

**AP English Language and Composition/ENG& 101: Getting the Word Out and In**  
**Ms. Baker**

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

- Analyze and interpret samples of purposeful writing, identifying and explaining an author's use of rhetorical strategies.
- Analyze images and other multimodal texts for rhetorical features.
- Use effective rhetorical strategies and techniques when composing.
- Write for a variety of purposes.
- Respond to different writing tasks according to their unique rhetorical and composition demands, and translate that rhetorical assessment into a plan for writing.
- Create and sustain original arguments based on information synthesized from readings, research, and/or personal observation and experience.
- Evaluate and incorporate sources into researched arguments.
- Demonstrate understanding of the conventions of citing primary and secondary sources.
- Gain control over various reading and writing processes, with careful attention to inquiry (research), rhetorical analysis and synthesis of sources, drafting, revising/rereading, editing, and review.
- Converse and write reflectively about personal processes of composition.
- Demonstrate understanding and control of Standard Written English as well as stylistic maturing in writing.
- Revise a work to make it suitable for a different audience.

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.

**Timeline**

Jan 30	Pre- and Re-View
Jan 31	<i>Précis, s'il vous plait?</i>
Feb 1	Rhetorical Analysis In and Out of AP
Feb 2	<b>Show Me The Data?</b> <a href="#">Cassidy</a> or <a href="#">Frontline</a> Prep Journal Specimens Warner
Feb 9	Prep Journal Presentations
Feb 11	<a href="#">Rhetorical Analysis 1</a> <b>DUE by midnight</b>
Feb 12	<b>Not What I Meant?</b> <a href="#">Wong with Ehrmann (a set)</a> or <a href="#">Cohen with Lepore (a set)</a>
Feb 15-16	Prep Journal Presentations
Feb 20	<a href="#">Rhetorical Analysis 2</a> <b>DUE by midnight</b