your "witnesses" (that is, their relevance/appropriateness) as "proof" for your audience.

Model: Brooks' "The Empirical Kids" is structured to introduce the firsthand words/ideas of Victoria Buhler. The article's quotations from Buhler are primary (note that there is a lot of paraphrasing by Brooks, some of which is clearly summarizing Buhler, while some is ambiguous [it could be Brooks' additions]–these are NOT primary).

Compare with an effective article that inverts Brooks' structure to make its argument largely in and from first-person:

Self-Check: Imagine you wished to write about Tiger Woods. Can you imagine examples of the following that you might use—even better, can you hypothesize the EFFECT they would have on a sympathetic and antipathetic audience?

Labeling (instead of presenting a subject neutrally, applying controversial euphemisms/dysphemisms) also called “using loaded language.”

Rhetorical analogy (instead of clarifying the subject, your comparison caricatures it)

Rhetorical definition (instead of aligning the subject with established criteria, you skew it or use pejoratives instead)

Rhetorical explanation (applying a metaphor or description that belittles/mischaracterizes the subject)

Innuendo (emphasized, negative implicit suggestion about the subject)

Downplayers/qualifiers (detracting or limiting descriptors of the subject)

Hyperbole/Meiosis (unreasonable over- or understatement replacing objective description of the subject)

Truth Surrogates (referencing unsubstantiated, generic, uncticed or unspecified sources/evidence for your claims)

Ridicule/Sarcasm (belittling through mockery or ironically praising, respectively [not interchangeably], your subject)

OD time: the WHATs of the Research Essay

PERUSE the task—like a forensics analyst, even. Ask the questions of your colleagues that will ensure that everyone shares the same assumptions about what is MEANT by EVERY word/concept that is explicit AND implicit in the task.

I will address any questions YOU can't answer satisfactorily.
Secondary sources: discussion/analysis of sources that represents the subject secondhand to audience (review, feature article in a newspaper, retrospective, report). Treat secondary sources as experts you call to the stand to offer their analysis of data (HOW, WHY) for the jury to judge. Secondary sources, if they are credible, need not be formal in style. Quotations, paraphrases or excerpts from secondary source author(s) NEVER replace your own analysis in argumentative writing. To be effective argumentation, your secondary sources should contribute "proof" you could not offer easily yourself (especially, an OPV or replication of findings in different contexts than you investigated), not do the arguing for you. YOU are responsible for establishing the reliability and accuracy of your "experts" for your audience.

Models: Brooks' *The Organization Kid* is long-form journalism—an extensive investigation or review of "what's new/what's known" about a subject—in which the author narrates, integrating a range of primary voices, expert testimony, data, examples and personal observations/reporting to construct a portrait. Brooks' "The Empirical Kids" is short-form opinion journalism—a column's worth of info, presenting a summary of others' findings (or, as Brooks does here, quoting them), with a brief intro and conclusion by the author to frame the reported findings for his/her specific context.

Tertiary sources: resources that are not primary data and not secondary analysis but "intended as a [condensed] compilation of other sources' info on a topic." Dictionaries, encyclopedias, timelines, etc are all tertiary. They are often necessary or productive in formal writing to establish credibility or specify warrants (like background on a referenced person, place, event, etc, or actual details of a definition/law/process). Quotes, paraphrases and excerpts from tertiary sources DO NOT QUALIFY as expert testimony or secondary source evidence to substantiate claims you are arguing in formal writing. Use tertiary sources for glosses, inserted information intended to ensure the audience's understanding of a word or idea that is being used by you. (That's why we call them glossaries, folks!)

You MUST cite tertiary sources when info you took from them appears in your writing (didn't know who Foucault was in Bartholomew/what rally or ontology meant in Hyland... maybe you looked it up, then glossed him as a ground-breaking philosopher and analyst who invented the term deconstruction or the words as relating to theories of knowledge production for your audience? CITE the source you used to come up with that paraphrase in-text and list it in works cited). In formal writing and research, tertiary sources designed to aid students' understanding—study guides, summaries, etc—are NEVER appropriate for glossing: by definition study aids compile information for a purpose less sophisticated than and context contradictory to formal, college-level academic audiences and contexts.

Models: The same publication can include works that are primary, secondary and tertiary sources. Here's a college-level "wrap-up" source from the same publication that published Brooks' *The Organization Kid* which would might useful for glosses in your Research Paper:


How do you identify prospective subjects to research in the first place?

When you *DO* a task, you establish a foundation for Finding the WT?*s. For your Research Essay, you need to analyze Brooks' articles for evidence that will prove how he defines Millennials. As you are reading them to gather that evidence, you will see that Brooks' inquiries follow his own interests and concerns; they are not "scientific" or "comprehensive" studies. Looking at his choices critically opens the door for you to ask, "but what about...? and "how is that different than...?" Your pushback against Brooks reveals what would be worth testing for YOU—what you think about/criticize relevant to the subject. You can use this to frame re-search questions, from which you create search queries to gather data (ah...the reading-thinking-researching-writing process).

Hint: Using advanced search operators in Google and other search engines will streamline your searches INCREDIBLY. A great tertiary source for these? https://bynd.com/news-ideas/googles-advanced-search-comprehensive-list-google-search-operators/

Re-search questions like...

Does Brooks cover the only, best, most significant social/ economic/ political/ philosophical/ educational/ cultural/ etc factors that might cause/measure large-scale effects on a population who experienced them in a shared context—or are there others to test?

search queries: factors that affect populations, large-scale effects social Canada, "generation+politics"

What other historical contexts inside or outside of the United States may have distinctive experiences/ events that come from factors like what Brooks found for Millennials?

search queries: "momentous events in Cambodia, parenting styles South Korea, "the * generation"

Does Brooks use the only, best, most significant kinds of primary sources that might capture data of a population’s experiences/outlook...or are there others to consider?

search queries: interview "leader of movement", protest songs Argentina, "icon to Moroccans"

What academic resources are available to locate credible academic/professional sources of evidence?

Google Scholar is, by far, the most accessible and comprehensive academic source search engine. Often it links you to a pay site to read the actual articles. Yikes! Available to you if your school is JSTOR and other high-quality subscription-based databases used by LW and other top-tier research libraries. Ask me to log in! With the citation, you should be able in almost all cases to access the full text through my UW account. Proquest and eLibrary are free and accessible through JHS' website, but they are intended for K12 student use (and thus return many times irrelevant or inappropriate sources and are missing higher quality research articles intended for college/industry users).

October 4  Testing, testing...

Self-Check: For 2 minutes write down everything you remember about my definitions yesterday. To cue you, here's the Project description:

Produce a formal argumentative research essay using Brooks' data of Millennials to the character of a different generation (of your choice). For credit your product must:

- meet minimum length requirement of 1,000 words
- meet CCSS language, conventions and style standards
- argue a thesis that relates Brooks' characterization of your findings from evidence that characterizes a different generation
- include an OPV, intro and conclusion
- describe the context of all primary sources used (including Brooks)
- establish the credibility of secondary sources used
- include evidence from one/both Brooks articles and at least 3 academic or professional published sources
- cite all paraphrases, quotations and/or other material used with accurate MLA in-text and works cited format
- submit to turnitin.com by deadline or lose .2 per calendar day from grade.
As promised...formal, argumentative intro and conclusion paragraphs!

Remember that the _intro—and every other component of an argumentative essay—is an argumentative core paragraph_ (not background nor description nor a teaser of what's to come). For the traditional formal intro paragraph, the commentary, believe it or not, is expressed as the paper's THESIS STATEMENT—at the end of the intro paragraph (yep...that's why you were taught to put it there). So, the "default formula" for an argumentative intro is...

1. opens with a general **arguable claim** about the origin or context of the subject [NOT the argument of your paper!] (why is this "wide focus" subject, the Question, **significant**? These are the stakes!)
2. supports this claim with brief (not teaser!) evidence and limited analysis (what testimony, case or not-C evidence—usually a pithy fact or provocative case—shows the origin/context of the subject is _at least worth the attention of my intended audience_?)
3. concludes with the essay's thesis statement as implications of the opening claim's argument (what will the rest of the paper prove is true specifically/particularly—"narrow focus"—about the subject that you've established matters to the audience?)

The rest of your essay develops the argument of this conclusion (your THESIS STATEMENT) by addressing its backing and grounds with specific evidence and analysis.

Ready to test this writing advice?


There are 1.8 billion young people in the world, roughly a quarter of the total population. (This report defines "young" as between about 15 and 30.) All generalisations about such a vast group should be taken with a bucket of salt. What is true of young Chinese may not apply to young Americans or Burundians. But the young do have some things in common: they grew up in the age of smartphones and in the shadow of a global financial disaster. They fret that it is hard to get a good education, a steady job, a home and—eventually—a mate with whom to start a family.

This report takes a global view, since 85% of young people live in developing countries, and focuses on practical matters, such as education and jobs. And it will argue that the young are an oppressed minority [...]. They are unlike other oppressed minorities, of course. Their "oppressors" do not set out to harm them. On the contrary, they often love and nurture them. Many would gladly swap places with them, too.


**Group Discussion:** What is this INTRO's argument (claim and reason)? Is its claim about the character of Millennials or something else? What is the THESIS STATEMENT/commentary? Is it arguable? Can you propose an OPV/gray area to the thesis statement? Can you propose a logical implication/conclusion of proving it?

**Conclusion paragraph default formula?**

This is a mini-argument, too. No, _really_...

1. topic sentence is a "next step" arguable claim about the implications of having proven the thesis, usually a proposal claim (if the argument proven here, the Answer, is valid, then X should happen/be clear/be changed, provided X is not something I covered in my argument of the thesis)
2. supports this claim with brief (not "rehash") evidence and limited analysis (what testimony, case or not-C evidence shows the connection between the argument and X is _at least plausible_/ reasonable to my audience?)
3. concludes with commentary on commentary! (what will implementing X likely cause to happen that logically follows up this argument?)

**Test time!**

**Conclusion** from Guest's article

All countries need to work harder to give the young a fair shot. If they do not, a whole generation’s talents could be wasted. That would not only be immoral; it would also be dangerous. Angry young people sometimes start revolutions, as the despots overthrown in the Arab Spring can attest.

**Group Discussion:** Does this conclusion lay out a "next step" arguable claim or is it persuasion or restatement of the argument of the paper?

What comes between the intro and the conclusion?...core paragraphs proving your thesis' backing and grounds (including significant OPVs/gray areas)—with "hedge, concession, booster, engagement" (Hyland) transitions within and between the paragraphs. Literally. That's ALL. So...

[Some of] Guest's body defining Millennials

[...] the young have never had it so good. They are richer and likely to live longer than any previous generation. On their smartphones they can find all the information in the world. If they are female or gay, in most countries they enjoy freedoms that their predecessors could barely have imagined. They are also brainier than any previous generation. Average scores on intelligence tests have been rising for decades in many countries, thanks to better nutrition and mass education....

**Group Discussion:** Does this paragraph lay out a definition claim, then offer evidence that tests whether the criteria of the definition apply? WT?!? this: what gaps or opportunities do you see, which might be worth following up?

OPV paragraphs are [gaspt] also **core paragraphs**!

1. topic sentence is an arguable OPV claim (alternate view/gray area) (an OTHER way to ANSWER the Question) worth exploring for to establish the complexity of your argument (default: It is important to note that my claim/proof is complicated: A isn't always/only B/A doesn't always lead to B because...)
2. supports this claim with sufficient evidence and analysis (what case, testimony or not-C shows this gray area/nuance/other view is "tested" as at least plausible and significant—instead of mendacious or truth surrogate like "some may disagree...?")

3. includes commentary that draws the logical implications for why your thesis statement's argument is still valid even if you haven't disproven the OPV or cleaned up the gray area (why is the argument in my thesis still viable despite the significant and plausible OPV/nuances I've offered?—see how that admittedly from the credibility-building transitions would help here?)

You know what's coming next...

One OPV to the definition given in Guest's article:

Yet much of their talent is being squandered. In most regions they are at least twice as likely as their elders to be unemployed. Over 25% of youngsters in middle-income nations and 15% in rich ones are NEETs: not in education, employment or training. The job market they are entering is more competitive than ever, and in many countries the rules are rigged to favour those who already have a job.

Testing, testing...

Group Discussion: Does this OPV lay out an arguable claim that challenges or complicates the definition or is it a truth surrogate to show that not everyone/every datum would agree (persuasion) with the paper? What commentary could be added to show that Guest's definition can still be justified, even with these data that complicate it? (He skipped it because it is tough—but you, who are being described, can do it...I know you can!)

October 5

As we are working on how to write the formal essay, I'd like to reassure you that you are simultaneously working on how to perform well on the AP Language Exam. More worried about Project #3? Then work on reading Brooks while I explain...

Here's AP Exam info:

Multiple choice questions (~60 qs) are 45% of the exam score and are limited to 1 hour (that's right—a minute per question to read the selection, examine the question and select the best answer)

Free response (3 qs) is 55% of score and is limited to 2 hours plus 15 minutes of "reading" (40 minutes to examine the prompt, plan, draft and revise your response)

All AP exams count ONLY correct multiple choice responses (no deduction for wrong answers). If you've been taught/used test-taking strategies that were based on the old formula, this means a major rethink. If you weren't, don't worry about this; grading based on how many you got right is just the simple, straightforward way you've used to.

Student skills tested are:

- Analysis of persuasive and argumentative prose, narrative nonfiction and nonverbal text (pictures, figures, etc) for author's implicit and explicit meaning, message and purpose (including historical and contemporary texts written for a range of specific audiences)

- Analysis of persuasive and argumentative prose, narrative nonfiction and nonverbal text, focusing on the use of devices, logical structure and stylistic elements (in a range of specific genres)

- Evaluation of the EFFECT of an author's rhetorical techniques for purpose and audience

- Original argument/persuasion supported by a construction of synthesis between a set of given sources and types of evidence

- Use and analysis of effective English grammar and syntax

- Comprehension and use of high-level vocabulary in context

Reading/writing "under severe time constraints"

Previous exam parameters:

Majority of m/c questions are on 20th century prose, lesser amount is pre-20th and nonverbal text (figures with few or no words like book jackets, etc); many primary historical documents included.

Free response is one original argument/persuasion, one textual analysis/evaluation of a prose work and one original synthesis of 5-7 given sources, very similar in format to the DBQs in history (but requires YOU to formulate a central argument which you use rhetorical analysis and close reading of the sources and YOUR own knowledge to support instead of the DBQ "relate" texts task).

Test Preparation in Class

M/C questions are a mix of identification of literary devices, application of concepts from argumentation and strategies for convincing the audience and for organization and analysis of purpose/meaning. They test for a superior degree of knowledge/skill not merely the presence/absence of it. (I will review strategies for determining best answers for AP's test design). I will give you prep journal assignments and projects throughout the semester and, as we get close to the final exam, sample questions from released exams to practice these skills. The final for Fall will evaluate how well you are succeeding in this area under most of the test conditions AP employs.

Free Response questions are based on argumentation and rhetorical analysis (which an emphasis on INTENDED audience) and synthesis of several, divergent sources and perspectives for an arguable argument (not just DBQ), which means they test for the ability to cogently lay out an arguable thesis, points, supportive evidence, analysis and commentary that address the prompt's inquiry about a set of complex concepts (argument), a passage's meaning, techniques, style and/or purpose (analysis) or both (synthesis question). Your practice and draft essays are focused on practicing this, by analyzing and synthesizing others' work and producing original arguments. The midterm is split into 3 separate prompts so that you can focus on the first one: October 27 on synthesis—the task closest to the skills you use for research essay writing.

Analysis questions were the biggest challenge for students last year on the AP and class exams. To avoid the same problems, use this hierarchy, developed last year by students, to guide you:

- First, be sure YOU ANSWER THE PROMPT AND ONLY THE PROMPT (don't write a summary of the passage to show you really read it/understood it "to intro your argument", for example; instead prove a clear, complex, significant and manageable thesis that answers the prompt, through points that comprise a fully developed argument—including gray areas/nuances in your claims, evidence and/or analysis) JUST LIKE YOU'VE BEEN PRACTICING WITH ALL MY ASSIGNMENTS

- Second be sure your argument covers EVERYTHING the prompt asks for (don't leave out anything it asks you to do nor simplify or only address parts of complex concepts it asks you to apply—like only talking about word choice for narration, instead of also discussing selection/omission of information, assumptions about audience sympathies, etc., for example) JUST LIKE YOU'VE BEEN PRACTICING WITH MY ASSIGNMENTS
• **third** be sure that you identify and **analyze** evidence from the text to support each point you argue, including implicit and explicit as well as gray areas/confusing parts (not just the clear-cut, obvious “safe” parts you’re sure you understand) of the text that require interpretation (use shortened quote form or line/paragraph # to save time/words, but DO BE SPECIFIC about where/when in one text or which ones of the multiple texts relate to what you are arguing about and how what it says/means/is written it shows you’re right) **JUST LIKE YOU’VE BEEN WORKING ON WITH THE PROJECTS**

• **fourth** be sure that the **strategies** YOU employ and your final draft’s organization and style—fit your argument (instead of being forced into forms that are formulaic or ineffective) **JUST LIKE WE HAVE BEEN EVALUATING FOR THE READINGS SO FAR IN THIS CLASS**

Now we’re ready to talk through some DOs and DON’Ts (come back, project people)...

### A Methodology for Finding and Using the Best Evidence From/About a Text To Support A Clear, Complex, Significant And Manageable Claim

My experience teaching has shown me that students looking for evidence usually

1. **read a text once, in order** through to the end rather than what is **MORE EFFECTIVE**
   - a) under time constraint (exam)—**scanning** a text they might use **first** to discover its different parts/ components/ points so they can focus their reading-thinking effort on the most salient parts
   - b) not under time constraint (project/paper) — **dissecting** the structure into sections of **claims** (like we did in PJA #16) so they can **interrogate** it efficiently and effectively for analysis and/or follow up re-searching and use in their writing.

2. **concentrate on the passages and parts of a text they think of as “relatable”** (that is, what is most concrete, like statistics, or what is familiar to them personally, like references to places/names) and ignore passages that are confusing or that they don’t “get” the first time they read it. This almost always means they **simplify** or only deal with the “safe” (nonarguable) part of its argument. To prevent this:
   - a) under time constraint (exam)—make yourself **talk about the parts you are confused by FIRST**
   - b) If they’re not under time constraint (project/paper)—categorize what’s relatable and what’s nonrelatable—**WTI??** yourself on the relatables: **WHY do you assent to these? GET OVER IT**—go to the nonrelatables and **TEST with analysis of data.**

**Empathizers:** You may be afraid that you won’t have anything to say if you’re confused, so you stick to “what you CAN talk about.” Actually, what I have seen is that the quality of your writing-thinking rises **steeply** when you **take on the scary/uncertain** in a text, because focusing on “figuring it out in writing” **gets you to analyze meaning, instead of just summarizing or quoting,** and forces you to **TEST your data**—exactly what AP and college/professional readers are looking for!

When students go to analyze evidence they have collected, I have seen that they often

3. **love explicit and fear implicit** (another case of trying not to be wrong?); so they stick close to what a text says—outlining, restating or repeating the text in their writing, not using or analyzing it. You collect evidence FOR A **PURPOSE:** to **analyze (explain) HOW** it justifiably shows, confirms or implies what you or the text says it does. Analyzing is **ACTIVE**, not static. **Empathizers:** If you don’t feel like you’re **doing** something to your evidence as a writer, you’re not analyzing it, you’re just “including” it.

Get into the **analysis** and **interpretation** (use the use of **WHAT?**)

Brooks wrote, “**Chinese students spend 12-hour days in school, while American scores are middle of the pack**” (“Empirical”).

**Group discussion:** What can you **justifiably** say this piece of evidence from a primary source shows or confirms is **VALID**—not just says (or doesn’t actually say)?

**NOT** that Chinese have more intensive schooling than Americans: that’s what “12-hour days in school” SAYS

**NOT** that Chinese student scores are higher than American ones: that’s the WARRANT of the use of “while” by Brooks, so it is **IMPLIED** by him

**NOT** that Chinese students are better prepared for tests than American students—**that** is an unfounded connection of cause/effect being inserted BY YOU between two different findings presented in the quote (A spends B [and X does not] SO X scores Y [not Z as A does]).—see how this is different than the implicit warrant of “while” being applied by Brooks?

**OK, so what DOES it justifiably imply is true** (worth re-searching for corroborating/contradictory evidence)?

**[Brooks’ comment is evidence that]** China as a country asks more of its students than the US does in terms of commitment to schooling and its mission (because...his data on length of school day/testing apply to both nationalities of students and yet are significantly different in measure)

We couldn’t go so far as to say that it means Chinese people care more about schooling and its mission than Americans—that goes beyond the comparison in the quote to data about intent or consequences, which IS NOT in this evidence.

**[Given the background information assumed to be known to the intended reader regarding the purpose of comparing nations’ scores and systems and the purpose of schooling, Brooks’ comment is evidence that]** Chinese graduates with their history of commitment to schooling and strong record of performance **may** be judged against American graduates, who can be perceived as less committed and merely average performers and thus at a competitive disadvantage in the global marketplace for talent (because...the hours and implied scores mentioned reasonably represent a greater commitment to higher education and career preparation by Chinese systems, records of performance are established determinants for college admissions and acceptance for internships and jobs, which are foundations for competitive careers and nation-to-nation comparisons are historically focused on implications for economic competitiveness, not for quality of life, government effectiveness, or other areas—witness: A Nation At Risk, the first comparison)

We couldn’t go so far as to say that it means Chinese grads make better students, employees, business leaders, etc— that goes beyond the data and applied knowledge of comparisons in the quote to data about effect, which IS NOT in this evidence.

In analysis AND commentary, students often

4. **rely on binaries:** is/isn’t, pro/con, agree/disagree, before/after, etc. instead of **black-and-white**, consider **gray areas**—highlight where other points of view, further possibilities, idea extensions, alternative options, logical qualifiers (hedges, concessions), seeming contradictions that resolve themselves, and other complexities **appear in or could be brought in** (by you) **through your** re-search and use of other sources.
5. try to prove too much with too little data—under time constraint or not, Why? Your draft’s evidence: ask: What does my one example prove is true? (spoiler: that one thing happened once) What does my quoting one expert’s view prove is true? (ruiner: that one person saw something one way once) What does my one good explanation prove is true? (destroyer: that there is one way to logically see one thing) If more data are needed, provide more.

Homework: Push yourself to get all the way through Brooks’ two pieces AND pinpoint on at least 2 defining qualities of Millennials he claims to have found that YOU are interested in. These can be—if college-level definitions of “characterization” are any guide:

<table>
<thead>
<tr>
<th>Internal</th>
<th>Moral/Ethical</th>
</tr>
</thead>
<tbody>
<tr>
<td>External</td>
<td>Philosophical</td>
</tr>
<tr>
<td>Motivation</td>
<td>Physical</td>
</tr>
<tr>
<td>Strength</td>
<td>Political</td>
</tr>
<tr>
<td>Weakness</td>
<td>Psychological</td>
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<tr>
<td>Cultural</td>
<td>Religious</td>
</tr>
<tr>
<td>Emotional</td>
<td>Social/Economic</td>
</tr>
<tr>
<td>Gender-based</td>
<td>Other? (Baker “Elements”)</td>
</tr>
</tbody>
</table>

October 6

Testing, testing...

Time to assess where you are so you and I can focus efforts where they’ll have the most impact. First, decide which of the following best fits where you are with the Research Essay in terms of Project #3 and head to that spot in the room…

Solid (I get this: define using specific criteria, integrate examples, testimony and reasoning from Brooks that I analyze to show the criteria are applied by him, conclude with what this means about his view of the “character” of Millennials that I can take as a starting point to look at a different generation. I’m ready to cruise into re-searching!)

Almost…doh…missed it! (I have a definition…but not criteria OR I have quotes of Brooks’ claims but not analysis of what they mean vs what they say OR I gave up on what to say for commentary. I should pause before entering the next stages.)

Uh, Officer…is there a problem? (I “thought” it was yellow…but I have more than one of the yellow issues…and maybe other problems, too. I’m going to hold on right here.)

Green? One WT?!! for you: did you collect and use criteria from EVERY section of Organization? Why not? How about “Empirical”—did your definition come from/get connected to evidence from the beginning, middle AND end of the article? Re-read and re-construct your body of evidence—quotes and paraphrases—to ensure that you have considered the full scope of Brooks’ characterization of Millennials.

Yellow? I’ve argued that usually it’s wording getting in the way; let’s test if I’m right. Use dictionary.com to look up the precise definition of ALL the terms in your quotes/paraphrases from Brooks to describe Millennials (even the ones you “think” you know), make a list of the synonyms dictionary.com suggests for these terms. Next, look up the words YOU use to describe the meaning or definition of Brooks. Revise your definition so that you use different/more/better words to describe what he saying—hint: it should encompass all of the synonyms in your list, accurately and without redundancy. Once you’re done? See Green’s WT?!! for how to expand your definition’s complexity to accurately capture Brooks’ claims.

Red? OD Project #3 with me and WRITE DOWN what you think will work for YOU to match your reading to the assignment. Then, to tackle it, go through each section of Organization focusing on just the topic sentences: copy down each new thing he is saying Millennials are/aren’t in each. Re-read “Empirical”—find all of its topic sentences. Make a list of ALL of these, too. Fill in the default working thesis: Brooks’ claims that Millennials can be seen as all of the following: A, B, C… Then try out yellow’s test to refine your wording; find at least one case, testimony or not-C reasoning to quote from Brooks for 2 terms to make your working thesis.

October 7

Testing, testing...

PJA #19: Six presentations of data comparing Millennials and other American generations are below. With your partners, Why? these to identify all the data about Millennials in these that a) corresponds to Brooks’ claims/definition of Millennials; b) contradicts his claims/definitions about Millennials; and c) is unrelated to his claims/definitions (that is, represents new topics/areas Brooks has not touched on).

Figure 1
Figure 2

Figures 3, 4, 5 and 6
Click http://www.pewresearch.org/fact-tank/2015/03/19/how-millennials-compare-with-their-grandparents/#17
(interactive chart: click the TODAY and WHEN THEY WERE YOUNG tabs to compare graphs on MALE and FEMALE EDUCATION.

October 10
Homework: Read and re-read two excerpts from complex texts (Godwin and Malthus) you’ll be using in class tomorrow, on the class notes tonight.

Argument First
Excerpt from Godwin’s Enquiry Concerning Political Justice and Its Influence on Morals and Happiness (1798):
Another article which belongs to the subject of co-operation is cohabitation. The evils attendant on this practice are obvious. In order to the human understanding’s being successfully cultivated, it is necessary that the intellectual operations of men should be independent of each other. We should avoid such practices as are calculated to melt our opinions into a common mould. Cohabitation is also hostile to that fortitude which should accustom a man, in his actions, as well as in his opinions, to judge for himself, and feel competent to the discharge of his own duties. Add to this, that it is absurd to expect the inclinations and wishes of two human beings to coincide, through any long period of time. To oblige them to act and to live together is to subject them to some inevitable portion of thwarting, bickering and unhappiness. This cannot be otherwise, so long as men shall continue to vary in their habits, their preferences and their views. No man is always cheerful and kind; and it is better that his fits of irritation should subside of themselves, since the mischief in that case is more limited, and since the jarring of opposite tempers, and the suggestions of a wounded pride, tend inexpressibly to increase the irritation. When I seek to correct the defects of a stranger, it is with urbanity and good humour. I have no idea of convincing him through the medium of surliness and invective. But something of this kind inevitably obtains where the intercourse is too unremitted.

The subject of cohabitation is particularly interesting as it includes in it the subject of marriage. It will therefore be proper to pursue the enquiry in greater detail. The evil of marriage, as it is practised in European countries, extends further than we have yet described. The method is for a thoughtless and romantic youth of each sex to come together, to see each other, for a few times and under circumstances full of delusion, and then to vow eternal attachment. What is the consequence of this? In almost every instance they find themselves deceived. They are led to make the best of an irretrievable mistake. They are reduced to make the best of an irretrievable mistake. They are led to conceive it their wisest policy to shut their eyes upon realities, happy, if, by any perversion of intellect, they can persuade themselves that they were right in their first crude opinion of each other. Thus the institution of marriage is made a system of fraud; and men who carefully mislead their judgements in the daily affair of their life must be expected to have a crippled judgement in every other concern.

Add to this that marriage, as now understood, is a monopoly, and the worst of monopolies. So long as two human beings are forbidden, by positive institution, to follow the dictates of their own mind, prejudice will be alive and vigorous. So long as I seek, by despotic and artificial means, to maintain my possession of a woman,
am guilty of the most odious selfishness. Over this imaginary prize, men watch with perpetual jealousy; and one man finds his desire, and his capacity to circumvent, as much excited as the other is excited to traverse his projects, and frustrate his hopes. As long as this state of society continues, philanthropy will be crossed and checked in thousand ways, and the still augmenting stream of abuse will continue to flow.

The abolition of the present system of marriage appears to involve no evils. We are apt to represent that abolition to ourselves as the harbinger of brutal lust and depravity. But it really happens, in this, as in other cases, that the positive laws which are made to restrain our vices irritate and multiply them. Not to say that the same sentiments of justice and happiness which, in a state of equality, would destroy our relish for expensive gratifications might be expected to decrease our inordinate appetites of every kind, and to lead us universally to prefer the pleasures of intellect to the pleasures of sense.

**Argument Second**

Excerpt from Malthus' *An Essay on the Principle of Population* (1798):

Mr Godwin considers marriage as a fraud and a monopoly. Let us suppose the commerce of the sexes established upon principles of the most perfect freedom. Mr Godwin does not think himself that this freedom would lead to a promiscuous intercourse, and in this I perfectly agree with him. The love of variety is a vicious, corrupt, and unnatural taste and could not prevail in any great degree in a simple and virtuous state of society. Each man would probably select himself a partner, to whom he would adhere as long as that adherence continued to be the choice of both parties. It would be of little consequence, according to Mr Godwin, how many children a woman had or to whom they belonged. Provisions and assistance would spontaneously flow from the quarter in which they abounded, to the quarter that was deficient. (See Bk VIII, ch. 8; in the third edition, Vol II, p. 512) And every man would be ready to furnish instruction to the rising generation according to his capacity.

I cannot conceive a form of society so favourable upon the whole to population. The irremediableness of marriage, as it is at present constituted, undoubtedly deters many from entering into that state. An unshackled intercourse on the contrary would be a most powerful incitement to early attachments, and as we are supposing no anxiety about the future support of children to exist, I do not conceive that there would be one woman in a hundred, of twenty-three, without a family.

With these extraordinary encouragements to population, and every cause of depopulation, as we have supposed, removed, the numbers would necessarily increase faster than in any society that has ever yet been known. I have mentioned, on the authority of a pamphlet published by a Dr Styles and referred to by Dr Price, that the inhabitants of the back settlements of America doubled their numbers in fifteen years. England is certainly a more healthy country than the back settlements of America, and as we have supposed every house in the island to be airy and wholesome, and the encouragements to have a family greater even than with the back settlers, no probable reason can be assigned why the population should not double itself in less, if possible, than fifteen years. But to be quite sure that we do not go beyond the truth, we will only suppose the period of doubling to be twenty-five years, a ratio of increase which is well known to have taken place throughout all the Northern States of America.

There can be little doubt that the equalization of property which we have supposed, added to the circumstance of the labour of the whole community being directed chiefly to agriculture, would tend greatly to augment the produce of the country. But to answer the demands of a population increasing so rapidly, Mr Godwin's calculation of half an hour a day for each man would certainly not be sufficient. It is probable that the half of every man's time must be employed for this purpose. Yet with such, or much greater exertions, a person who is acquainted with the nature of the soil in this country, and who reflects on the fertility of the lands already in cultivation, and the barrenness of those that are not cultivated, will be very much disposed to doubt whether the whole average produce could possibly be doubled in twenty-five years from the present period. The only chance of success would be the ploughing up all the grazing countries and putting an end almost entirely to the use of animal food. Yet a part of this scheme might defeat itself. The soil of England will not produce much without dressing, and cattle seem to be necessary to make that species of manure which best suits the land. In China it is said that the soil in some of the provinces is so fertile as to produce two crops of rice in the year without dressing. None of the lands in England will answer to this description.

**Difficult, however, as it might be to double the average produce of the island in twenty-five years, let us suppose it effected. At the expiration of the first period therefore, the food, though almost entirely vegetable, would be sufficient to support in health the doubled population of fourteen millions.**

During the next period of doubling, where will the food be found to satisfy the importunate demands of the increasing numbers? Where is the fresh land to turn up? Where is the dressing necessary to improve that which is already in cultivation? There is no person with the smallest knowledge of land but would say that it was impossible that the average produce of the country could be increased during the second twenty-five years by a quantity equal to what it at present yields. Yet we will suppose this increase, however improbable, to take place. The exuberant strength of the argument allows of almost any concession. Even with this concession, however, there would be seven millions at the expiration of the second term unprovided for. A quantity of food equal to the frugal support of twenty-one millions, would be to be divided among twenty-eight millions. [....]

No human institutions here existed, to the perverseness of which Mr Godwin ascribes the original sin of the worst men. (Bk VIII, ch. 3; in the third edition, Vol II, p. 462) No opposition had been produced by them between public and private good. No monopoly had been created of those advantages which reason directs to be left in common. No man had been goaded to the breach of order by unjust laws. Benevolence had established her reign in all hearts: and yet in so short a period as within fifty years, violence, oppression, falsehood, misery, every hateful vice, and every form of distress, which degrade and sadden the present state of society, seem to have been generated by the most imperious circumstances, by laws inherent in the nature of man, and absolutely independent of it human regulations.

If we are not yet too well convinced of the reality of this melancholy picture, let us but look for a moment into the next period of twenty-five years; and we shall see twenty-eight millions of human beings without the means of support; and before the conclusion of the first century, the population would be one hundred and twelve millions, and the food only sufficient for thirty-five millions, leaving seventy-seven millions unprovided for. In these ages want would be indeed triumphant, and rapine and murder must reign at large: and yet all this time we are supposing the produce of the earth absolutely unlimited, and the yearly increase greater than the boldest speculator can imagine.
Test Design Tips: Dangerous Information!!
Every year some students tell me that knowing the following information made them MORE nervous taking an exam instead of helping them to do better. Before you listen to me on this, be honest with yourself: if you fret about whether you were tricked by a question enough that you slow down or panic instead of trusting yourself, DO NOT APPLY (in fact, block out!) what I present today to your own test-taking. If you think that you might improve your performance if you could catch mistakes in your reasoning, then listen closely and DO APPLY it.

Over-thinkers who wish to avoid my presentation, get a head start reading...

Malthus and Godwin

I will call for your attention when I give practice questions for you to try.

Overview of Test Design—Bwwwwaanahhhhh Gaaaahhh Gaaaahhh!

To write multiple choice questions, a test designer first asks her client what dimension of skill/knowledge is to be measured. Generally, these come down to (in order of cognitive complexity):

- Familiarity with subject in general (like: did the examinee do the reading?)
- Accurate definition of specific term/case (no context, just recall, repeat)
- Accurate alignment/connection of general concept/process to a familiar task (elaboration)
- Precise analysis of function/effect of specific term/case in context (tests level of understanding)
- Effective application of specific concept/process to an unfamiliar task (independent thinking)
- Evaluation of use of concept/process by a model (asks for breadth and depth of skill)

Then the test designer creates scenarios to target these at several levels of difficulty. This should sound familiar. The examinee is asked to:

1. recognize that a subject/term/case is present in a scenario
2. recognize that it's missing or incomplete
3. discern how more than one subject/term/case connects to find CLOSEST match
4. determine how abstract/oblique parts of a concept/process are salient to a task
5. account for traits of a concept/steps of a process left implicit
6. discriminate between several viable concepts/processes to select the most PRODUCTIVE application.

For multiple choice at the college/AP level, testing 3-6 means combining the BEST answer with one or more types of not-BEST (but still attractive) answers in a single item. The more difficult the level of the question, the more likely more than one type of not-BEST answer possibilities will be part of the item. (Remember that SAT/PSAT and other pre-college exams will focus more on 1-3 and thus will have more just wrong (!) answer possibilities than not-BEST ones).

NB: one of the most effective study methods for high stakes, high complexity tests like AP’s is creating, answering and sharing your thinking for practice questions with a group—even when it’s WRONG. Consider forming a study group NOW whose members would individually contribute questions/pasages (from AP exam prep books each buys, maybe) and meet to practice/discuss them. Use the overview above to create new questions, to evaluate your thinking and to identify what you need to correct in your understanding of concepts and application of skills.

Ready for a discussion of what makes an answer not-BEST? (Plug your ears and cover your eyes if you’re over-thinkers!)

Reminder: the multiple choice questions I create for practice in class, unless I state otherwise, are intended to match the MOST DIFFICULT level you would be given on an AP or class exam. Don’t make the mistake of thinking that exam questions must be harder than they seem (and thus that you are missing something) just because they are less difficult than mine!

Distractor: an incorrect multiple choice response which feels comfortable to the test-taker because it is true for the text in general (or about the general subject, in content-based tests) but is NOT true for the precise prompt. It shows “gisty” understanding instead of specific/detail accuracy.

(Over-thinkers, come back) Try answering this question:

Education may well be, as of right, the instrument whereby every individual, in a society like our own, can gain access to any kind of discourse. But we well know that in its distribution, in what it permits and in what it prevents, it follows the well-trodden battle-lines of social conflict. Every educational system is a political means of maintaining or of modifying the appropriation of discourse, with the knowledge and the powers it carries with it (Foucault "The Discourse on Language" 227 qtd. in Bartholomae)

The definition that BEST captures Foucault’s use of the term discourse in this passage is
a. credentials
b. networking with others
c. authority
d. education
e. all of the above
f. none of the above

How did you determine the “right” answer? Be honest with yourself.
How did the test designer design the question to be answered?

Self-Check: can you find the distractor? Do you see WHY it is the distractor? Are you the sort of test-taker who falls for it? If so, what should you do to retrain yourself?

See how difficult it becomes to answer this question correctly if the designer uses a different prompt format (this one is used often to force the examinee to take extra time to consider the question):

From this passage, it is reasonable to conclude that the concept of discourse likely is used to indicate
I. the curricula of colleges, universities and professional education institutions
II. official credentials or recognition including degrees
III. "insider" status and information
IV. esoteric knowledge and power
  a. III only
  b. I and II
  c. III and IV
  d. all of the above
  e. none of the above

Good news: only about 10% of the typical AP test questions will use this multi-stage format. Bad news: they take a lot of time to get right and to get wrong.

Tip for handling distractors (works for every other kind of assessment trick, too):

ANSWER THE QUESTION ASKED
NOT THE ONE YOU WANTED or FEEL MORE CERTAIN ABOUT

(Plug your ears and cover your eyes again, over-thinkers!)

Another test design multiple choice design tool is an anxiety answer. This is the inclusion of challenging vocabulary (usually jargon or an obscure term) in the answer and/or prompt. It can be used in 2 contradictory ways:

• to fool an insecure test-taker into choosing a wrong answer in a series of answers (because he/she thinks “since I don’t know that word, it MUST be right, so I’ll choose it”) OR
• as the one in the series of answers that is most precise/correct by a significant margin (but which an insecure test-taker won’t be comfortable choosing “since I am not sure about that word, I’m not sure I’m right, so I won’t choose it”).

Can you find an anxiety answer in the previous example? Do you see which of the 2 ways it’s being used by the test designer? Are you the sort of test-taker who falls for it? If so, what should you do to retrain yourself?

Ready to check?

Identify the anxiety answer and whether it’s right or wrong for the following item. (If you’re trying to avoid the risks of over-thinking, then identify the BEST answer instead):

The view most likely held by Zinsser in “The Right To Fail” is:
  a. traditional paradigms of success have broken down in the US
  b. radical actions will exacerbate societal issues
  c. iconoclasts deserve respect
  d. the American Dream has been commandeered by consumerism
  e. all of the above
  f. none of the above

How did you determine the “right” answer? Be honest with yourself. How did the test designer design the question to be answered?

See how more difficult to answer correctly this question becomes if the designer uses a different prompt format (this one is used often to force a “rethink” by the examinee of the question):

Zinsser would most likely disagree with ALL of the following EXCEPT:
  a. traditional paradigms of success have broken down in the US
  b. radical actions will exacerbate societal issues
  c. iconoclasts deserve respect
  d. the American Dream has been commandeered by consumerism
  e. all of the above
  f. none of the above

A varying amount of the typical AP test questions will use this format—they are VERY easy to get wrong through simple confusion—if you can, mark the test up like this to avoid it:

Zinsser would most likely disagree with ALL of the following EXCEPT ONLY SAY:

Tip for handling anxiety answers: consider process of elimination. If one/more answer choice contains a challenging word—look past the word to the other components of the answer choice—especially excluders/includers like “always, never, cannot, must, etc” and the words you DO KNOW. Don’t let words hurt you!

(Plug your ears and cover your eyes, over-thinkers!)

Finally, 1° on/off answers are a group of options that represent degrees of a single concept/definition/analysis. Each “degreed” option articulates one or more shared components of the concept/definition/analysis, but the BEST answer either:

• ADDS 1° to the others to reach the highest level of precision OR
• LACKS 1° or more of the imprecision found in other options.

Be careful—often students assume that for a degreed question, the longest, most detailed answer will be correct. The second option above is how we test designers “get” you on this.

NB: In fact, the degree of precision in 1° answers is probably more accurately about 15° if you’re imagining a 360° circle being the complete correct answer. But test designers do like to brag...
This is why you could justifiably disagree with the official correct response to this (If you're trying to avoid the risks of over-thinking, then identify the best answer instead):

Education may well be, as of right, the instrument whereby every individual, in a society like our own, can gain access to any kind of discourse. But we well know that in its distribution, in what it permits and in what it prevents, it follows the well-trodden battle-lines of social conflict. Every educational system is a political means of maintaining or of modifying the appropriation of discourse, with the knowledge and the powers it carries with it (Foucault "The Discourse on Language" 227 qtd. in Bartholomae).

The most significant strategy for communicating meaning in the passage is:

a. invocation of "we" to build empathy with reader
b. philosophical argumentation versus political rhetoric
c. objective rather than subjective word choice
d. abstraction

Self-Check: can you find the degrees on/off answers? Do you see which of the 2 ways degree is being used? Are you the sort of test-taker who falls for it? If so, what should you do to catch yourself? Are there also distractor and/or anxiety answers in this question?

Tip for handling degree answers: recognize when there is a continuum represented by one/more of the answers and purposefully delineate the differences between each one—then compare it again with the prompt (remember that the highest degree of precision doesn’t necessarily mean the best answer–sometimes it went too far to be right).

Tips for ALL test-takers and testing (safe for over-thinkers, even!):

1. AGAIN: If you’re nervous or over-think it as it is about multiple choice tests, forget everything you might have heard: just be careful, but trust yourself. Remember that it’s the test design, not you, that is the problem–solve it by playing to your strengths (go with what you know instead of worrying; select the questions to spend time on, etc) and not letting us “get to you.”

On that note, an is-C[1 zil] strategy to follow up not-C:

2. If you are so nervous that you freeze up during a question on a test that doesn’t count wrong answers against you, STOP, mark “C” and move on. Then, if you have time remaining, double-check ALL your “C” answers; this breaks your paralysis and still allows you a path to the right answer (in the double check stage, you're just seeing if you agree with “C” instead of trying to figure out the right answer to the question(s) that freaked you out in the first place, is: -C- see-). If you run out of time, wrong answers won’t hurt you, remember? (If the same problem plagues you on SAT, etc tests that DO count wrong answers—STOP, leave it blank and move on. Then consider “C” as an option first for all the blanks if you have time remaining.)

3. If you’re unsure about the BEST answer, and you’re NOT an over-thinker and you have time, pause to consider the difficulty level targeted by the question. Then, if the difficulty seems high, see if the two/three options you are considering fit the form of distractor, anxiety and 1°on/off answers to remove bad options. If it seems low, you’ll see your answer clearer.

4. AGAIN: ANSWER THE QUESTION YOU’RE ASKED NOT THE ONE YOU WISH YOU WERE ASKED. This is the reason for 75% of errors in multiple choice and almost 90% of errors in Free Response questions, in my experience.

October 11

PJA #20: In your assigned group, analyze the text of the passages in order to create one of two model OPV paragraphs, as follows:

“A” groups
paraphrase Malthus’ (Arg 2) alternate view (OPV) to the argument of Godwin (Arg 1); identify one relevant piece of textual evidence to substantiate it; and offer a plausible explanation for why Godwin’s argument is [still] valid despite Malthus’ evidence and view;

“B” groups
paraphrase Godwin’s (Arg 1) alternate view (OPV) to the argument of Malthus (Arg 2); identify one relevant piece of textual evidence to substantiate it; and offer a plausible explanation for why Malthus’ argument is [still] valid despite Godwin’s evidence and view.

Post your completed OPV paragraph by the end of the period to the class groupwork posting site on Google Apps. How?

One member click on EPS Google APS under students on the Everett Public Schools main site; or click this link:
https://sites.google.com/a/apps.everettsd.org/google-apps/start-page/start-page
Under the Quicklinks on the right of the screen that comes up, choose classroom and then JOIN a class by entering this code: vhznrd

You’ll see the assignment (PJA #20) posting slot in AP Lang 2016.

Argument First
Excerpt from Godwin’s Enquiry Concerning Political Justice and Its Influence on Morals and Happiness (1798):
Another article which belongs to the subject of co-operation is cultivation. The evils attendant on this practice are obvious. In order to the human understanding’s being successfully cultivated, it is necessary that the intellectual operations of men should be independent of each other. We should avoid such practices as are calculated to melt our opinions into a common mould. Cohabitation is also hostile to that fortitude which should accustom a man, in his actions, as well as in his opinions, to judge for himself, and feel competent to the discharge of his own duties. Add to this, that it is absurd to expect the inclinations and wishes of two human beings to coincide, through any long period of time. To oblige them to act and to live together is to subject them to some inevitable portion of thwarting, bickering and unhappiness. This cannot be otherwise, so long as men shall continue to vary in their habits, their preferences and their views. No man is always cheerful and kind; and it is better that his fits of irritation should subside of themselves, since the mischief in that case is more limited, and since the jarring of opposite tempers, and the suggestions of a wounded pride, tend inexpressibly to increase the irritation. When I seek to correct the defects of a stranger, it is with urbanity and good humour. I have no idea of convincing him through the medium of surliness and invective. But something of this kind inevitably obtains where the intercourse is too unremitted.
The subject of cohabitation is particularly interesting as it includes in it the subject of marriage. It will therefore be proper to pursue the enquiry in greater detail. The evil of marriage, as it is practised in European countries, extends further than we have yet described. The method is for a thoughtless and romantic youth of each sex to come together, to see each other, for a few times and under circumstances full of delusion, and then to vow eternal attachment. What is the consequence of this? In almost every instance they find themselves deceived. They are reduced to make the best of an irretrievable mistake. They are led to conceive it their wisest policy to shut their eyes upon realities, happy, if, by any perversion of intellect, they can persuade themselves that they were right in their first crude opinion of each other. Thus the institution of marriage is made a system of fraud; and men who carefully mislead their judgements in the daily affair of their life must be expected to have a crippled judgement in every other concern.

Add to this that marriage, as now understood, is a monopoly, and the worst of monopolies. So long as two human beings are forbidden, by positive institution, to follow the dictates of their own mind, prejudice will be alive and vigorous. So long as I seek, by despotic and artificial means, to maintain my possession of a woman, I am guilty of the most odious selfishness. Over this imaginary prize, men watch with perpetual jealousy; and one man finds his desire, and his capacity to circumvent, as much excited as the other is excited to traverse his projects, and frustrate his hopes. As long as this state of society continues, philanthropy will be crossed and checked in thousand ways, and the still augmenting stream of abuse will continue to flow.

The abolition of the present system of marriage appears to involve no evils. We are apt to represent that abolition to ourselves as the harbinger of brutal lust and depravity. But it really happens, in this, as in other cases, that the positive laws which are made to restrain our vices irritate and multiply them. Not to say that the same sentiments of justice and happiness which, in a state of equality, would destroy our relish for expensive gratifications might be expected to decrease our inordinate appetites of every kind, and to lead us universally to prefer the pleasures of intellect to the pleasures of sense.

**Argument Second**

Excerpt from Malthus' *An Essay on the Principle of Population* (1798):

Mr Godwin considers marriage as a fraud and a monopoly. Let us suppose the commerce of the sexes established upon principles of the most perfect freedom. Mr Godwin does not think himself that this freedom would lead to a promiscuous intercourse, and in this I perfectly agree with him. The love of variety is a vicious, corrupt, and unnatural taste and could not prevail in any great degree in a simple and virtuous state of society. Each man would probably select himself a partner, to whom he would adhere as long as that adherence continued to be the choice of both parties. It would be of little consequence, according to Mr Godwin, how many children a woman had or to whom they belonged. Provisions and assistance would spontaneously flow from the quarter in which they abounded, to the quarter that was deficient. (See Bk VIII, ch. 8; in the third edition, Vol II, p. 512) And every man would be ready to furnish instruction to the rising generation according to his capacity.

I cannot conceive a form of society so favourable upon the whole to population. The irremediableness of marriage, as it is at present constituted, undoubtedly deters many from entering into that state. An unshackled intercourse on the contrary would be a most powerful incitement to early attachments, and as we are supposing no anxiety about the future support of children to exist, I do not conceive that there would be one woman in a hundred, of twenty-three, without a family.

With these extraordinary encouragements to population, and every cause of depopulation, as we have supposed, removed, the numbers would necessarily increase faster than in any society that has ever yet been known. I have mentioned, on the authority of a pamphlet published by a Dr Styles and referred to by Dr Price, that the inhabitants of the back settlements of America doubled their numbers in fifteen years. England is certainly a more healthy country than the back settlements of America, and as we have supposed every house in the island to be airy and wholesome, and the encouragements to have a family greater even than with the back settlers, no probable reason can be assigned why the population should not double itself in less, if possible, than fifteen years. But to be quite sure that we do not go beyond the truth, we will only suppose the period of doubling to be twenty-five years, a ratio of increase which is well known to have taken place throughout all the Northern States of America.

There can be little doubt that the equalization of property which we have supposed, added to the circumstance of the labour of the whole community being directed chiefly to agriculture, would tend greatly to augment the produce of the country. But to answer the demands of a population increasing so rapidly, Mr Godwin's calculation of half an hour a day for each man would certainly not be sufficient. It is probable that the half of every man's time must be employed for this purpose. Yet with such, or much greater exertions, a person who is acquainted with the nature of the soil in this country, and who reflects on the fertility of the lands already in cultivation, and the barrenness of those that are not cultivated, will be very much disposed to doubt whether the whole average produce could possibly be doubled in twenty-five years from the present period. The only chance of success would be the ploughing up all the grazing countries and putting an end almost entirely to the use of animal food. Yet a part of this scheme might defeat itself. The soil of England will not produce much without dressing, and cattle seem to be necessary to make that species of manure which best suits the land. In China it is said that the soil in some of the provinces is so fertile as to produce two crops of rice in the year without dressing. None of the lands in England will answer to this description.

Difficult, however, as it might be to double the average produce of the island in twenty-five years, let us suppose it effected. At the expiration of the first period therefore, the food, though almost entirely vegetable, would be sufficient to support in health the doubled population of fourteen millions.

During the next period of doubling, where will the food be found to satisfy the importunate demands of the increasing numbers? Where is the fresh land to turn up? Where is the dressing necessary to improve that which is already in cultivation? There is no person with the smallest knowledge of land but would say that it was impossible that the average produce of the country could be increased during the second twenty-five years by a quantity equal to what it at present yields. Yet we will suppose this increase, however improbable, to take place. The exuberant strength of the argument allows of almost any concession. Even with this concession, however, there would be seven millions at the expiration of the second twenty-five years. A quantity of food equal to the frugal support of twenty-one millions, would be to be divided among twenty-eight millions. [....]

No human institutions here existed, to the perverseness of which Mr Godwin ascribes the original sin of the worst men. (Bk VIII, ch. 3; in the third edition, Vol II, p. 462) No opposition had been produced by them between public and private good. No monopoly had been created of those advantages which reason directs to be left in common. No man had been goaded to the breach of order by unjust laws. Benevolence had established her reign in all hearts: and yet in so short a period as within fifty years, violence, oppression, falsehood, misery, every hateful vice, and every form of distress, which degrade and sadden the present state of society, seem to have been generated by the most imperious circumstances, by laws inherent in the nature of man, and absolutely independent of it human regulations.

If we are not yet too well convinced of the reality of this melancholy picture, let us but look for a moment into the next period of twenty-five years; and we shall see twenty-eight millions of human beings without the means of support; and before the conclusion of the first century, the population would be one hundred and twelve millions, and the food only sufficient for thirty-five millions, leaving seventy-seven millions unprovided for. In these ages want would be indeed triumphant,
and rapine and murder must reign at large: and yet all this time we are supposing the produce of the earth absolutely unlimited, and the yearly increase greater than the boldest speculator can imagine.

**October 12**

**Awards Ceremony**
Step One—find your group’s paragraph on the wall. Re-read it.
Step Two—read the two others closest to it.
Step Three—if yours is not in the green group, review one from the level(s) above it.

**Self-Check:** Can you see what qualifies YOURS and the ones you reviewed as...

- **Solid** (paraphrase, evidence & commentary all sail through)
- **Almost_doh_missed it!** (paraphrase or commentary doesn’t quite make it—only needs a little “push” to get through, though)
- **Uh, Officer…is there a problem?** (paraphrase and/or commentary inaccurate or missing—a light cycle more and you’re in gear!)

**The REAL lesson from yesterday:**
If you could get as far as you did connecting these two challenging, unfamiliar texts through the logic of an OPV claim and commentary with a group of peers using new technology within a class period...you can handle the reading-thinking-researching-writing for Project #4 this weekend.

To wit...
**Project #4 Nay Thyself?**
Produce a revised thesis for your **Research Essay** and at least one **core paragraph** that functions as an **OPV** to that thesis. For credit your product must:

- meet CCSS language, conventions and style standards
- list working thesis statement logically relating Brooks’ view of Millennials to the character of a different generation (of your choice)
- include topic sentence claim articulating at least one, other reasonable argument (a gray area, nuance or other way to view) for the relationship of generations stated in the thesis
- include evidence and analysis to substantiate topic sentence claim (see **OPV paragraph**)
- include explanation of why working thesis proof is still valid as paragraph commentary
- cite paraphrases, quotations and/or other material from sources used with correct **MLA in-text and works cited** format
- submit to turnitin.com by deadline or lose .2 per calendar day from grade.

20 minutes

**PJA #21:** Take the WordWright Challenge® as a way to practice overcoming the test designer and a way to build up comfort with the multiple-choice test environment.

THIS IS INDIVIDUAL—although there are only 12 copies of the test.

Turn your answers in to the Bowl before/when I call time.

**October 13**

How do you re-search for **EVIDENCE** (cases/examples, expert testimony) that YOU analyze to make your argument (that is, prove your argument in a **RESEARCH PAPER**) rather than for **SOURCES** (secondary, tertiary) that you quote/paraphrase arguments from (that is, write a research report or informational essay—which is NOT the assignment)?

**Group Discussion:** Consider each of the **abstracts** below, then answer the questions that follow.

The nursing profession now contains 4 generational groups with divergent approaches to work (Veterans, Baby Boomers, Generation Xers, and Millennials). Potential misunderstandings regarding generational values and work ethics can contribute to conflict in the nursing workplace, particularly for the new nurse graduate. An understanding of the issues inherent in a multigenerational workforce can shed light on potential areas of conflict, as well as provide new directions for recruitment and retention strategies. The topics of nursing leadership, mentoring, and career development are addressed from the perspective of a multigenerational nursing workforce.

Many U.S. organizations fail to retain Millennials for longer than 3 years. The purpose of this case study was to explore the strategies and methods leaders have used to retain Millennials within a small business in the Washington, DC, metropolitan area. The leaders of this small business have retained their Millennial employees for the last 3 years. Data were collected from semistructured interviews with 4 participant leaders with a successful record of retaining Millennials. In addition, company documents including policies, training records, company website, and peer-reviewed journals were gathered to supplement the semistructured interviews. The findings revealed that these 4 leaders employed specific strategies for career growth opportunities, communication plans, organizational level community involvement, high compensation packages, high functioning and fun culture, regular feedback meetings, training opportunities, and respect for opinions to solve the low retention rate among Millennials within an organization. The leaders also reported 3 methods that they employed to retain Millennials: maintaining open lines of communication, establishing positive relationships with management, and providing targeted training throughout the employees’ tenure. Social change implications include organizational leaders increasing retention rates of Millennial employees by enhancing employee motivation and improving relationships. Results may benefit organizations by reducing turnover costs.

What is the **thesis** of each article? Paraphrase or quote.
If I were writing a research paper on Millennials (instead of a research paper on a different generation, like YOU are), what characteristics of my topic (e.g., their life expectancies, views of parenting, use of public libraries, etc) does each abstract suggest is likely to appear in the article?

What cases, examples, statistics and/or testimony that are primary (first hand recording or documentation of data) and so could help me show the characteristics of Millennials are likely to be found in each article?

What claims in each abstract are secondary (others’ analysis of data on your topic) and thus useful for a report or informational essay, but NOT appropriate for use in my RESEARCH ESSAY (because they represent someone else’s conclusions about what data show, not my own)?

Let’s discuss.


_The side hustle offers something worth much more than money: A hedge against feeling stuck and dull and cheated by life. This psychological benefit is the real reason for the Millennial obsession, _I’d_ argue, and why you might want to consider finding your own side hustle, no matter how old you are._

Now, you might wonder, what would a bunch of twenty-five year olds know about feeling stuck and dull? Put another way, what happens when a generation raised with a “you can be whatever you want to be” ethos meets the worst job market in years? In which many of the traditional dream careers—from working in the arts to becoming a lawyer—go from being long shots to being totally untenable, or more or less cease to exist altogether?

For me, the biggest laugh in Amy Schumer’s _Trainwreck_ was the notion that, in an ostensibly 2014-2015, her character has a “great job” as a staff writer at a (print!) men’s magazine—a job so lucrative she can afford a “sick apartment” and also help to underwrite her father’s nursing home costs. Romcoms, even when written by a progressive, typically on-point comic like Schumer, aren’t intended to be realistic portrayals. Still, the detail struck me as less fanciful than simply uncanny, more appropriate to a Buñuel film with explicit surrealist intentions.

_Much closer to the mark was how, in Lena Dunham’s _Girls_, Marnie aspires to be an art curator until she is told, by a curator, that “curator as a job doesn’t really exist anymore.” Can relate. The person who encouraged me not to pursue a full time journalism career was himself a career journalist. We even attended the same journalism school 35 years apart. I’m speaking of my Dad._

What cases, examples, statistics and/or testimony that are primary (first hand recording or documentation of data) and so could help me show the characteristics of Millennials appear in this excerpt?

What claims in each abstract are secondary (others’ analysis of data on your topic) and thus useful for a report or informational essay, but NOT appropriate for use in my RESEARCH ESSAY (because they represent someone else’s conclusions about what data show, not my own)?

Answers to WordWright; questions?

October 17

**PJA #22:** Get ready to rumble! In a canny true-to-life smack-down, perform the following dialogue to cross check your working plan for the Research Essay.

---

A says: Ready for some hurt, bro/sis? 😴 I interpreted Brooks as saying that Millennials are _______ [definition].

B says: Oh, yeah? Well, _my_ interpretation is that Brooks characterizes Millennials as ____. And, burn ⚡: my interpretation wipes the floor with yours because I cite _____ [specific example] from Brooks’ _The Organization Kid_ / “The Empirical Kids” to show I’m right.

A says: Ha! You wouldn’t know right from left if it was written on your hands. My paper analyzes ____ example from _The Organization Kid_ / “The Empirical Kids.” But don’t touch that dial, folks. I also bring in ____ (additional) example from _The Organization Kid_ / “The Empirical Kids.”

B says: Pshaw. \_\_\_\_\_ I got your _Organization_ / “Empirical” right here: I use ____ (additional) example from him. **Boom!**

A says: 🤓there, cowboy/girl. My paper takes Brooks’ view and tests to see how it applies to _______ [generation].

B says: Oh, no...I guess you win... 😁! Ready for some SWAG? I test Brooks against ____ generation...using ____ primary sources.

A says: You don’t know from swag, _muchacho/a_. I use ____ primary sources. But I also integrate data from ____ secondary sources to make an argument that Brooks’ view of Millennials _____ [relates HOW to] my interpretation of my chosen generation’s character.

B says: Well, 😦 data like ____ from secondary sources get used in _my_ paper to show Brooks’ view relates ____ (how) my interpretation of my choice of generation...Better. Than. You.

A says: Dawg! You’re BITTER Than Me. ‘cuz my argument has layers. You know … like 🧟‍♂️ have layers? My paper includes OPVs like _____ [nuance/gray area]. You want your mama to sing you to sleep, now?
B says: [Hair flip]—maybe YOUR voice is making me sleepy. You have layers; *my* paper is SO-PHIS-TI-CA-TED, with ___ nuance. And, dude, I’ve got a *opening claim* that is NOT my thesis. Listen up: ______________________ [intro claim].

A says: Well, I have to admit, you’re right: I *would* open with something like that. BUT, I’m a *and* you *ain’t*. I get the party started in my paper with ___, and I bring it all home with ___ [implication claim].

B says: What’s that you say…you close with *simplification*?... 😅 Give an artist some room, now. Here we go: _____ [implication claim].

A says: The room’s a little small for the both of us, if you ask me. 😅

B says: Maybe we should take this outside, then?...

A and B say: JK! 😢

**October 22**

Here’s a (not THE) default outline of a Research Essay:

<table>
<thead>
<tr>
<th>Element of Argument</th>
<th>Should</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Intro</strong>—convinces your reader to care about your argument by showing that its topic(s) is significant why the question matters</td>
<td>state the (s) about the question; shape &amp; back up with brief supporting and supporting (not be a list of your points; not be background info; <em>NEVER OPEN WITH STATEMENT OF ESSAY’S ARGUMENT</em>)</td>
</tr>
<tr>
<td><strong>Thesis</strong>—states what specific definition, evaluation, explanation, and/or be judgment you’ll prove to be valid for the topic through a logical test in the essay</td>
<td>IS COMMENTARY TO INTRO include explicit claim and reason (if not self-evident) for overall argument of essay &amp; be Toulmin analyzed by you for matter, purpose, reasons: B4 you draft, PRECISELY FIT THE PROMPT ASSIGNED</td>
</tr>
<tr>
<td><strong>Topic Sentences</strong> for Each Body ¶ lay out each of the necessary logical points that prove your thesis is valid</td>
<td>state the specific point (factual and reason: if not self-evident) the ¶ will prove in your argument include ALL backing and sources and ONLY backing and sources; not be restatement of thesis or reason(s) why you believe thesis; not be details about topic or different examples of previous point in argument; COMPREHENSIVELY OUTLINE HOW APPLYING EACH PART OF THE LOGICAL TEST (reason) PROVED YOUR THESIS claim</td>
</tr>
<tr>
<td><strong>Pieces of Evidence</strong> for Each Body ¶ back up the point of each ¶</td>
<td>fit form of evidence, testimony or not-C type &amp; include MLA citations crediting ALL information for which you are not a source; BE ONLY AND ALL THE SALIENT DATA YOU GATHER FROM DOING EACH PART OF THE LOGICAL TEST (reason)</td>
</tr>
<tr>
<td><strong>Analysis</strong> for Each Body ¶ explains how the pieces of evidence connect to point of each ¶</td>
<td>establish credibility of sources &amp; position what you believe; explain &amp; discuss about the topic sentence claim &amp; NOT be restatement, clarification of evidence or implications of point explain how the specific data offered prove one part of the logical test (reason)</td>
</tr>
<tr>
<td><strong>Commentary</strong> for Each Body ¶ explains how the ¶’s proof of its point helps to support the thesis</td>
<td>identify why the point and evidence in the ¶ help prove thesis; NOT be how you feel, restatement of ¶’s point/thesis or teaser transition; EXPLAIN HOW PROOF OF EACH PART OF THE LOGICAL TEST (reason) ADDS VALIDITY TO THESIS claim</td>
</tr>
<tr>
<td><strong>OPV</strong>—lay out at least one logical challenge/gray area to your thesis</td>
<td>identify why the OPV and evidence in the ¶ are an OPV to your whole thesis (not just one point); include evidence to support the OPV claim, analysis that justifies the OPV claim, then commentary that either REBUTS (using new evidence and analysis or not-C reasoning) OR JUSTIFIES THROUGH REASONING THAT YOUR THESIS IS STILL VALID</td>
</tr>
<tr>
<td><strong>Conclusion</strong>—explains how the proof of your hypothesis (through proving each sub-hypothesis) matters beyond what you have proven</td>
<td>IDENTIFY A <em>AND</em> A <em>POINT</em> ADDRESSES THE MOTHER OF ALL NEXT step that logically follows from your proof; NEVER CLOSE WITH RESTATEMENT OR REPETITION OF PREVIOUS POINTS OR THESIS</td>
</tr>
</tbody>
</table>

What’s the origin/context of this subject (opening claim for intro paragraph)?

The next time you hear someone glorify “the good old days,” you might want to object. OR It seems that almost as many people claim to “hate writing” as express a fear of public speaking or heights.
What's the thesis statement claim about the relationship of Brooks' characterization A to YOUR interpretation of character B fitting a different generation?

Unlike what conventional wisdom and Brooks suggests, college writers have gotten better and become more advanced over the decades, rather than declining from classical thinkers and communicators, into rebels with a cause to promote, to mere "test-takers" without developed skills or anything much to say.

A characterization in Brooks (of Millennials lack of qualities) does not line up with B generational set of traits.

What's the thesis statement reason (logical test that will prove/disprove it)—whether you'd write it or not?

...because data from studies examining the variety of features, number of errors, mean length, word complexity and cognitive depth of actual college student writers reveal an UPWARD TREND in all the positive measures and a DOWNWARD trend in the negatives.

A's definition, measure and cause-effect patterns contradict the definitions, measures and cause-effect patterns of B.

What warrants (backing) must be covered for this thesis to be logically plausible?

College writers are/are not whom—in Brooks and in studies? Decline/advance is defined how—in Brooks and in studies? Skills/content of thinking are defined how—in Brooks and in studies? Skills/content of communication are defined how—in Brooks and in studies? Millennials defined how? Generation B defined how?

A argument is what Brooks says; B trait definitions are what my data employ (I'm not fudging my comparisons; they're apples-to-apples).

What evidence will be used for the warrants?

Project #3 for Brooks; a "project #3" for each data set used in paper.

Here are the examples/testimony/not-C from Brooks that show that A characterization is justifiably A; here are the examples/testimony/not-C from primary and secondary sources that show B trait definitions are justifiably B.

What proof (grounds) must be offered for this THESIS to be validated?

ONE EXAMPLE Grounding Claim: Lunsford and Lunsford, in a 2008 study, presented findings from previous studies going back to the first decade of the 20th Century. These studies, compared with each other, show a positive trend.

Do what thesis' reason's LOGICAL TEST says I'll do, one part at a time. (aspect/step 1 of A contradicts aspect/step 1 of B, etc...)

What evidence will be used for the proof?

ONE EXAMPLE Grounding Evidence: Lunsford and Lunsford summarize previous findings in a Table below--

<table>
<thead>
<tr>
<th>Table 1: Historical Top Ten Errors Lists</th>
</tr>
</thead>
<tbody>
<tr>
<td>Johnson (1917) 198 papers</td>
</tr>
<tr>
<td>Witty &amp; Green (1930) 170 timed papers</td>
</tr>
<tr>
<td>Hodges (late 1930s) 20,000 papers</td>
</tr>
<tr>
<td>Spelling</td>
</tr>
<tr>
<td>Faulty connectives</td>
</tr>
<tr>
<td>Comma</td>
</tr>
<tr>
<td>Capitalization</td>
</tr>
<tr>
<td>Vague pronoun reference</td>
</tr>
<tr>
<td>Spelling</td>
</tr>
<tr>
<td>Punctuation (mostly comma errors)</td>
</tr>
<tr>
<td>Use of &quot;would&quot; for simple past tense forms</td>
</tr>
<tr>
<td>Exactness</td>
</tr>
<tr>
<td>Careless omission or repetition</td>
</tr>
<tr>
<td>Confusion of forms from similarity of sound or meaning</td>
</tr>
<tr>
<td>Agreement</td>
</tr>
<tr>
<td>Apostrophe errors</td>
</tr>
<tr>
<td>Misplaced modifiers</td>
</tr>
<tr>
<td>Superfluous commas</td>
</tr>
<tr>
<td>Pronoun agreement</td>
</tr>
<tr>
<td>Pronoun agreement</td>
</tr>
<tr>
<td>Reference of pronouns</td>
</tr>
<tr>
<td>Verb tense errors and agreement</td>
</tr>
<tr>
<td>Fragments</td>
</tr>
<tr>
<td>Apostrophe</td>
</tr>
<tr>
<td>Ungrammatical sentence structure (fragments and run-ons)</td>
</tr>
<tr>
<td>Unclassified errors</td>
</tr>
<tr>
<td>Omission of words</td>
</tr>
<tr>
<td>Mistakes in the use of adjectives and adverbs</td>
</tr>
<tr>
<td>Dangling modifiers</td>
</tr>
<tr>
<td>Wordiness</td>
</tr>
<tr>
<td>Mistakes in the use of prepositions and conjunctions</td>
</tr>
<tr>
<td>Wrong tense</td>
</tr>
<tr>
<td>Good use</td>
</tr>
</tbody>
</table>

Taken from http://www.csudh.edu/ccauthen/575s12/lunsford.pdf

Here are cases/testimony/not-C that show that aspect/step 1 of A and aspect/step 1 of B contrast in terms of characteristics.

***I would ANALYZE these data instead of quoting/paraphrasing Lunsford and Lunsford's analysis of it for THEIR hypothesis. This would make my paper a research paper instead of a report on research.***
What’s an OPV that shows complexity in the relationship you are arguing between A and B?

Admittedly, the advantage today’s college students have from computers (rather than fountain pens or, later, typewriters), the Internet (rather than securing access to a private or public library and spending the significant amount of time and effort to track down information in the collection) and greater pre-college educational opportunities (rather than elite institutions and segregated school systems) may be a factor in the relative quality of their writing.

Here’s a mini-argument about what makes this argument complex: A may SOMETIMES line up with B—that is, A is C or B is C or A and B are C some of the time or in some way. [Followed by evidence and analysis that shows this complication is plausible, then]

However, the distractions presented by new technology and the test-intensive nature of schooling can be seen just as easily as negative influences on writers, driving them to be the frenetic (non)communicators Brooks observed.

...commentary explaining why that DOESN’T negate the validity of my paper's thesis.]

What’s an implication of proving this complex argument (conclusion)?

The pervasive idea that students in the past had the time and the dispositions to be careful crafters of writing but are automatons now, although false, still has an effect. The older generations, the employers, mentors and teachers of the upcoming workforce, if they believe it, will at best waste efforts to correct the problem (which does not exist) or at worst disregard the contributions and innovations of the newest generations out of bias against them. This is analogous to ignoring Twitter as a source of news in a natural disaster because you prefer a printed newspaper or do not know the credibility of the people posting. Much that is critical will be missed.

Here’s my proposal that we should do something different than is done now, because it is more likely to work …

OR We now see a new “side effect” to aspects/steps of A and/or B that we didn’t see before…

OR We now must look at other A and B the same way. [Followed by evidence and analysis that shows this next step is relevant/plausible and commentary explaining what’s likely to happen/result from implementing it.]

October 24

Where do we go from here?

Your complete Research Essay draft represents your first full attempt at demonstrating the skills and knowledge we’ve been practicing for argumentation (outcome 2). I expect, and I encourage you to accept, that it—like Project #1, etc—is in serious need of more work if it is to be used as the final assessment of those skills and knowledge, because...

1. it required you to be able to do and know a lot of hard things well all at the same time
2. it required lots of effort and time to even understand the prompt, then plan and research, let alone complete
3. you’re still not as good as you could be with MORE practice of the skills and knowledge being tested
4. every writer and every writing product can be improved with re-vision and editing.

So, here’s the plan for how you will improve your Essay by Dec 4th when it becomes your final demonstration (worth 25% of your Fall grade):

1. We’ll first get some distance from it to clear our heads and our vision of the essays. Try not to do anything with what you’ve turned in for 6 whole days!
2. The non-project weekends (10/30, and 11/27—Turkey Day weekend) will each have an assignment that gives you a path to improve how well you demonstrate your skills and knowledge in your Essay. These will be turned in online and will count as EXTRA CREDIT (so, they could neutralize a 0/low grade you have, for example, or give you above 100% in the project or prep journal category if you don’t...yet).
3. Our work in class on college-level analysis of text and audience (outcome 1) and ongoing work on vocabulary in context and clear articulation as well as college-level style (outcome 3 and 4) will keep you learning about, practicing and improving argumentation, the components of core paragraph and writing skills in general, I will also encourage you to also use a feedback workshop with a peer, family member or other good Samaritan to identify the missing, ineffective and redundant parts of your essay.

RE-vision Assignment focusing on Outcome 2: using evidence (=extra credit Project Grade) DUE Sunday by midnight

1. copy and paste your latest Research Essay draft BODY PARAGRAPHS (not intro or conclusion) into a new document.
2. create a table at the end of your draft; in it identify which of the following functions of evidence appear or are missing in your paper’s argument, and what content, specifically, you are using as evidence to perform that function, like this:

<table>
<thead>
<tr>
<th>Backing/Grounds needing evidence</th>
<th>Primary Source Data offered to support backing/grounds</th>
<th>Secondary Source Data analyzed to support backing/grounds</th>
<th>Tertiary Source Information included for clarification of meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>Who are Millennials according to Brooks? (who, what, where, when they are # how and why they are that way)</td>
<td>ALL quotes from Organization and/or “Empirical” ALL paraphrases from Organization and/or “Empirical” go here!</td>
<td>Should be 0—Brooks is the sole source of data for this part of arg;</td>
<td>Any dictionary/encyclopedia info used to “fill in info” on a term or idea Brooks uses? Put it here!</td>
</tr>
<tr>
<td>Who are the Other Generation, according to your re-searched sources? (who, what, where, when they are # how and why they are that way)</td>
<td>Should be 0—Brooks is not an appropriate source for this part of arg ALL cases/examples, statistics, testimony from witnesses /members of generation, recordings of events, actions, words, art, documents found as STAND-ALONE sources (interviews, etc) go here!</td>
<td>ALL cases/examples, statistics, testimony from witnesses /members of generation, recordings of events, actions, words, art, documents found WITHIN another analyst's work go here!</td>
<td>Timelines, graphics, definitions, categories created by others and used by YOU to delineate historical period, affiliation, race, etc? Dictionary/encyclopedia info used to “fill in info” on a term or idea in your definition? Put them here!</td>
</tr>
</tbody>
</table>
What are the criteria that make up the Trait(s) being compared/contrasted? (internal/external, motivation/strength/weakness that is cultural, emotional, gender-based, moral/ethical, philosophical, physical, political, psychological, religious, social/economic)

<table>
<thead>
<tr>
<th>Primary Source Data</th>
<th>Secondary Source Data</th>
</tr>
</thead>
<tbody>
<tr>
<td>Only those quotes/paraphrases from Brooks above that relate to different, unique, significant or otherwise distinguishing characteristic(s) of Millennials; Only those primary source data above that relate to SAME trait(s) in Other Gen.</td>
<td>Only those data from secondary sources above that relate to SAME trait(s) in Other Gen.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Context Analysis</th>
<th>Evidence Gathering</th>
</tr>
</thead>
<tbody>
<tr>
<td>What OPV to the contrast/comparison of Millennials and Other Generation exists? (they don’t relate all, enough, some of the time the way my thesis claims)</td>
<td>Only those primary source data above that EMBODY new layer, gray area, nuance or contradictions in SAME trait(s) in Other Gen.</td>
</tr>
</tbody>
</table>

3. next underline all analysis in your draft that relates to what you’ve listed above for Primary and Secondary Source Data.
4. cross out any analysis that links tertiary source info to a claim you are making (because this info is not credible as proof); replace with explanation of how the tertiary info clarifies a concept or term in your evidence.
5. cross out any data, data analysis or claims about Millennials you have included from sources other than Brooks (because these take your paper off-topic); similarly remove data, data analysis or claims about the other generation you have included from Brooks (because we are using him as a primary observer of Millennials, not as a secondary source analyzing generations).
6. revise/rewrite analysis to make more precise and comprehensive WHICH SPECIFICS in the cases/testimony/not-C evidence document/prove the backing/grounds HOW.
7. re-search to fill in gaps in your evidence, replace weak data, expand proof beyond singular or minimal data point; compose new analysis of it to support backing/grounds.

Now, onward:

Thursday is your first Midterm FRQ—a synthesis question. Here’s the low-down on what AP and I will be looking for:

**Synthesis**

The rhetorical analysis of multiple sources in the inquiry process we know as research presents the same demands as the rhetorical analysis of a single speech, letter, or essay, with one large exception: the development of a much fuller context. While the analysis of a single text in isolation certainly benefits from an understanding of the context in which it was composed and published or delivered, the analysis of multiple sources in concert with one another broadens the context, provided that these sources represent different, often opposing stakeholders in a given situation. The synthesis process may serve various purposes. […] synthesis may produce not an argument or a judgment but a more comprehensive understanding of the question or problem. This explanatory (or Rogerian) use of synthesis yields a deeper appreciation of the complexity of the topic under examination. Students performing this type of synthesis may conclude by considering the factors, perspectives, investments, and so forth that underlie discussions of a controversial topic.

How students approach synthesis depends largely on their ability to read texts rhetorically. By fully understanding relationships among writers, audiences, and purposes, students will recognize writers of the sources they consult as participants in conversations about specific questions. Additionally, students will discover that by attending to a variety of viewpoints and arguments they develop a critical and informed understanding of the controversy and gain the authority to enter the conversation themselves. Students will find that the sources they consult may agree with one another on some points but not on others; that they may represent different perspectives, values, and assumptions; and that they may support or supplement one another or call one another’s positions into question.

The following are suggested steps for engaging students in the synthesis process.

**Step 1: Authentic Inquiry**

Synthesis of sources should be a process of authentic inquiry motivated by questions for which readers genuinely want answers, not by desire to affirm preexisting positions. While it is entirely possible, and perhaps even worthwhile, for readers to commence research with some inclination or predisposition about a given topic, successful synthesis means proceeding with an open mind and finding an array of sources that satisfactorily broadens the context of one’s research question. Part of authentic inquiry is an understanding of rhetorical invention, or the processes by which students — while they are thinking and reading — determine how the issues they are examining can be viewed from multiple perspectives.

What students experience in responding to the synthesis question on the AP English Language and Composition exam is not authentic inquiry; [HOWEVER] the source materials that accompany the prompt may be seen as products of authentic inquiry representing multiple perspectives that students must consider and weigh against one another — or synthesize — in order to compose a response that is informed by the sources and situated in the conversation they represent. To promote [this] students must have the experience of entering into unfamiliar conversations: transformative research encourages students to change or develop their positions, while transactional research merely affirms the opinions that students already hold.

**Step 2: Linking the Sources**

In source-informed argument, the predominant (though by no means the only) mode of college writing, **effective synthesis begins with understanding others’ positions, views, or arguments.** Students must comprehend the major claims in the texts they consult, understand how these claims are substantiated, and identify how they might appeal to intended or unintended audiences. Students then need to know how to develop their own original arguments by acknowledging and responding to the claims they’ve encountered in their sources. Students must be careful to avoid misattributing claims or oversimplifying an argument. Such an approach reflects a superficial reading of the sources or a refusal to consider points of view that conflict with a writer’s preconceived position.
Step 3: The Source-Informed Argument

Strong arguments developed through synthesis of multiple sources generally exhibit the following qualities (WHAT THEY GRADE FOR):

**Sophistication of thought:** Sometimes referred to as complexity, sophistication means looking at multiple perspectives, arguments and counter-arguments, and broader implications of particular events or decisions. Implications of arguments or positions are important for students to consider, as they often rely upon hypothetical examples abstracted from the real world of cause and effect; the challenge for students is to present implications as concretely as possible, based upon available evidence.

**Effectiveness (development) of argument:** The completeness of an argument's development enhances its persuasiveness. Such development may mean an in-depth analysis of a few sources or a broad review of a wide range of sources.

**Unity/Coherence:** Coherent, or unified, arguments — with or without sources — develop logically; the writer's own position emerges from a thoughtful consideration of the sources. An important marker of coherence is the use of idea-based transitions, often topic sentences of body paragraphs that move the argument forward in ways alluded to in “sophistication of thought.” Another marker of coherence is the careful selection of the sources that “speak to one another.” A coherent approach to synthesis requires students to consider the conversation among sources rather than regarding individual sources in isolation.

From: The College Board. “AP English Language and Composition Course Description. Fall 2014” APcentral.com.

Discussion: What do you see here that is DIFFERENT than DBQs in content areas?

Let's look at College Board's example synthesis question and ONE of its sources to see how it's done. 66, 70. Another one? 67.

**October 25**

**How Do I Improve My Writing for AP Exams?**

AP Language as an exam differs significantly from college in that it asks you to work within preset parameters, under time constraint, to SHOW your skills and knowledge as a college-level writer (versus work over time to DEVELOP them through inquiry). Here are tips for improving your capability to demonstrate your abilities and intellect under AP's conditions—which just happen to work to develop them, too.

Rosenwasser and Stephen, in *Writing Analytically*, give the following advice to freshman writers:

**On Tone (the first and last impression you make on your scorer)**

Resist what is known as "freshman omniscience"—recognizable sweeping claims and a grandiose tone...“since the beginning of time poets have been...” (244) Academic writing ethos is characterized by: nonadversarial [yet critical/skeptical not just approving] tone; collaborative and collegial treatment of audience and approach to subject; careful qualifiers [hedges and concessions] [not overstatements], and relative impersonality—focus is on subject, not writer [or writing] (10).

**On Reading**

To prepare yourself to analyze, read/review your data/source follow these steps—

1. Suspend Judgment [focus on noticing things, not formulating a response]
2. Define Parts and How They Relate [to each other and to the subject as a whole]
3. Make Explicit the Implicit: this is paraphrase
4. Decode Content, But Don’t Stop There. Sketch Out Structure: Patterns of Repetition, Strands, Binaries, Contrasts and Anomalies
5. Reformulate Your Interpretation [as needed] (16, my adaptations)

**On-Pre Writing**

In planning your writing, remember these Rules of Thumb—

1. [OD—operationally define] the Task
2. Suspect Your First Response [to data/sources]*
3. Reduce the Scope of Your Response [to a manageable, precise approach to take: say more about less]
4. Begin with Questions (to address as your argument), Not Answers
5. Expect to Become [More] Interested [nuances and possibilities will reveal themselves, especially as you describe your data to answer your questions]
6. Write ALL OF THE TIME about What You Are Studying—on your reading, discussions, ideas, etc [so you will constantly be preparing for analysis] (72-4)

*#2—They suggest:
- Trace YOUR negative and positive responses back to their causes: identify and analyze exactly what in the reading produced your reaction, how and why. Imagine explaining this to a sympathetic friend: this is the first draft of your analysis.
- Assume—whether you agree or disagree—that you have missed the point: re-view for what DOES not align with your first response
- Locate what from your response fits within the limits [of the prompt, the whole prompt and nothing but the prompt] (78-9).

To ensure your plan is analysis/synthesis and not merely summary, Rosenwasser and Stephen say—

- Detach as a Reader and Engage as an Analyst—shift your focus from What does this say? to How is this argued? Why is this argued? by situating the reading rhetorically (treating it as a "case study of...") according to its pitch [the case it’s making], complaint [the cause of its author’s reaction], moment [the ideological/cultural context operating on/influencing its author] or stakes [purpose/intended effect]
- Reduce the Range of your response by Intensifying its Domain—put effort into depth, not breadth
- Use a PRINCIPLE for selection of data to discuss [instead of general [chronological] coverage—construct a hierarchy of most to least significant, overlooked, overrated, controversial, practical, etc; rank according to conventional, innovative, simple, complex, familiar, esoteric, etc)
Stylistic Elements of Literature

All text—even text that isn't verbal (that is, doesn't have words)—has a style, a particular use of language (visual language, body language, music, etc) that "carries" the intended meaning to the intended audience. Style is frustratingly ill-defined by literature specialists. Some use the terms "genres" and "sub-genres" in a way that includes both conventions of text (fantasy, mystery) as well as styles (Southern Gothic, Absurdist). Others limit style to only idiosyncratic wording and/or organization of text (E. E. Cummings' peripateticism). AP exams often refer to style obliquely by using terms like "techniques," "strategies" and "devices."

To analyze style, we look at three overlapping elements (keeping in mind that techniques of narration, that is

- sharing or holding back details to influence interpretation;
- selecting specific word choice and register/diction that elicits sympathy or antipathy (pathos), confers authority (ethos) and/or objectively presents information (logos).

sometimes cross over into style, too):

Style#1 is the abstract term for a text’s particular use of language in a specific sense, the UNIQUE “profile” that fits the patterns of expression, found in choice of words (musical notes/images/movements for nonverbal texts), their arrangement on the page (song/canvas/stage) and the grammar and syntax chosen to connect them (their relationships to other components of the art), employed to achieve the author’s purpose. Style is the hows of communicating, NOT the what's communicated.

Be careful: style refers to HOW a writer writes (a painter paints, a dancer dances), not what a text is like (style cannot be “difficult” or “boring” or “exciting”) or what genre it fits (style cannot be “science fiction” nor “tragic”).

Like theme for literature, it is counterproductive to try to categorize an author’s style1 with a one-word adjective (although you will hear Hemingway's style referred to as “journalistic,” Faulkner’s as “ponderous,?” etc). Instead, scan a work to find its significant, specific patterns of language use—then analyze these to find the ones that control your interpretation by provoking a reaction. Be sure to consider the style of speakers’ and/or thinkers’ dialogue as well as the style of the text outside of dialogue; then compare/contrast controlling styles within one text against each other to determine how and why the style is used by the author for the particular audience, subject and content.

Stylistic Elements of Literature

- **Language Structure**
  Look for patterns in how sentences are constructed—long/short, passive/active, etc. What does the pattern seem to accomplish? Do sentences often contain clauses; do they change according to what they are about (say, formula for describing action, nonformulaic for dialogue); are they often fragments?
  - Are there digressions or interruptions within sentences or between sentences on the same topic/situation? Is word-order mostly periodic, loose, unconventional, speech-form, written form, a mix, or different by topic?
  - Are paragraphs short, highly variable, or usually enormous blocks running across many pages? Are chapters/sections intensive, prolonged, variable, etc? What patterns exist in the organization and sequencing of sections, paragraphs and sentences? Look for how these change.

- **Diction**
  - Are most words simple or fancy? Are they technical, flowery, colloquial, cerebral, obscure, etc? How much work/skill does the reader need to put the ideas together in the way they are presented? Does ONE pattern exist in the word choice, complexity and level of language? Does it change according to topic/situation? Does it align or diverge with dialogue/characters' thoughts? Does the amount and sequencing of words "feel" tight and efficient, or elaborate and long-winded to the intended reader? Does it ever fluctuate?

- **Pacing**
  - Where is info heavily descriptive (spending a lot of time focused on the characteristics of one subject/situation) or only sparsely so? How does the work allot time to different components (like setting/atmosphere, character thoughts/dialogue, and action/plot/movement)? Are there leaps between topics or step-by-step, connect-the-dots transitions? How would you characterize the work’s overall “speed?” Look for changes in the patterns.

- **Chronology**
  - How is the chronology of events/ideas organized—ordered like a flow chart, a bulleted list, in real-time, layers of a whole, parts of a system—a mix? How is verb tense used overall and for different situations/subjects? How would you characterize the work’s overall “rhythm?”

- **Speech**
  - How often/in what situations does mono- or dialogue/quotation tell the story by itself? Are we offered whole conversations or just fragments; do we get second-hand reports of speech or paraphrases? Does reported speech use slang, dialect, creativity or is it formal, etc? Does speech "move" fast, slow, emphasize pauses, the unsaid, repetition? How much does speech substitute for direct presentation? How does it relate to the narration and to narrative discourse?

- **Manipulation**
  - Are there unusual techniques of explanation, storytelling or communication being applied, such as stream-of-consciousness, mixing of styles and/or genres, odd layout on the page, breaking grammar rules, unstable narrative perspective, etc?

- **Metafiction**
  - Does the writing call attention to the process of narration instead of invoking willing suspension of belief on the reader’s part? Are narrator’s position, role, thoughts, traits as a storyteller discussed with the reader explicitly in the text?

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October 26

Stylistic Elements of Literature

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Keep these in mind as we being the next phase of class: Literary Argumentation

Stylistic Elements of Literature

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  - How is the chronology of events/ideas organized—ordered like a flow chart, a bulleted list, in real-time, layers of a whole, parts of a system—a mix? How is verb tense used overall and for different situations/subjects? How would you characterize the work’s overall “rhythm?”

- **Speech**
  - How often/in what situations does mono- or dialogue/quotation tell the story by itself? Are we offered whole conversations or just fragments; do we get second-hand reports of speech or paraphrases? Does reported speech use slang, dialect, creativity or is it formal, etc? Does speech "move" fast, slow, emphasize pauses, the unsaid, repetition? How much does speech substitute for direct presentation? How does it relate to the narration and to narrative discourse?

- **Manipulation**
  - Are there unusual techniques of explanation, storytelling or communication being applied, such as stream-of-consciousness, mixing of styles and/or genres, odd layout on the page, breaking grammar rules, unstable narrative perspective, etc?

- **Metafiction**
  - Does the writing call attention to the process of narration instead of invoking willing suspension of belief on the reader’s part? Are narrator’s position, role, thoughts, traits as a storyteller discussed with the reader explicitly in the text?
**Distance/Appeals**
Does the wording seem natural, factitious or perhaps a mismatch for the subjects/time period/characters it is used to talk about? Are there patterns in the way the writing is trying to convince the reader to believe/accept its ideas (emotionally, intellectually, morally)? How does the wording/diction relate to the narration and narrative discourse?

Adapted from [http://teachers.lakesideschool.org/us/english/ErikChristensen/WRITING%20STRATEGIES/LiteraryStyles.htm](http://teachers.lakesideschool.org/us/english/ErikChristensen/WRITING%20STRATEGIES/LiteraryStyles.htm)

**Style** is also used as a term for the pattern of language in a text in a broad sense, classification of a work/author as fitting an established “school of thought,” movement or trend in art and/or philosophy (unlike style¹, this type of style is often a single-word, proper noun, like Be-Bop, Stoic, Modernist, etc). Don’t mix up this kind of style with genres of art, dance, books either—there isn’t a portrait “style,” a ballet “style” or a detective story “style!” Style categories are marked by a “signature” style¹, subject matter, purpose and/or even narrative elements (a gray area) identified as “the” style of a particular group of practitioners (see the precise definition of motif as a literary device). This kind of style analysis is rarely done for nonfiction prose.

**Tone** is the artist’s implicit attitude (feeling/emotion—empathizers rejoice!) toward the audience and the subjects (ideas, people, places, things, events, etc) of the text conveyed through the work’s style (NOT through its narrative). That is, a story of an evil boss destroying her worker’s dreams can carry any tone; the story doesn’t have a tone, the language does. Tone can be—and often is—described by a single “feeling” word, like angry, playful, nostalgic or bitter (but not adjectives that describe genre—like tragic or dramatic—see style above). A big mistake often made with tone is to substitute your feelings about a subject or the circumstances in a text for the artist’s (empathizers beware!...see mood below). Just because you think something in a work of art is disgusting, humorous or negative doesn’t mean the artist does (in fact, you may be reacting strongly because the artist’s tone is the opposite of your personal attitude).

Balancing the artist’s feeling toward the audience with his/her feeling toward the subjects is always a gray area in describing tone. Think, especially, of texts you thought talked down to you—these might be labeled as having a pedantic, condescending or distant tone, despite (perhaps because of?) the fact that their subject is taken so seriously (think of anti-drug messages). In expository art forms where, given the subject, artist’s emotion is muted or intangible, analysts describe the artist’s attitude toward the audience by looking at his/her work’s conventionality (its adherence to rules and level of diction) of the expression—thus, these can be described as having a formal or informal tone. For lists of tones toward audience see sites like [http://www.mshgogue.com/AP/tone.htm](http://www.mshgogue.com/AP/tone.htm)

The default formula for tone is:

The artist communicates that he/she feels _______ about the subjects in the text and _______ toward the audience by using ___ specific techniques/language.

In fiction, poetry and other genres of art where the artist is not the storyteller/point of view presenting the art, you MUST discern difference(s) between the narrator’s and/or characters’ feelings/attitudes and the artist’s tone. This is usually not the case with nonfiction, however. Fictional or nonfiction works using untrustworthy or antipathetic narrators/points of view can create a tone opposite to the artist’s (called ironic). And, the converse applies: if there are no cues to distrust the narrator/point of view, it is likely congruent with the artist’s. For either case, use credible outside information about the text’s real-world context, subjects, author and audience to decide if it’s reasonable the artist would feel a similar or opposite way.

For ironic tones the default goes like this:

___ apparent feeling toward the audience/content communicated by the text is actually the opposite for the artist who created it, because...___ details about the CONTEXT of the work/artist support this disconnect.

There is a major gray area involving tone and the narrative elements of setting and narration. Mood is the term for how the characters/narrator/point of view and thus, by extension, the audience would reasonably perceive the circumstances that make up the text (empathizers...careful now...)—this is often categorized as the atmosphere of the art (thus: oppressive, free, vibrant, etc would be appropriate words for describing mood). In works of art where the artist and the point of view are logically the same (autobiography, nonfiction, etc) mood/atmosphere and tone are ALSO essentially the same. BUT mood/atmosphere and tone are NOT synonymous for genres in which the artist is NOT the same as the narrator/point of view presenting the art (fiction, poetry, etc).

To get even grayer in all genres, atmosphere/mood is separate from another oft-confused-for-synonymous term, environment (the character of the setting), yet there is cross-over/connection because mood and environment each contribute in a similar way to the meaning/purpose of art. For example, a story with a “backdrop” of the brutality (mood) of an endless urban war (setting/environment) may be used by the author to show how perceptions (mood) and/or circumstances (setting) infect characters with similar brutality, or, conversely, provoke an opposite reaction in them (like, say, despair). Here environment and mood are not the same, but they are entwined with each other and work together to support the meaning.

Consider how key mood is to deriving tone and understanding the message of, say, Edward Munch’s *The Scream*:

Munch is NOT the main figure in the painting, so it is not reasonable to say *Munch* feels what the figure feels or how you feel when you look at the work. However, Munch is certainly intending to depict the figure’s feelings and evoke them in his audience—fear, isolation, hopelessness, all part of the painting’s mood—with his painting. Tone, however, is the attitude *Munch* reasonably has about the situation he is depicting AND toward the audience to whom he is communicating it. Munch’s tone would NOT logically involve “fear” or “hope,” since these don’t connect HIM to the situation or to the audience. Given Munch’s personal and family history (which requires outside research to know and to justify for an analysis), it would be reasonable to argue that his tone was angry and the painting an indictment of the indifference of his society to individuals’ suffering (like that of the main figure in his painting).
A way to differentiate these is to contrast **interior mood**—felt by the “inhabitants” and “participants” of the art—with **exterior artist’s tone** by asking, “how does the artist likely feel about situations like this (since he/she made the choice to connect them this way)?”

**Bottom Line for Tone vs. Mood**

Mood is the way the artist shows you—and gets YOU to vicariously experience—a set of reactions to circumstances. Once you’ve analyzed mood—being sure it’s justifiable for the work and not just YOUR personal feelings—bring in real-world information about the artist (credible outside sources, yo!), to determine his/her attitude toward the circumstances and the audience. Remember that an artist’s **tone** always falls somewhere on this spectrum (and mood never does!):

Pinpoint the artist’s attitude on this general line, then up the precision of your definition: if it’s in the **critical** sector, is the artist **angry or concerned...?** If it’s sitting around neutral, is he/she **detached or nonjudgmental...?** Located in the sympathetic zone—is he/she **supportive or celebratory...?**

**Potential tones for all genres in graphic form(some also applicable to categorizing mood):**

![Graphic representation of tone spectrum]


Its concepts are adapted by me, here: **How to Analyze Tone in Literature**

Keep DIDLS in mind when analyzing tone: **diction, imagery, detail, language and style.**

**Pay attention to diction.**

- **Abstract words** are words that can’t be perceived with the senses, while concrete words are words that can be perceived and measured. For instance, the word “yellow” is concrete, but the word “pleasant” is abstract. Abstract words “tell,” and are used to quickly move through events. Concrete words “show,” and are used for critical scenes because they place the reader in the scenes along with the characters.

- **General words** are vague, such as “car” or “cat.” These are concrete words, but they can apply to any number of specific cars or cats, so the reader can imagine what he or she wants. In contrast, specific words such as “Siamese” and “Ferrari” restrict the reader to a specific image.

- **Formal words** are long, technical or unusual, and will be used by authors who want the reader to see them or the character as highly educated or just pompous. Informal words are those almost all readers will be familiar with, suggesting that the author is much like them. Informal words include contractions and slang, which more closely resemble the way most people speak.

**Look for imagery and other figurative language**

- An author who writes about a character swimming in a pond of warm water and describes it as being like a warm bath is suggesting that the pond is inviting, relaxing and soothing. An author who describes the same swim as simmering in a pot may want to suggest discomfort or a sense of foreboding.

**Detail the narration**

- One author may describe a house as having cheery flowers in the front yard, which suggests that the house is a happy home for happy occupants. Another author may not mention the flowers but talk about the peeling paint or dirty windows, suggesting that the house is a depressing place occupied by depressed people.

**Locate rhetorical and poetic devices**

- An author who refers to a dog as a pooch is being affectionate, while an author who hates or fears dogs may use the word “cur.” An author who refers to children as brats has a different attitude toward children than one who calls them rug rats.

- Twilight and dusk are both defined as the period of time between sunset and full darkness, but they suggest different things. Dusk is more about darkness than light and may suggest that night is fast approaching, with all the frightening things that happen at night. In contrast, twilight may suggest that dawn, which represents a new start, is near or that the sun has just set, signaling the end of a difficult day.

- An author may choose words strictly by their sound. Pleasant-sounding words suggest that the author is writing a story about pleasant things, whereas harsh sounding words suggest that the subject is also harsh or unpleasant. For instance, a wind chime may either be mellifluous (musical) or cacophonous (annoying).

**Break down the style** at sentence level

- **Word order** in a sentence gives a hint about what part you should be paying closer attention to. Generally, the greatest emphasis is on the end of the sentence, “John brought flowers” emphasizes what John brought while “The flowers were brought by John” emphasis who brought the flowers. By inverting the word order, the author makes who brought the flowers a surprise for the reader.

- **Short sentences** are more intense and immediate while long sentences create a distance between the reader and the story. However, longer sentences spoken by characters suggest thoughtfulness while short sentence can be seen as flip or disrespectful.
Many authors will break the rules of syntax on purpose in order to achieve a desired effect. For instance an author may choose to place a noun before its adjectives, called anastrophe, to add weight to the adjectives and make the sentence more dramatic. "The day, dark and dull" encourages the reader to pay extra attention to the unusual nature of the day.

Literary Devices are an existing set of particular patterns for word use and the expression of ideas that authors use to create enhanced meaning or effect (visual, kinesthetic, digital and other devices exist for nonverbal art forms). As an element, this includes different categories of strategies identified by me as modes, figurative language, rhetorical devices and poetic devices, based on their different functions. These manipulations of language are explicitly presented, but their interpretation requires inference from the reader. See online devices list of those on my website.

One of the most influential and problematic devices for students to analyze in any art is Symbolism (which is why some literary analysts categorize symbolism alone as the eighth element, letting the rest of the devices fall under style—I find this overemphasizes one type of figure over the myriad that a well-informed literary analyst should know). When symbolism is a significant component of a work, it is best defined as follows:

Symbolism is the use of objects or ideas within a work to perform a role/carry a meaning that replaces their literal form to reinforce interpretation by the audience (contrast this with other figures—"figurative language" in the literary devices handout—that extend meaning but don't fully replace it). Symbols can be names, actions and/or things, but they are almost never characters outside of allegorical art (or else the character is replaced in meaning, not enhanced; thus it is no longer a full persona).

To identify potential symbols:
The work itself must furnish sufficient clues that a detail is to be taken symbolically—symbols nearly always signal their existence by emphasis, repetition and/or position. Your analysis should point to these clues in order to justify your claims about symbolism and its relationship to the work’s meaning(s).

The interpretation of a symbol must be established and supported by the context of the entire work—that is your analysis must be able to link its intended interpretation to all the elements of the art as validation. A symbol has its meaning inside not outside the work of art (the opposite of theme, which generalizes outside).

As a general rule, any symbol should represent a cluster of meanings, not just one “stand in” idea. Be careful not to make claims about symbolism that oversimplify (any light equals knowledge, travel is always a journey of discovery, black is bad, white is good, etc); these claims often miss the fact that these figures are operating as images or motifs, not full-blown symbolism.


Bottom Line for Devices:
For the more common use of symbol as one of many techniques operating within a work, rather than a major component of its meaning, see the online devices glossary. Many—maybe MOST—devices you’ve been taught have more precise and comprehensive definitions at the college/AP level. You will need to upgrade your working definitions!

Above are stylistic elements and online is my Literary Devices Glossary: these are the definitions operational in this class and on the AP exam for literary analysis. Like Toulmin, it takes time and practice to get “used to” using them.

Tonight begins that time and practice.

Homework: If you identify as female, read Cisneros online; if you identify as male, read Hurston. Everyone will read both eventually, but this will give you a range of peers to discuss with, who are coming at Project #6 from different perspectives, as you focus on literary analysis.

Self-Check: These are nonfiction pieces that could be seen as primary sources for an argument—if you want to practice for the Midterm AND get your homework done, imagine an argument about factors that inhibit or promote social unity you could make and how you would “bring in” your reading to complicate or add nuances to your view.

October 27
ID #s not Names, please!

A note on cheating:
Today when you take the midterm, you have a special responsibility. There is an embargo you must adhere to. This means YOU MUST NOT GIVE OTHERS ANY INFO ABOUT THE MIDTERM, even inadvertently. That is, you can't tell someone what is on isn't on the midterm, even "in general." You can't talk about a specific question or term or selection that is on the test when someone who hasn't taken it can hear/read what you say (this includes students who may have been absent). You can't look over your notes and say "uh-oh, I got THAT one wrong." In fact, you can't say ANYTHING that might relate to the test. If you make it possible for a student to have information about the test other than what I explicitly gave him/her, two things result: that student has a possible advantage over others; and you and that student have cheated and will receive a 0.

It has happened at least once that students who have shared info in what they thought was a "legal" way (talking to others in the same period) ended up giving info out "illegally" (by being overheard at lunch, in the bathroom, etc). That's why I have a blanket embargo policy: discuss NO information about the midterm until I confirm with you that all students have completed the test. It is a big deal that assessments at the college level are secure. Resist the pressure to "help" or even to "complain." Your grade and letters of recommendation to colleges/jobs count on it!

DO NOT WRITE ON THE EXAMS (this includes writing, then erasing).

October 28

Testing, testing...

Not precisely comprehensively and cogently comprehending the task/prompt is the major factor hampering the success of student demonstrations of skill in FRQ responses. To overcome this you first must decode the underlined adjective (catching any implied warrants); then you must apply AP’s somewhat learned concepts about language and writing.

PJA #23: Compose 3 claims—one for each underlined adjective—that argue HOW this category of language functions as an impediment (or challenge, if you want a positive spin).
Ready to OD?

You can think of looking at any college-level argument as a problem-solving task with 3 levels:

The **concrete** part is decoding what the warrants, backing and grounds look like specifically for this prompt/task; that is, outlining what basic **claims** you must include to argue the prompt **comprehensively**. Bad decoding means your response is doomed to be **incomplete**.

That's

**ANSWER THE PROMPT, ONLY THE PROMPT AND ALL PARTS OF THE PROMPT**

The **abstract** part is catching which relevant (but perhaps **obscure**) definitions/concepts you must include in order to prove your points; that is, identifying the **implicit** expectations (college-level definitions/criteria) for the test your evidence must show is passed (reasons) to prove your argument (claims) **precisely**. Not catching these means your response likely remains shallow/obvious or a simplification of the task/text.

That's

**DEMONSTRATE THE TRAITS/CONCEPTS EMBEDDED IN THE PROMPT.**

The **abstract** part is selecting the particular **explicit and implicit** nuanced/gray area details that capture the depth/richness of the chosen text, applying fully resonant definitions and devices of language to them and employing cogent argumentation and control of language and organization to show you aren't just familiar with these, you can recognize how they are used and implement them yourself **cogently** in analysis of selected evidence at the AP level. Selecting, applying and/or controlling these badly or unevenly highlights the limitations/gaps in the skills and knowledge AP, college-level courses and the outcomes test.

That's

**recognize salient explicit and implicit meanings of challenging text**

which, appropriately enough, cryptically, obliquely and abstrusely asks you to RECURSIVELY, INTERDEPENDENTLY and CONCAVELY-CONVEXLY read, think and write around the complex concept of "meaning."

Let's break this down to its nitty-gritty, down and dirty in the mud concrete details...

The **operational definition** of the term **meaning** for AP is complex. That is, it...ahem...**means** different things:

- the connotations and denotations of the words in the text (what it actually says implicitly and explicitly) AND/OR
- the **argument** or **theme** of the work (what, taken as a whole, the text proves/tests for the reader) AND/OR
- the author's **purpose** for writing the work (what the work was intended to do/cause/be in the real world of the author)—this is sometimes close to its theme/argument but, logically, always broader. Think: why write this work this way at this time for this audience—instead of other ways/works/ times/audiences.

To analyze a text's meaning, you **EXPPLICATE**.

What's an **explication**? It's the official name for writing out the backing and grounds of formal textual analysis in any discipline (you can explicate a building design, a grant proposal, a piece of art, a patient's treatment plan, etc). For literary analysis, the points you make prove you're right about

| WHAT the elements of a literary work are [definition], HOW they work together [relationships/patterns], and WHY they have an impact on the meaning of the work [cause/effect] |

Explication of nonfiction logically proves default **claims** about a work's **stylistic elements**:

1. The use of A, B, C **specific devices** (s) in **specific instances** accomplishes ___ (meaning) in the work, while
2. The use of A, B, C **tone** overall/frames the work as ___ (attitude of pitch, complaint, moment, or issue), and (only if narrative) The use of A, B, C **mood** of specific parts accomplishes ___ (reaction/empathy) in the work
3. The use of A, B, C **varied aspects of style** signal ___ multiple intentions in the work. **THUS**

   **Explication Thesis**  

   X, Y, Z from above best capture the MOST SIGNIFICANT techniques/strategies the artist employs to “package” [communicate] the work’s intended message about the subject(s) so that it achieves its intended purpose (for its intended audience).

For 1, 2 and 3, **claims** each comprise **points**: what A, B, C is (backing matches these to explicit definitions of elements) and how each element affects/relates to the others (grounds prove implicit patterns/cause-effect). You explicate by combining these claims and their points into one cogent, comprehensive and precise analysis of the text. That is, you move beyond argumentative core paragraphs that prove one claim at a time, to a logically sequenced dissection of the way the work “operates,” presenting your data and interpretation. These claims add up to your explication **THESIS**.

What data do you look for in a text to show what its elements are? Let's turn to the experts...

**Functional Linguistics Analysis**

With explication of ANY verbal text, if you wide-focus on the **structure of its language** instead of fine-focus on its **content** of sentences, you will reveal very telling, SIGNIFICANT data. This approach is called functional linguistics analysis, and was developed in by M.A.K. Halliday.

I am now going to make a rhetorical choice to present FLA in application rather than offer you a theoretical discussion of it, since, as I have said, application of concepts to a text has been the most effective means for students to “get” and “keep” their understanding of college-level concepts in my experience.
NB: Yes, is an explication claim about the following segment of my classnotes.

Here's what FLA looks like when middle-schoolers did it for a textbook call out box (reported by Schleppegrell and Achugar 2003):

Table 1. Types of Verbs in the Missouri Compromise Text

<table>
<thead>
<tr>
<th>Action Verbs (events)</th>
<th>Thinking/Feeling Verbs (comment)</th>
<th>Saying Verbs (report)</th>
<th>Relating Verbs (description)</th>
</tr>
</thead>
<tbody>
<tr>
<td>had brought</td>
<td>wanted</td>
<td>proposed</td>
<td>included</td>
</tr>
<tr>
<td>applied</td>
<td>resented</td>
<td>suggested</td>
<td></td>
</tr>
<tr>
<td>allowed</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>permitted</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>did not (permit)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>would upset</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>were compelling</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>opposed</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>grew into</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>admit</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>had (also) applied</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>sought to settle</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>would prohibit</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>passed</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>preserved</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>brought about</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Schleppegrell and Achugar 2003 go on to point out:

Verbs such as *cause*, *result in*, and *became* can establish causality and develop historians' arguments, and prepositional phrases and adverbs often scaffold temporal [time-based] meanings [links between events that are being presented as sequential, cause/effect or both]. Other work in functional linguistics has also pointed to language elements that are especially relevant for history discourse, including analysis of the [constraints and possibilities inherent in] different genres (e.g., narrative, recount, account, argument, explanation) that are typically represented and the grammatical features that are functional (e.g., nominalization, reasoning within a clause of a sentence through verb choice, ambiguous use of conjunctions) for interpreting historical meanings (for an overview, see Martin, 2002). (26)

So, to use a functional linguistics approach to data-gathering for literary analysis of nonfiction...
Analysis of the patterns in these data shows YOU how choices made by the author line up with the criteria of style, tone, devices. Then, you analyze the form of the elements against what YOU interpret as the meanings of the text (what IS the Missouri Compromise? WHY is it important?) to PROVE how elements operate in a cause/effect relationship with meaning.

X pattern in verbs/descriptors/markers for Y agents/subjects in this text act as ABC elements to invoke Z in the reader’s imagination, related to the meaning the author intends.

Once you’ve tested textual data to PROVE your thesis of what makes up the work and how it operates, you’re ready for commentary (why your explication matters). The implications of YOUR particular case study is (remember this?): a more subtle/complex/revealing picture of the author, time period, subject, etc (not a new picture of the text). Analysis of which you proved, but things related to the text yet outside of it that are “implicated” by your analysis of how it communicates and is received).

**Explicative Commentary Secrets Revealed**

It just so happens that default explication commentary at the AP/college level tells us why proving claims about what elements ARE and DO show us one/all of the below (which just so happens to be a restatement of traits of **Outcome 1** and **Outcome 2**, which are, themselves, a restatement of AP’s “standards”):

- something new about the work’s complexity—explicit meanings in context and/or denotations at the word, sentence, paragraph, overall style and structural (argumentation) level
- new/more richness of a work—connotations and/or implicit meanings in context at the word, sentence, paragraph, overall style and structural level as well as the combination of meanings that culminate as purpose/ theme/ argument
- techniques of communication in literary form—what can only be seen through an application of definitions of elements/devices to analyzing the text (dissection by a specialist)
- hidden/subtle/implied social and historical values the work embodies—connection of author/work to the external real world context, biographical, cultural, historical, artistic, etc that can only be seen through application of research/outside knowledge about the time periods, styles, authors, works (interpretation by an expert)

**NB:** See how complex and comprehensive commentary that shows these skills must be different from, say, these banal, simplistic commentary sentences we often get at the high school level:

By creating X element this way in the work, the author...

...made the work easier to understand.

...made the work more interesting.

...really showed us what he/she meant.

...let us know what was going on?

Now, for a concrete form of all this explication rigamarole that you can use FOREVER...in all disciplines:

**Explication Default Outline (as a Core Paragraph)**

1. **Claim A** identifying a category/name for the form the relevant elements take and/or the pattern the uses of elements follow
   
   Ex: The tone is triumphant toward the author’s overcoming of doubt...
   
   1a. **Claim B** tracing the effect/relationship of the elements on/with other element(s).
   
   Ex: The sense of triumph contrasts with the mood of episodes within the author’s mind where she suffers fear and insecurity.

2. **Citation(s) of textual evidence** backing up claim A about WHAT the elements are/PATTERNS they follow. These can be direct quotes, material or paraphrases of indirect presentation.

   Ex: Action verbs like kicked away, stood up to and pumped my mental fist are used to embody the author’s fight against herself...
   
   2a. **Citation(s) of textual evidence** backing up claim B about what the elements DO in the work. These can be direct quotes, material or paraphrases of indirect presentation.

   Ex: The physicality of the verbs reinforces the sequence of thoughts being reported in the text as a metaphorical battle as strong self conquering weak self.

3. **Analysis** of evidence explaining what it SHOWS IS TRUE about the elements’ forms/patterns, most logically by matching up data with aspects of the class definitions.

   Ex: Doubt, and especially self-doubt, is by definition internal, invisible and personal, but this author is reframing the fight as external, dynamic and between combatants, who do not always fight fair.

   3a. **Analysis of evidence explaining what it shows is true** about the elements’ EFFECTS/RELATIONS to other elements, most logically by matching up data with patterns/factors in cause/effect.

   Ex: This reframing challenges readers—as it does the weak self of the author—to change their views of mental illness, emotional pain and, as the author notes, “accomplishments in life.”

4. **Commentary** deriving implications from your proof of claims A and B that states what your explication likely reveals about the complexity, richness, form and/or real-world meaning of the work we couldn’t see before.
Ex: Unlike what activists for the disabled call "disability porn," which glorifies stories of "poor, afflicted" people managing to do "amazing" things "despite" their limitations, this author presents a disability as a foe and life with a disability, a war for liberation. This restores agency and power to the individual and takes "acceptance" by others out of the picture—a much needed antidote to the saccharine feel-good stories that reduce individuals to diagnoses.

It is rare that you will be asked to do a full explication of ALL the elements of a work in literary analysis or any other discipline. Usually you are discussing only 2 or 3 specific elements and/or devices, which you explicate as support for an analysis or evaluation of a work. AP, I and other college-level assessors will be looking for you to demonstrate that you understand the definitions of the specific elements/devices and the text at a precise, comprehensive and complex level (outcome 4) and that you can articulate your understanding effectively (outcome 1) through formal argumentation (outcome 2). YOUR mastery of the techniques and strategies of effective communication is looked at last (outcome 3).

Bottom Line for Explication
When you are writing a full essay for AP, me or other college-level literary analysis assignments, the prompt is asking you to construct an argument that uses explication (definition/evaluation argument) to fully demonstrate the validity of a cause/effect relationship (how elements/ devices create/ impact/ change/ etc the meanings). To do this effectively, your response would not integrate "key terms" or summarize, but

- identify significant data from the text
- align patterns of data to criteria/definitions of literary elements
- connect patterns and elements to an interpretation of intended meanings
- trace the elements' effects on audience's understanding of your interpreted meanings.

Because X patterns of language comprise Y elements in this text, Z meaning is likely understood by the audience.

Monday come ready to explicate Cisneros or Hurston in class.

October 31

Processing your process: How well do you remember the AP-level definitions [of elements, devices, components of synthesis, etc] for the class? Is your memory of them...

- tenuous
- blighted
- resonant
- oblivious?

PJA #24: Grade your memory based on the 4 underlined words using analysis to explain HOW your memory fits the definition(s) above.

To improve the effectiveness of your reading-writing-thinking-researching process, work to build up a resonant memory of the concepts you're required to demonstrate/apply—the traits of outcome 2 are the guide for how well you do this by reading.

PJA #25: Outline a response to the following prompt (that is, compose a thesis + explication points for body paragraphs)

Many writers address issues of identity in their works. Cisneros/Hurston uses her essay to respond to the "mainstream" assumptions about the sense of identity a woman of color feels. Read the essay closely. Then, in a well-written essay, analyze how the author communicates differing views of her identity as a representative of a certain race or ethnicity. You may wish to examine tone as well as varied techniques of style used in the essay. Avoid mere summary.

DUE TO THE BOWL at the end of the period.

November 1

Alright, people—let's use segregation to our advantage. Pick up your PJA #25 by the door.

First, sit only with others who read the same first reading. Pass papers to the right—read, but do not comment—until everyone has reviewed everyone's papers.

Collaborate to help each person fill in the boxes below IN WRITING, based on their own reading:

and __________ * are the most significant techniques used for communicating __________ (view 1) and __________ (view 2) of the author's identity. 1/3 techniques, for example, gets the reader to realize __________ new insight by __________ (doing what to change the reader's understanding of her identity?)

*techniques do not have to be names (anaphora, metaphor)—they can be descriptions of what is being done (waiting until the end to reveal...; connecting emotion to every action; etc).

Next, the person with the LONGEST PJA #25 stay put...

...others disperse so that each group has members from different tables and has at least one Hurston and one Cisneros reader.

Take turns reading each person's filled-in thesis above.
Collaborate to choose 3 techniques at each table that the group agrees complicate the meanings of the essays (not just WHAT are the differing views...the overall argument the authors make about them).

Write the 3 techniques on the board.

Discussion: How do the techniques listed fit into the college-level definitions of the style, tone, devices?

Homework: Read the other Project #6 reading AND review the definitions for elements above and devices (online). Juniors will be in the library tomorrow during class. Come ready on Thursday to explicate the second reading. Friday, you’ll need a draft of Project #6—so, catch up if you’re running behind!

November 3

PJA #26: Complete a full response to the following analysis essay prompt (that could be a partial/draft of your Project #6):

Nonfiction includes a wide range of approaches to a subject. One of these approaches, which it shares with fiction, is the use of narrative, or story-telling. Read the second essay closely. Then, in a well-organized essay, analyze how the author blends narrative with argumentation to make her case to the reader differently from AND similarly to the first essay. You may wish to examine story elements as well as argumentative techniques used in the essays. Avoid mere comparison/contrast.

ID# only—turn it into the Bowl.

Homework: Prepare a draft of Project #6 to share in class tomorrow—200 words or more of body + your thesis OR an advanced Toulmin outline of thesis, backing, grounds and evidence for BOTH authors covering 3 or more, DIFFERENT techniques used similarly and differently.

November 4

You may have many qualms about how to meet AP's standards for the free response questions, but remember this: knowledge and skill expectations are high, but content is pliable. That is, you choose the argument you can best articulate and support. Focus on "making best choices" rather than hastening to answer; this will save you from composing a response that is tangential to, or merely derivative of, the prompt.

PJA #27: Staple your draft Project #6 BEHIND your PJA #26, then drop it off and pick up another person’s packet. On the draft, list whether PJA or full or both demonstrate that the writer accomplished 1-10 below. (Put N/A—not applicable—for any # that you do not see demonstrated in either attempt.)

1. identify "must attempt" requirements of prompt
2. know operational definitions in prompt
3. Consider At Least 2 Possible "Answers" For The Prompt
4. compose a thesis / choose answer that covers reqs/matches def
5. get meanings of new, complex text
6. Identify At Least One Component Of The Text That Needs Analysis To Interpret
7. select salient evidence to support interpretation
8. use/comprehend precise wording
9. include ALL necessary points to prove thesis
10. justify interpretation of evidence through analysis

Replace the packet for pick-up by the writer.

November 7

So THAT’s what you’re like with an extra hour of sleep!

Let’s talk about what comes next: Project #7.

OD.

How do we tackle this?...or more honestly: WHY do I plan to have you tackle this by talking to each other about what you see instead of lecturing, etc?

Lightbown and Spada 2013 report

Long 1996 found "conversational interaction integrates learner capacities that contribute to learning and features that facilitate learning" [more effectively than] "corrective feedback...in helping learners to make connections between form and meaning" (167).

Long and Porter 1985 "concluded that genuine communicative practice that includes negotiation for meaning" between intermediate learners produced more information and no differences in errors than discussions between advanced learners and intermediate ones (167). Mackey 1999 corroborated these findings (169).

Storch 2002 identified 4 distinct patterns of interactions: ‘collaborative’ interaction consisted of two learners fully engaged with each other’s ideas; ‘dominant-dominant’ interaction was characterized by an unwillingness on the part of either learner to engage and/or agree with the other’s contributions; ‘dominant-passive’ consisted of one learner who was authoritarian and another who was willing to yield to the other speaker; and ‘expert-novice’ interaction consisted of one learner who was stronger than the other but actively encouraged and supported the other in carrying out the task” (168). "Storch found that learners who participated in the collaborative and expert-novice pairs maintained more of their knowledge over time. Learners who participated in the dominant-dominant and dominant-passive maintained the least. Storch interprets this as support for...co-construction of knowledge" (169).
Lightbown 2008 describes “Transfer-Appropriate Processing [TAP], that information is best retrieved [from memory] in situations that are similar to those in which it was acquired” (110). Spada et al. 2012 found that “learners who received both form-focused instruction [focus on definitions, etc] and TAP through communicative practice outperformed those who only received form-focused instruction [on tasks requiring application of knowledge rather than recall]” (191).

McDonough 2004 “found that students did not perceive pair- and group-activities as useful for learning English. This was true both for students how seemed to have made effective use of the interaction for learning [who showed improvement in testing afterward] and those who had not. The fact that learners were skeptical of the benefits…suggests a need…to share with them our reasons for using these activities” (170).

In fact, you heard from me during the test tips talk that one of the most effective study methods for high stakes, high complexity tests like AP’s is creating, answering and sharing your thinking for practice questions with a group—even when it’s WRONG. Consider forming a study group NOW whose members would individually contribute questions/ passages (from AP exam prep books each buys, maybe) and meet to practice/discuss them.

Like for Project #6, I want to split the order of reading (some reading Notes first, some reading Stranger) so that there are different points of view of the works to discuss. This time, it’s by ID number!

**Homework:** Read your assigned first reading, and be ready to work on it tomorrow. Your first reading is...

2nd Period: <246251 Notes, >246251 Stranger
3rd Period: <251262 Notes, >251262 Stranger
4th Period: <251258 Notes, >251258 Stranger

In the meantime...

Here’s an excerpt from Hilton Als, *New Yorker* writer on James Baldwin’s style

What you learned then as a gay person was how to survive in gay bars, so the language had to be very precise—sometimes beautiful, sometimes ugly. The thing that was systematic about the writing was the emotion throughout. That didn’t necessarily mean the idea was going to be consistent. Baldwin wrote in arias of feeling and thought, and when he’d get bored with one idea, he’d go on to another. This took me years of reading to understand. I was so taken by his certainty of feeling—it was the thing that really made me see that it was possible to live a life that had value in literature. One thing I learned from Baldwin, as a writer, was to use singing—the sound of singing—as prose. To make prose sound like an aria, to bring a chorus in, to take actual lyrics and expand on them.

Baldwin proved that if he wrote it down, it could have power beyond the moment. So for instance, in “The Black Boy Looks at the White Boy Norman Mailer”—his essay about Norman Mailer’s *The White Negro*—he has these moments only a [gay man] could write. He’s not only embroiled in this idea of patriarchy but also with a brilliant way of putting down the assumptions of power. There’s a moment in that essay where he quotes Jack Kerouac’s *On the Road*—

At lilac evening I walked with every muscle aching among the lights of 27th and Welton in the Denver colored section, wishing I were a Negro, feeling that the best the white world had offered was not enough ecstasy for me, not enough life, joy, kicks, darkness, music, not enough night. I wished I were a Denver Mexican, or even a poor overworked Jap, anything but what I so drearily was, a “white man” disillusioned. All my life though night. I wish I were a...

And Baldwin writes, “I would hate to be in Kerouac’s shoes if he should ever be mad enough to read this aloud from the stage of Harlem’s Apollo Theater.” Or when Mailer says to him, “I want to know how power works,” and Baldwin counters with, “I know how power works, it has worked on me and if I didn’t know how power works, I would be dead.”

**Group discussion:** what rhetorical devices and/or modes (not figurative or poetic devices) do you see being used in this passage or being talked about in it? Use the devices glossary online to help you “connect form and meaning.”

**November 8**

Sit in groups made up of at least one person who read *Notes* and one who read *Stranger*.

Yesterday we saw that, while students do not usually perceive it as such, “talking through” ideas with peers, who have stronger, similar or weaker skills/understanding, is more effective at improving students’ understanding and skills than teacher-directed instruction, at least when it comes to literacy. In fact, working in a group is superior in literacy and beyond for another reason—it can reduce stress while increasing learning. John Hattie and Gregory Yates in *Visible Learning and the Science of How We Learn* report that when a small group is working efficiently, its members are able to contain cognitive load through sharing the working memory functions across group members. An effective small group can become its own info processing system when it possesses all the knowledge required to solve a challenging problem, when it is working hard, and can coordinate its activities. Under such ideal teamwork conditions groups are likely to outperform individuals. (152)

Ready to experiment to see if you can reduce your stress and reach a higher level of understanding?

**The OVERALL problem to solve:**
Integrate evidence from a primary source to HELP PROVE explication claims about the techniques and meanings of Baldwin’s nonfiction
Tasks:
- Gather evidence from Baldwin’s nonfiction that might be useful in analyzing technique and meaning
- Gather evidence from primary source that might be relevant to techniques and meanings in the nonfiction
- Compose working claims about techniques and meanings of nonfiction with reasons (tests of data) that can be validated/supported by primary source evidence

The source: James Baldwin in a 1962 interview.

Warning—prepare yourself for his use of *nigger* as a term. It is necessary to his point to keep it uncensored:

https://youtu.be/L0f5ciA6AU

Final 3 minutes of class:

There’s that other, little strategy we talked about for making a memory resonate...remember it?...Write down EVERYTHING you remember?

PJA #28: What did you personally “get” about Baldwin from your discussion today?

November 10

Sit in completely different (no two people who worked together yesterday in the same group) groups, with at least one person who read Notes and one who read *Stranger*.

Group interaction, lower cognitive stress, greater learning...oh, my!

Booth, Colomb and Williams in *The Craft of Research* lay out these guidelines for presenting others' work in YOUR college-level writing:

Summary when details are irrelevant but ideas are useful for your purpose, paraphrase when you can state what a source says more clearly or concisely than the original for your audience; quote when the words themselves are authoritative evidence, are compelling enough to discuss at length, and when you want to disagree with them. (188-9; my emphases).

The 1962 Baldwin interview, due to its use of the objectionable term *nigger*, would probably REQUIRE paraphrasing to be used in a formal academic essay, even though to honestly capture its force, you might feel like you should quote it. Similar issues might occur with the nonfiction essays.

It is critical to honestly and fully get his point across to any new audience who does not see the interview or read the nonfiction itself. How would you do it?

The OVERALL problem to solve:

PROVE explication claims about the techniques and meanings of Baldwin

Tasks:
- How would you honestly, comprehensively and precisely paraphrase Baldwin’s meanings in the interview?
- How would you honestly, comprehensively and precisely paraphrase Baldwin’s meanings in the nonfiction?

The operational definition of the term *meaning* for AP is complex. That is, it...ahem...means different things:

- the connotations and denotations of the words in the text (what it actually says implicitly and explicitly) AND/OR
- the argument or theme of the work (what, taken as a whole, the text proves/tests for the reader) AND/OR
- the author’s purpose for writing the work (what the work was intended to discover in the real world of the author)—this is sometimes close to its theme/argument but, logically, always broader. Think: why write this work this way at this time for this audience—instead of other ways/work/times/audiences?

Here’s the transcript of Baldwin’s words:

Well I know this, and anyone who’s ever tried to live knows this, that what you say about somebody else, anybody else, reveals you. What I think of you as being is dictated by my own necessity, my own psychology, my own fears and desires. I’m not describing you when I talk about you, I’m describing me. Now here in this country we’ve got something called a nigger. It doesn’t, in such terms, I beg you to remark, exist in any other country in the world. We have invented the nigger. I didn’t invent him. White people invented him. I’ve always known—I had to know by the time I was seventeen years old—that what you were describing was not me, and what you were afraid of was not me. It had to be something else. You had invented it, so it had to be something you were afraid of, and you invested me with it. Now, if that’s so, no matter what you’ve done to me, I can say to you this, and I mean it, I know you can’t do any more and I’ve got nothing to lose. And I know and have always known—and really always, that is part of the agony—I’ve always known that I’m not a nigger. But if I am not the nigger, and if it’s true that your invention reveals you, then who is the nigger? I am not the victim here. I know one thing from another. I know I was born, I’m going to suffer, and I’m going to die. The only way you get through life is to know the worst things about it. I know that a person is more important than anything else, anything else. I learned this because I’ve had to learn it. But you still think, I gather, that the nigger is necessary. Well, he’s unnecessary to me, so he must be necessary to you. I’m going to give you your problem back. You’re the nigger, baby, it isn’t me.


Homework: Read the other Baldwin nonfiction and be ready to write on it tomorrow.

Final 3 minutes of class:

PJA #29: What did you personally “get” about Baldwin from your discussion today?

November 10

Time to test the impact of your interactions... Testing...testing

Many African-American writers challenge representations in their works. Baldwin’s writings focus on the causes and effects of racial representations. These works were widely-read and discussed by academics—internationally and nationally. Read both essays closely. Then, in a well-supported essay,
analyze how Baldwin presents representations of race and their consequences. You may wish to examine tone as well as varied techniques of style used in the essay. Avoid mere summary or comparison/contrast.

PJA #30: Draft a response to this just-short-of-being-Project #7 prompt. Due to the Bowl by the end of the period.

JK--take it home this 3 day weekend to help you draft your Project and prepare for the Midterm on MONDAY!!!
earlier, and I had just turned 30. And then I got fired. How can you get fired from a company you started? Well, as Apple grew from just the two of us in a garage into a $2 billion company with over 4,000 employees, I would have never dropped out, I would have never dropped in on this calligraphy class, and personal computers might not have the wonderful typography that they do. If I had never dropped in on that calligraphy class, every label on every drawer, was beautifully hand calligraphed. Because I had dropped out and didn’t have to take the normal classes, I decided to take a calligraphy class to learn how to do this. I learned about serif and sans serif typefaces, about varying the amount of space between different letter combinations, about what makes great typography great. It was beautiful, historical, artistically subtle in a way that science can’t capture, and I found it fascinating.

None of this had even a hope of any practical application in my life. But 10 years later, when we were designing the first Macintosh computer, it all came back to me. I dropped out of Reed College after the first 6 months, but then stayed around as a drop-in for another 18 months or so before I really quit. So why did I drop out? It started before I was born. My biological mother was a young, unwed college graduate student, and she decided to put me up for adoption. She felt very strongly that I would be better off with a lawyer and his wife. Except that when I popped out they decided that I was too small. My biological mother was young, and they didn’t think she was ready for a baby. Except that when I popped out they decided that I was too small. So my parents, who were on a waiting list, got a call in the middle of the night asking: “We have an unexpected baby boy; do you want him?” They said: “Of course.” My biological mother later found out that my mother had never graduated from college and that my father had never graduated from high school. She refused to sign the final adoption papers. She only relented a few months later when my parents promised that I would someday go to college.

And 17 years later I did go to college. But I naively chose a college that was almost as expensive as Stanford, and all of my working-class parents’ savings were being spent on my college tuition. After six months, I couldn’t see the value in it. I had no idea what I wanted to do with my life and no idea how college was going to help me figure it out. And here I was spending all of the money my parents had saved their entire life. So I decided to drop out and trust that it would all work out OK. It was pretty scary at the time, but looking back it was one of the best decisions I ever made. The minute I dropped out I could stop taking the required classes that didn’t interest me, and begin dropping in on the ones that looked interesting.

It wasn’t all romantic. I didn’t have a dorm room, so I slept on the floor in friends’ rooms. I returned Coke bottles for the 5¢ deposits to buy food with, and I would walk the 7 miles across town every Sunday night to get one good meal a week at the Hare Krishna temple. I loved it. And much of what I stumbled into by following my curiosity and intuition turned out to be priceless later on. Let me give you one example:

Reed College at that time offered perhaps the best calligraphy instruction in the country. Throughout the campus every poster, every label on every drawer, was beautifully hand calligraphed. Because I had dropped out and didn’t have to take the normal classes, I decided to take a calligraphy class to learn how to do this. I learned about serif and sans serif typefaces, about varying the amount of space between different letter combinations, about what makes great typogaphy great. It was beautiful, historical, artistically subtle in a way that science can’t capture, and I found it fascinating.

None of this had even a hope of any practical application in my life. But 10 years later, when we were designing the first Macintosh computer, it all came back to me. And we designed it all into the Mac. It was the first computer with beautiful typography. If I had never dropped in on that single course in college, the Mac would have never had multiple typefaces or proportionally spaced fonts. And since Windows just copied the Mac, it’s likely that no personal computer would have them. If I had never dropped out, I would have never dropped in on this calligraphy class, and personal computers might not have the wonderful typography that they do. Of course it was impossible to connect the dots looking forward when I was in college. But it was very, very clear looking backward 10 years later.

Again, you can’t connect the dots looking forward; you can only connect them looking backward. So you have to trust that the dots will somehow connect in your future. You have to trust in something — your gut, destiny, life, karma, whatever. This approach has never let me down, and it has made all the difference in my life. My second story is about love and loss.

I was lucky — I found what I loved to do early in life. Woz and I started Apple in my parents’ garage when I was 20. We worked hard, and in 10 years Apple had grown from just the two of us in a garage into a $2 billion company with over 4,000 employees. We had just released our finest creation — the Macintosh — a year earlier, and I had just turned 30. And then I got fired. How can you get fired from a company you started? Well, as Apple grew we hired someone who I thought was...
very talented to run the company with me, and for the first year or so things went well. But then our visions of the future began to diverge and eventually we had a falling out. When we did, our Board of Directors sided with him. So at 30 I was out. And very publicly out. What had been the focus of my entire adult life was gone, and it was devastating.

I really didn’t know what to do for a few months. I felt that I had let the previous generation of entrepreneurs down — that I had dropped the baton as it was being passed to me. I met with David Packard and Bob Noyce and tried to apologize for screwing up so badly. I was a very public failure, and I even thought about running away from the valley. But something slowly began to dawn on me — I still loved what I did. The turn of events at Apple had not changed that one bit. I had been rejected, but I was still in love. And so I decided to start over.

I didn’t see it then, but it turned out that getting fired from Apple was the best thing that could have ever happened to me. The heaviness of being successful was replaced by the lightness of being a beginner again, less sure about everything. It freed me to enter one of the most creative periods of my life. During the next five years, I started a company named NeXT, another company named Pixar, and fell in love with an amazing woman who would become my wife. Pixar went on to create the world’s first computer animated feature film, Toy Story, and is now the most successful animation studio in the world. In a remarkable turn of events, Apple bought NeXT, I returned to Apple, and the technology we developed at NeXT is at the heart of Apple’s current renaissance. And Laurene and I have a wonderful family together.

I’m pretty sure none of this would have happened if I hadn’t been fired from Apple. It was awful tasting medicine, but I guess the patient needed it. Sometimes life hits you in the head with a brick. Don’t lose faith. I’m convinced that the only thing that kept me going was that I loved what I did. You’ve got to find what you love. And that is as true for your work as it is for your lovers. Your work is going to fill a large part of your life, and the only way to be truly satisfied is to do what you believe is great work. And the only way to do great work is to love what you do. If you haven’t found it yet, keep looking. Don’t settle. As with all matters of the heart, you’ll know when you find it. And, like any great relationship, it just gets better and better as the years roll on. So keep looking until you find it. Don’t settle.

My third story is about death.

When I was 17, I read a quote that went something like: “If you live each day as if it was your last, someday you’ll most certainly be right.” It made an impression on me, and since then, for the past 33 years, I have looked in the mirror every morning and asked myself: “If today were the last day of my life, would I want to do what I am about to do today?” And whenever the answer has been “No” for too many days in a row, I know I need to change something.

Remembering that I’ll be dead soon is the most important tool I’ve ever encountered to help me make the big choices in life. Because almost everything — all external expectations, all pride, all fear of embarrassment or failure — these things just fall away in the face of death, leaving only what is truly important. Remembering that you are going to die is the best way I know to avoid the trap of thinking you have something to lose. You are already naked. About a year ago I was diagnosed with cancer. I had a scan at 7:30 in the morning, and it clearly showed a tumor on my pancreas. I didn’t even know what a pancreas was. The doctors told me this was almost certainly a type of cancer that is incurable, and that I should expect to live no longer than three to six months. My doctor advised me to go home and get my affairs in order, which is doctor’s code for prepare to die. It means to try to tell your kids everything you thought you’d have the next 10 years to tell them in just a few months. It means to make sure everything is buttoned up so that it will be as easy as possible for your family. It means to say your goodbyes.

I lived with that diagnosis all day. Later that evening I had a biopsy, where they stuck an endoscope down my throat, through my stomach and into my intestines, put a needle into my pancreas and got a few cells from the tumor. I was sedated, but my wife, who was there, told me that when they viewed the cells under a microscope the doctors started crying because it turned out to be a very rare form of pancreatic cancer that is curable with surgery. I had the surgery and I’m fine now. This was the closest I’ve been to facing death, and I hope it’s the closest I get for a few more decades. Having lived through it, I can now say this to you with a bit more certainty than when death was a useful but purely intellectual concept:

No one wants to die. Even people who want to go to heaven don’t want to die to get there. And yet death is the destination we all share. No one has ever escaped it. And that is as it should be, because Death is very likely the single best invention of Life. It is Life’s change agent. It clears out the old to make way for the new. Right now the new is you, but someday not too long from now, you will gradually become the old and be cleared away. Sorry to be so dramatic, but it is quite true. Your time is limited, so don’t waste it living someone else’s life. Don’t be trapped by dogma — which is living with the results of other people’s thinking. Don’t let the noise of others’ opinions drown out your own inner voice. And most important, have the courage to follow your heart and intuition. They somehow already know what you truly want to become. Everything else is secondary.

When I was young, there was an amazing publication called The Whole Earth Catalog, which was one of the bibles of my generation. It was created by a fellow named Stewart Brand not far from here in Menlo Park, and he brought it to life with his poetic touch. This was in the late 1960s, before personal computers and desktop publishing, so it was all made with typewriters, scissors and Polaroid cameras. It was sort of like Google in paperback form, 35 years before Google came along: It was idealistic, and overflowing with neat tools and great notions.

Stewart and his team put out several issues of The Whole Earth Catalog, and then when it had run its course, they put out a final issue. It was the mid-1970s, and I was your age. On the back cover of their final issue was a photograph of an early morning country road, the kind you might find yourself hitchhiking on if you were so adventurous. Beneath it were the words: “Stay Hungry. Stay Foolish.” It was their farewell message as they signed off. Stay Hungry. Stay Foolish. And I have always wished that for myself. And now, as you graduate to begin anew, I wish that for you.

The OVERALL problem to solve:
Recognize and apply appropriate academic rhetoric for the AP Language Exam/Midterm #3 effectively.

Specific problem at hand:
- How can you train yourself to spot specific choices in language use (word choice, organization, diction—level of difficulty, people!, argumentative approach, type of appeal) that represent academic rhetoric? (that is, do discourse analysis)
- How can you utilize academic rhetoric in your own writing based on this model?

Tasks
Individually
Step 1—COPY by hand, word for word, the quotation assigned to your group.

Group 1
If I had never dropped out, I would have never dropped in on this [interesting but useless subject....] Again, you can’t connect the dots looking forward; you can only connect them looking backward. So you have to trust that the dots will somehow connect in your future. You have to trust in something — your gut, destiny, life, karma, whatever. This approach has never let me down, and it has made all the difference in my life.

Group 2
I didn’t see it then, but it turned out that getting fired was the best thing that could have ever happened to me. The heaviness of being successful was replaced by the lightness of being a beginner again, less sure about everything. It freed me to enter one of the most creative periods of my life [...]. Remembering that you are going to die is the best way I know to avoid the trap of thinking you have something to lose. You are already naked. There is no reason not to follow your heart.

Group 3
No one wants to die. Even people who want to go to heaven don’t want to die to get there. And yet death is the destination we all share. No one has ever escaped it. And that is as it should be, because Death is very likely the single best invention of Life. It is Life’s change agent. It clears out the old to make way for the new. Right now the new is you, but someday not too long from now, you will gradually become the old and be cleared away. Sorry to be so dramatic, but it is quite true.

Group 4
Your time is limited, so don’t waste it living someone else’s life. Don’t be trapped by dogma — which is living with the results of other people’s thinking. Don’t let the noise of others’ opinions drown out your own inner voice. And most important, have the courage to follow your heart and intuition. They somehow already know what you truly want to become. Everything else is secondary [...] Stay Hungry. Stay Foolish. [...] I have always wished that for myself. And now [...] I wish that for you.

Step 2—REWITE the ideas your quote conveys AS IF YOU WERE MESSAGING THESE THOUGHTS TO A FRIEND, LATE AT NIGHT.

Step 3— compose a NEW, ORIGINAL quote IN JOBS’ STYLE that challenges his ideas in the speech/quote.

As a Group
Step 4—swap papers and discuss the choices in language use in the texts of your peers and Jobs.

November 17
Charles Bazerman, another specialist on rhetoric in discourse, notes
The genre does not exist apart from its history, and that history continues with each new text invoking the genre so the largest lesson is not that there are simply genres...that we must give students an appropriate set of cookie cutters for their anticipated careers, but rather that the student must understand and rethink the rhetorical choices embedded in each generic habit to master the genre ("The Problem" 504).

Genre is a "given" for rhetorical analysis—it is the term for pre-established forms of writing (business letter, yearbook senior quote, resume, research essay, etc). In literary analysis genre gets mixed into style; it is common to read a review of someone’s style as his/her way of approaching a genre, like sci fi or romcom. Literary analysis can talk about how the audience’s expectations about the genre are addressed or challenged by the approach. Discourses all include genres and they each have their own genre conventions—that is, pre-established rules for how different genres should be approached to "fit" the community's expectations (this isn’t content, it’s form: think lab report vs research report in science, or rap vs hip hop in urban music). Part of discourse analysis is parsing out how the rules differ from community to community for the same genre.

Testing...testing

PJA #31: Write down all the “Silicon Valley Tech Startup” community rules you think are in play for Jobs’ Invited University Commencement Speech—what is the “fitting” level of diction, kinds of words, topics, types of data/evidence, tone, length, connection between speaker and audience, etc?

The OVERALL problem to solve:
Recognize and apply appropriate academic rhetoric for the AP Language Exam/Midterm #3 effectively.

Specific problem at hand:
- How can you train yourself to spot specific choices in language use (word choice, organization, diction—level of difficulty, people!, argumentative approach, type of appeal) that represent academic rhetoric? (that is, do discourse analysis)
- How can you utilize academic rhetoric in your own writing based on this model?

Task
Analyze a British House of Lords Speech for differences in the rules of the Speech genre that are in operation:
http://www.luddites200.org.uk/LordByronspeech.html

Final 3 minutes
PJA #32: Write down all the things you remember about rhetoric, discourse and genre from today.

November 18
Be sure to check LMS to see if I have left you comments on your Project #5.

OD Project #8

What tertiary sources might you use to help establish the “facts” of the context and audience (WHO Emerson was, WHERE/WHEN he wrote/spoke, HOW he/the speech was received, WHY he wrote/spoke, to WHOM)?

Since this and other speeches are performed, you can look at Poetic Devices for additional options of techniques used, in addition to rhetorical, figurative language and modes in my Literary Devices glossary online. Be sure you do not just do literary analysis (how he manipulates the actual/listening
audience around meaning) but also discourse analysis of the academic rhetoric: the "insider" rules for language and approach of educators/experts of the cultural, philosophical, political, social, religious, activist community(ies) implicitly addressed in Emerson’s speech.

November 21

RE-visions Assignment focusing on Outcome 3: argumentation (=extra credit Prep Journal Grade) DUE Sunday, November 27th by midnight

1. Number the sentences in your draft.
2. Retro-outline your draft according to advanced Toulmin:
   a. Thesis Claim (X character given by Brooks to Millennials does/does not apply to Gen ___)
   b. Thesis Reason (because ___ criteria of that character do/do not justifiably match the data on Gen ___)
      i. Backing Claims for Warrants (X character is given to Millennials HOW by Brooks? Y definition of Gen ___ comes from where? Why is each primary and secondary source credible on Gen ___? What is the context for Brooks’ observations?)
      iii. OPV Claim to Thesis (Z gray area/nuance/competing thesis exists. Thesis is still valid because ___)
   c. Intro Claim (___ origin/stakes exists for this topic)
   d. Conclusion Claim (___ next steps/revealed questions logically follow)
3. For each of the claims above, cite the sentence numbers which cover that claim; revise to fill in any missing claims in your draft.
4. Re-read claims and thesis, do they compare/contrast 2 groups (like a T-chart of evidence) instead of synthesize sources to show that the character defined by Brooks is complicated, when it is "tested" against a different population? Revise claims, evidence and analysis to reach synthesis.
5. List the sentence numbers that are commentary within body paragraphs.
6. Re-read commentary: does it indicate that you integrated data from Brooks and outside sources to write a report on the two generations, or that you analyzed the purposes and perspectives of the sources presenting data to “test” out Brooks’ observations for the larger question, “Is any generation unique”? Revise commentary so that it connects the purposes/perspectives of sources of data to thesis/question.
7. Re-view the criteria you identify from Brooks and sources: are they operationally defined in your paper? Where your audience may not share the same, precise definition of the criteria, revise to include and justify the accuracy of your operational definition of the term.

Want to double-check for outcome 1? Review ALL of my syllabus’ discussions on the Paper, sources, how to use evidence, etc. Want to double-check for outcome 4? Check out the turnitin.com grammar check on your Project #5 and use these two FREE sites to check your revised drafts: grammarly.com and hemingwayapp.com (no, it won’t make your paper “lost”).

Not sure how you feel about your paper? Think back to your Synthesis Midterm. How did you think you did when you were finished with it? Now, you can see how it would have scored on the actual exam and comments on why.

Consider what you learn from reviewing this in deciding whether to use the Re-Vision Assignment to help improve your Research Essay...

...which I will give you time to work on in class this week!

November 28-30

The Paper is DUE this Sunday. How am I really going to grade it? Let’s see if you can OD…me.

Alright, people—use the power of collaborative cognitive-load-reducing to reveal the meanings of THIS complex text:

Outcome 1. Understand and perform for different rhetorical situations
1.1 Readings recognize, writing employs strategies meeting the demands of particular writing modes/genres (ex: format, discourse).
1.2 Readings recognize, writing uses techniques and structures effective for specific audiences and contexts (ex: diction, word choice)
1.3 Analyses demonstrate the ability to assess the effects of texts intended for unfamiliar audiences and contexts.
1.4 The student articulates and assesses the strengths and weaknesses of his/her and others’ writing choices.

Outcome 2. Comprehend and synthesize a variety of texts for different purposes
2.1 Sophisticated examination of texts
   • highlights complexities and patterns in a text (ex: convergences, divergences, extensions, reversals)
   • delineates multiple layers of a text’s meaning rather than simplifying or summarizing
   • analyzes how meaning is communicated through literary means (ex: devices, elements, moves—see online guides)
   • critiques the social and historical values a text embodies.
2.2 Specific evidence is used to substantiate/challenge claims, justify conclusions and clarify warrants.
2.3 Writing "converses" back and forth between texts and student’s ideas with analysis of evidence and commentary on findings.
2.4 Salient resources, varying types and multiple sources of evidence are integrated into writing.

Outcome 3. Produce arguments appropriate for academic contexts
3.1 Argumentation develops a clear, complex, significant and manageable thesis addressing an unresolved question through individual inquiry (not formula—a process that leads to findings, not discrete components).
3.2 Stakes, why what will be argued matters, and implications, why what was proven matters, are articulated and justified, usually as introduction and conclusion, respectively.

3.3 Argumentative methods (see online guide) are applied for close scrutiny of evidence and assumptions to form coherent lines of reasoning.

3.4 Counterclaims and multiple points of view (OPVs) are addressed to construct a cohesive argument.

Outcome 4. Develop reading-thinking-writing-research processes effective for post-secondary writing

1. Writing meets or exceeds CCSS 11-12 standards in language, conventions and style (see online guide)
2. Revision results in a product that
   - Maintains denotative accuracy and connotative awareness
   - Logically organizes flow within and between sentences and paragraphs for coherence
   - Balances generalization with specific, illustrative detail in wording and content
   - Controls tone and voice for rhetorical soundness.
3. MLA in-text and works cited documentation style is used responsibly to credit sources of information.

The OVERALL problem to solve:
Understand HOW to do WHAT is being assessed through the Research Essay for 25% of your grade.

Specific problem at hand:
- How can you interpret the cryptic, oblique and abstruse in a technical text?
- How can you paraphrase it for an audience you know well: YOU and YOUR CLASSMATES?
- How can you apply that interpretation/paraphrase to YOUR PERSONAL writing, reading, thinking, researching and editing for this specific assignment?

Tasks
Each group spend 10 minutes predicting what specific things I will be looking for in students’ Research Essays for each trait of the outcome it is assigned. Record these—you may NOT quote, only PARAPHRASE the language of the assignment description and outcomes.

Present your group’s findings to me and your classmates for my OFFICIAL acceptance, amendment, rejection or replacement.

Take a photo or sump’n’th so you will have this translation of WHAT to do and HOW for finalizing your Paper before Sunday at midnight.

BTW ...DO turn the Essay in on time, unless you’re SURE it’s incomplete. Nothing you’re going to tweak is likely to be worth the .2 per day your grade will be debited for a late turn-in. Let it go...

December 1

What next? Well, the final midterm (…possible oxymoron) and the final projects.

The midterm will be a traditional rhetorical essay–remember, where you show us that you are “one of us” by using our discourse? We’ll be practicing this more between now and then.

The projects will focus on a pervasive kind of traditional rhetoric: the public speech. In particular, analysis of a historical one. To help with both, let’s focus in on:

...answers the question: Author’s Purpose
- Why did this author write this work this way at this time for this audience?

...by researching and then laying out an argument that explains the answers to these questions (which are the backing and grounds):

a. Who is THIS author personally and professionally?—find explicit and implicit evidence in outside sources* to analyze for the real-world author’s persona (CHARACTER).

b. What is the origin and context of THIS work (historically, artistically, philosophically, culturally, etc)?—analyze outside source evidence to establish the real-world ENVIRONMENT and influences on the work’s author.

c. What subjects does THIS work address?—cite and analyze textual evidence to establish IMPLICIT as well as explicit topics, issues, ideas, events, persons, situations, scenarios represented by the specifics of the work.

d. Who is the specific intended audience for THIS work?—analyze outside source evidence for the real-world contemporary readers’ CHARACTER— it is never, ever “general audience” or YOU.

e. How are THESE subjects and audience treated by THIS author in THIS work?—cite and analyze textual evidence for tone, then logically connect it to argument(s) and contexts of the work, your answers should be contained by, though not limited to, it overall ARGUMENT:

f. **HOW DO YOU KNOW YOU’RE RIGHT** for A-E?—sorry, none of these are “guessable”/general knowledge questions—they all require research using credible literary (nonfiction–especially biography) and nonliterary (especially scholarly and primary document) sources.

*on exams—the closest thing you have to an outside source is the introductory statements, which cue you to think about what you know about the time period/place, not TELL you anything about them.

Author’s purpose is, by definition, logically related to what you’ve been taught (for fiction) as theme. Many analysts have difficulty differentiating them from each other. Try this to help YOU do it.
**Theme** is the message to the reader the author communicates through his/her story's argument.

**Purpose** is the MOTIVATION* the author has to create THAT story when, where, for whom and how he/she did.

Thus, theme is an **outcome**. In fiction, author's motivation to achieve **(goal)** CAUSES him/her to create a story that shows **(a specific argument)** for his/her intended readers and contemporary context. This CAUSE leads to the outcome. For nonfiction, the **goal** causes the gathering, organization, presentation and interpretation of evidence to support a specific argument for the intended readers. Focusing on the writing as an ACT rather than as an ARTIFACT is what **PURPOSE** is all about.

*Yes—this /is/ like analyzing the traits of CHARACTER, just for a real-life person, using credible sources instead of clues in a narrative text.

One major "school" of analysis of purpose is called **Historical Criticism**. It examines how the beliefs, events, people, ideas, culture, etc in an author's time period **CHANGE/DEEPEN/CLARIFY** interpretations of a work's **meaning** (other schools of criticism focus on ways works connect with existing socio-politico-econo-religio-etc philosophies—like deconstructionism, cultural criticism, feminist criticism, Marxist criticism—and as such are usually reserved for English major and graduate courses). To comprehensively analyze purpose, a literary analyst doing historical criticism must find and analyze the information in **outside sources** on the author's personal and professional background, and the artistic, cultural and historical **milieux** of the work and of the audience. Then he/she must argue the relationship between these factors and the **meaning, theme and/or intended effect of the work** for that intended audience. This is accomplished through analysis of the work's elements and high level thinking to decide how they justifiably relate to these exterior factors (ask: which components of the elements are representative of/ a response to/ founded in something in the world/ experience/ influences of the author?) so you can ARGUE what the correspondence you see shows about what the work means/argues (that isn't apparent/clear to an uninformed, even if very excellent, reader).

NB: Can you see how, for nonfiction, analyzing for purpose is based on **discourse analysis** rather than literary analysis?

---answers the question:

**Historical Criticism**

What do specifics of the personal, cultural, historical and/or literary **contexts** of the author and audience reveal about a work's **meaning(s)** (that could not be seen without them)?

Don't simplify historical criticism to “what's in the text that matches the context of the time period, author's life, etc?” It asks a much more complex question: **how does knowing the external context of a piece of literature well CHANGE what we understand from the work now?**

Ready for some concrete [...er...ceramic, maybe...] on this?

Consider the example of an eminent archaeologist like, say, Dr. Ömür Harmansah, who gives a talk on an artifact, like, say,...

**ARCHAEOLOGY OF MESOPOTAMIA:**

**THE URUK VASE**

He would not spend time proving to us that the **vase** matches what we know about Mesopotamia [what...it's...it's—gasp!—Mesopotamian?!?—that's too simple. Instead, he'd prove to us what knowing a lot about Mesopotamia reveals is true about how to understand the vase [what...there's more here than just an old vase?!?]. That is, by doing historical criticism he would get us to "see" the vase for all it meant (complexly, richly, as a piece of art and in terms of the creator's values—thanks, AP!) to those who owned it, made it and used it—which **we** wouldn't be able to do on our own, since we ain't Mesopotamian pottery peeps ourselves.

**How do I know I'm right?**

Well, the Joukowsky Institute of Archaeology and the Ancient World at Brown University sponsored just such a class by Dr. Harmansah in 2006, which presented research on

- Archaeological **context** of the Uruk Vase (historical context)
- Pictorial **narrative structure** of the Vase (style/genre)
- The sacred marriage debate in relation to the **interpretations** of the Vase (yep...purpose)
- **Performance, performativity and ritual** on the Vase (artistic, cultural, philosophical context)
- **Plants, animals, humans and the hierarchical representation of the world** on the Vase (devices and style)
NOT

Mesopotamianess of the Vase: a comparison/contrast of quotes I found on Wikipedia when I looked up "Messopotatomania" and when I looked up "Urku Vase."

For a work of literature, historical criticism lets us "see" how the work was "seen" by the author and audience so we understand it BETTER.

Ready to give it a go?

Self-Check: Imagine a historical criticism argument comparing/contrasting two Mesopotamian vases—one that’s Sumerian and one that’s Babylonian like, say...

There are lots of components of artistic style and genre that are shared by these pieces, but some diverge, too. As a Historical Criticism specialist, what cues from the terms Sumerian and Babylonian would YOU home in on to guide your research on their two contexts to reach a FULL INTERPRETATION of these vases' related and unique meanings? What topics would you consider in your search?... Anything like...

...strengths/ weaknesses/ beliefs/ motivations (yep...CHARACTER) of contemporary Sumerian and Babylonian pottery-owners, pottery-users and pottery-makers in, say, these dimensions:

- Age-based
- Cultural
- Emotional
- Gender-based
- Moral/Ethical
- Philosophical
- Physical
- Political
- Psychological
- Religious
- Social/Economic
- Other?

...as well as the same traits for the contemporary Sumerian and Babylonian environment (yep...SETTING--since the time and location INFLUENCES them pottery peeps, yo!) in detailed, micro dimensions--especially, specifics of family life and community—and macro culture and history traits—especially significant leaders, geography, etc.

So historical criticism of literature at the college level is an investigation that uses research about the real-world context of a work to elucidate a corrected/enhanced interpretation of the work's wording, structure and/or meaning that a contemporary reader—even a really skillful one—would have likely misunderstood or not even recognized without it.

How do you do it? The same way we think-read-research-write always: WT?!?...

Be very, very careful to avoid a major fallacy of historical criticism: just because an event/ trend/ philosophy is proximate to the time/place of the writing/publishing of a work DOES NOT MEAN the work's author and/or audience are at all thinking of it. This is most egregiously fallacious when you try to say that an author is influenced by or writing about something THAT HAS NOT YET OCCURRED. Thus, Hemingway can not logically have been writing about PTSD (it didn't exist yet as a concept) or hinting that World War II was going to happen (unless you are going to cover the warrant that some authors are clairvoyant or prophets...good luck with that.) Similarly, Mesopotamian art can't be argued, logically, to be influenced by the soon-to-come takeover by Alexander, even if that’s the (one?) big “thing” you know about the time period. [Durn!] You've got to go through the work of answering all the questions of purpose to truly do historical criticism.

How does historical criticism help me with the traditional rhetorical essay?

The prompt, like the synthesis prompt and the literary analysis one gives you introductory information “situating” the text you are given. Using your prior knowledge as "outside" evidence, draw implications for how the context and environment of the author and audience likely lead to a purpose and meaning of the work that connect them to each other.

NB: See them durn outcomes, including the difference between synthesis and integration in the ACT of historical criticism? You're teasing out the layers of meaning to create something NEW rather than just lining up examples to a heading to show something is right/wrong.

Testing...testing
Historical Summary

Ireland - Early 1700's

The century opens with the death of King William III of England and Scotland in 1702. His legacy in Ireland is a Protestant Nation where his supporters in the religious battles of the last decade are now in the ascendancy, and his Catholic opponents are the targets of marginalization and penalization. The Irish parliament is also under William's thumb, and they must disavow themselves of Catholic doctrines. For their allegiance to Catholic King James II, the Irish Catholics were disarmed, their bishops banished. Penal laws were introduced to strengthen the position of the English Protestants in power, and reduce the Irish Catholics to impotent servants.

In this era, Catholics are not permitted to vote, marry a Protestant, join the armed forces, bear arms, even for protection, or be educated as Catholics abroad. They make up 70% of the population of around 2 million, yet own only 5% of the land. Farming in Ireland, although overseen by the advantaged English Protestants, is farmed by the greatly disadvantaged Irish Catholics and is woefully inefficient. Protestants can will property to their one eldest son, maintaining the large estate size, whereas Catholics are forced to divide properties among all male heirs and over time their lands shrink into tiny plots. Protestant land owners often live in England, lease their farms to 'squireens' who further subdivide the expensive yet unimproved land to Catholic tenants. There is little incentive to make land improvements as this increases the value and therefore the rent. The result is frequent food production shortfalls.

From http://www.sneydobone.com/webtree/history-ir.htm

Now read a very, very, very famous piece of traditional rhetoric:

A MODEST PROPOSAL

For preventing the children of poor people in Ireland,
from being a burden on their parents or country,
and for making them beneficial to the publick.

by Dr. Jonathan Swift

1729

It is a melancholy object to those, who walk through this great town, or travel in the country, when they see the streets, the roads and cabin-doors crowded with beggars of the female sex, followed by three, four, or six children, all in rags, and importuning every passerby for an alms. These mothers instead of being able to work for their honest livelihood are forced to employ all their time in strolling to beg sustenance for their helpless infants who, as they grow up, either turn thieves for want of work, or leave their dear native country, to fight for the Pretender in Spain, or sell themselves to the Barbadoes.

I think it is agreed by all parties, that this prodigious number of children in the arms, or on the backs, or at the heels of their mothers, and frequently of their fathers, is in the present deplorable state of the kingdom, a very great additional grievance; and therefore whoever could find out a fair, cheap and easy method of making these children sound and useful members of the common-wealth, would deserve so well of the publick, as to have his statue set up for a preserver of the nation.

But my intention is very far from being confined to provide only for the children of professed beggars: it is of a much greater extent, and shall take in the whole number of infants at a certain age, who are born of parents in effect as little able to support them, as those who demand our charity in the streets.

As to my own part, having turned my thoughts for many years, upon this important subject, and maturely weighed the several schemes of our projectors, I have always found them grossly mistaken in their computation. It is true, a child just dropped from its dam, may be supported by her lawful occupation of begging; and it is

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I think it is agreed by all parties, that this prodigious number of children in the arms, or on the backs, or at the heels of their mothers, and frequently of their fathers, is in the present deplorable state of the kingdom, a very great additional grievance; and therefore whoever could find out a fair, cheap and easy method of making these children sound and useful members of the common-wealth, would deserve so well of the publick, as to have his statue set up for a preserver of the nation.

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As to my own part, having turned my thoughts for many years, upon this important subject, and maturely weighed the several schemes of our projectors, I have always found them grossly mistaken in their computation. It is true, a child just dropped from its dam, may be supported by her lawful occupation of begging; and it is exactly at one year old that I propose to provide for them in such a manner, as, instead of being a burden on their parents or country, they shall, on the contrary, contribute to the feeding, and partly to the clothing of many thousands.

There is likewise another great advantage in my scheme, that it will prevent those voluntary abortions, and that horrid practice of women murdering their bastard children, alas! too frequent among us, sacrificing the poor innocent babes, I doubt, more to avoid the expense than the shame, which would move tears and pity in the most savage and inhuman breast.

The number of souls in this kingdom being usually reckoned one million and a half, of these I calculate there may be about two hundred thousand couple whose wives are breeders; from which number I subtract thirty thousand couple, who are able to maintain their own children, (although I apprehend there cannot be so many, under the present distresses of the kingdom) but this being granted, there will remain an hundred and seventy thousand couple, who are able to maintain their own children, (although I apprehend there cannot be so many, under the present distresses of the kingdom) but this being granted, there will remain an hundred and seventy thousand couple. I again subtract fifty thousand, for those women who miscarry, or whose children die by accident or disease within the year. There only remain an hundred and twenty thousand children of poor parents annually born. The question therefore is, How this number shall be reared, and provided for? which, as I have already said, under the present situation of affairs, is utterly impossible by all the methods hitherto proposed. For we can neither employ them in handicraft or agriculture; they neither build houses, (I mean in the country) nor cultivate land: they can very seldom pick up a livelihood by strolling till they arrive at six years old; except where they are of towards parts, although I confess they learn the rudiments much earlier; during which time they can however be properly looked upon only as probationers: As I have been in some instances under the age of six, even in a part of the kingdom so renowned for the quickest proficiency in that art.
I am assured by our merchants, that a boy or a girl before twelve years old, is no saleable commodity, and even when they come to this age, they will not yield above three pounds, or three pounds and half a crown at most, on the exchange; which cannot turn to account either to the parents or kingdom, the charge of nutriments and rags having been at least four times that value.

I shall now therefore humbly propose my own thoughts, which I hope will not be liable to the least objection.

I have been assured by a very knowing American of my acquaintance in London, that a young healthy child well nursed, is, at a year old, a most delicious nourishing and wholesome food, whether stewed, roasted, baked, or boiled; and I make no doubt that it will equally serve in a fricasie, or a ragoust.

I do therefore humbly offer it to publick consideration, that of the hundred and twenty thousand children, already computed, twenty thousand may be reserved for breed, whereas only one fourth part to be males; which is more than we allow to sheep, black cattle, or swine, and my reason is, that these children are seldom the fruits of marriage, a circumstance not much regarded by our savages, therefore, one male will be sufficient to serve four females. That the remaining hundred thousand may, at a year old, be offered in sale to the persons of quality and fortune, through the kingdom, always advising the mother to let them suck plentifully in the last month, so as to render them plump, and fat for a good table. A child will make two dishes at an entertainment for friends, and when the family dines alone, the fore or hind quarter will make a reasonable dish, and seasoned with a little pepper or salt, will be very good boiled on the fourth day, especially in winter.

I have reckoned upon a medium, that a child just born will weigh 12 pounds, and in a solar year, if tolerably nursed, encreaseth to 28 pounds.

I grant this food will be somewhat dear, and therefore very proper for landlords, who, as they have already devoured most of the parents, seem to have the best title to the children.

Infant's flesh will be in season throughout the year, but more plentiful in March, and a little before and after; for we are told by a grave author, an eminent French physician, that fish being a prolific dyet, there are more children born in Roman Catholick countries about nine months after Lent, the markets will be more glutted than usual, because the number of Papish infants, is at least three to one in this kingdom, and therefore it will have one other collateral advantage, by lessening the number of Papists among us.

I have already computed the charge of nursing a beggar's child (in which list I reckon all cottagers, labourers, and four-fifths of the farmers) to be about two shillings per annum, rags included; and I believe no gentleman would repine to give ten shillings for the carcass of a good fat child, which, as I have said, will make four dishes of excellent nutritive meat, when he hath only some particular friend, or his own family to dine with him. Thus the squire will learn to be a good landlord, and grow popular among his tenants, the mother will have eight shillings neat profit, and be fit for work till she produces another child.

Those who are more thrifty (as I must confess the times require) may flea the carcass; the skin of which, artificially dressed, will make admirable gloves for ladies, and summer boots for fine gentlemen.

As to our City of Dublin, shambles may be appointed for this purpose, in the most convenient parts of it, and butchers we may be assured will not be wanting; although I rather recommend buying the children alive, and dressing them hot from the knife, as we do roasting pigs. [...] 

For the full work see: https://andromeda.rutgers.edu/~jlynch/Texts/modest.html

Discussion: KNOWING the background given, what meanings do you “see” in the text that you wouldn’t have “seen” without the background info?—be careful not to just tell me what you didn’t know, but what the text MEANS that you wouldn’t have recognized.

December 2

BTW

...DO turn the Essay in on time, unless you’re SURE it’s incomplete. Nothing you’re going to tweak is likely to be worth the .2 per day your grade will be debited for a late turn-in. Let it go...

Now, onward for the projects and midterm...

Project #9: Wish You Were There?
Produce original historical criticism of a well-known speech you select. For credit your product must:
- meet minimum length requirement of 400 words
- meet CCSS language, conventions and style standards
- include an intro, body and conclusion
- describe the historical context (period, socio-cultural background) of the speech you select
- argue a logically sound claim linking explicit and implicit audiences and purposes to claims of the speech
- argue a logically sound claim linking audiences and purposes to methods of argument of the speech
- integrate evidence from academic tertiary sources on the speech's context
- identify 3 or more literary devices (see online guide)
- cite paraphrases, quotations and/or other material used with applicable MLA in-text and works cited format
- submit to turnitin.com by deadline or lose .2 per calendar day from grade.

Project #10: You Hear?
Perform an oral reading and historical criticism introduction of a well-known speech you select. For credit your product must:
- display visual, nonverbal representations of speaker, audience, location and subject of speech during performance
- abstract your historical criticism analysis of the speech in 100 words or less as introduction
Boredom is precious, but there’s nothing particularly good about being bored.” Use appropriate evidence from your experience, observations, or reading.

Now, imagine a life that is devoid of boredom. On first glance, many of us might find such a prospect desirable, even ideal. But consider it more carefully. We are not talking about a life bereft of boring situations. A person whose nerves do not register sensation is free of pain only insofar as he cannot experience it. Such a life, however, still contains dangerous and harmful things. Similarly, the life of someone who cannot experience boredom will be free of boredom – but only because the subject of this life cannot experience boredom. If we did not have the capacity for boredom, then any situation – regardless of how trivial, banal, or humdrum it might be – would fail to strike us as boring. Nothing would be boring. Not the experience of listening to the same lecture over and over again. Not the seemingly endless time spent waiting in offices. Yet some situations should bore us.

TRY keeping these steps in mind:

1. Identify *must attempt* requirements of prompt
2. Know operational definitions in prompt
3. Consider At Least 2 Possible *Answers* For The Prompt
PJA #35: Draft a response to this ARGUMENT prompt, using your prior knowledge.

Carefully read the following passage from the American Press Institute. Then write an essay in which you develop a position on the Institute’s claim “Journalism is indispensable to democratic societies...the more democratic a society, the more news and information it tends to have.” Use appropriate evidence from your experience, observations, or reading.

Asking who is a journalist is the wrong question, because journalism can be produced by anyone. At the same time, merely engaging in journalistic-like activity – snapping a cell-phone picture at the scene of a fire or creating a blog site for news and comment – does not by itself produce a journalistic product. Though it can and sometimes does, there is a distinction between the act of journalism and the end result. The journalist places the public good above all else and uses certain methods – the foundation of which is a discipline of verification – to gather and assess what he or she finds.

TRY keeping these steps in mind...

1. identify "must attempt" requirements of prompt
2. know operational definitions in prompt
3. Consider At Least 2 Possible “Answers” For The Prompt
4. compose a thesis /chose answer that covers reqs/matches defs
5. get meanings of new, complex text
6. Identify At Least One Component Of The Text That Needs Analysis To Interpret
7. select salient evidence to support interpretation ACCORDING TO COMPONENTS IN PROMPT
8. use/comprehend precise wording
9. include ALL necessary points to prove thesis
10. justify interpretation of evidence through analysis

December 6

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December 7

Midterm Exam

ID #s not Names, please!

A note on cheating:

Today when you take the midterm, you have a special responsibility. There is an embargo you must adhere to. This means YOU MUST NOT GIVE OTHERS ANY INFO ABOUT THE MIDTERM, even inadvertently. That is, you can’t tell someone what is on/isn’t on the midterm, even “in general.” You can’t talk about a specific question or term or selection that is on the test where someone who hasn’t taken it can hear/ read what you say (this includes students who may have been absent). You can’t look over your notes and say “uh-oh, I got THAT one wrong.” In fact, you can’t say ANYTHING that might relate to the test. If you make it possible for a student to have information about the test other than what I explicitly gave him/her, two things result: that student has a possible advantage over others; and you and that student have cheated and will receive a 0.

It has happened at least once that students who have shared info in what they thought was a “legal” way (talking to others in the same period) ended up giving info out “illegally” (by being overheard at lunch, in the bathroom, etc). That’s why I have a blanket embargo policy: discuss NO information about the midterm until I confirm with you that all students have completed the test. It is a big deal that assessments at the college level are secure. Resist the pressure to “help” or even to “complain.” Your grade and letters of recommendation to colleges/jobs count on it!

December 8

Make up Midterms

Everyone else—quietly:
1) Complete the Research Essay draft if you have not already submitted one.
2) Research/review Project 9 and 10.

**December 13**

WordWright

**Project #9: Wish You Were There?**
Produce original historical criticism of a well-known speech you select. For credit your product must:
- meet minimum length requirement of 400 words
- meet CCSS language, conventions and style standards
- include an intro, body and conclusion
- describe the historical context (period, socio-cultural background) of the speech you select
- argue a logically sound claim linking explicit and implicit audiences and purposes to claims of the speech
- argue a logically sound claim linking audiences and purposes to methods of argument of the speech
- integrate evidence from academic tertiary sources on the speech’s context
- identify 3 or more literary devices (see online guide)
- cite paraphrases, quotations and/or other material used with applicable MLA in-text and works cited format
- submit to turnitin.com by deadline or lose .2 per calendar day from grade.

**Project #10: You Hear?**
Perform an oral reading and historical criticism introduction of a well-known speech you select. For credit your product must:
- display visual, nonverbal representations of speaker, audience, location and subject of speech during performance
- abstract your historical criticism analysis of the speech in 100 words or less as introduction
- perform at least 3 and up to 5 minutes’ length of the speech (augment shorter speeches with additional material from the speaker; excerpt longer speeches)
- credit paraphrases, quotations and/or other material used with MLA works cited format
- submit transcript to turnitin.com by deadline or lose .2 per calendar day from grade
- perform your presentation when called upon to do so or lose 50% of earned project grade.

**January 3**

The end is nigh...

In addition to Naviance practice tests, the following sites (I doublechecked that they are live) offer decent practice tests for AP Lang:

**AP Central**--released free responses, exam parameters, AP reg info, etc

http://www.highschooltestprep.com/ap/ --practice exams for ACT, AP and SAT in all areas


http://www.freerice.com offers SAT and AP level vocabulary practice and gives to charity based on your answers!

**Discussion:** What has worked for you to prep for multiple choice (remember--it's a SKILLS test, not content, although your ability to apply devices’ and elements’ definitions will be tested)?

- Straight up practice scenarios (timed tests)?
- Teacher run-throughs (large group discussion of practice items)?
- Small group run-throughs?--research supports this one, but it doesn’t mean it works for YOU.
- **Test tips?**
- Intensive--right before the exam?
- Low Stress--as a weekly routine leading up to an exam?
- Other?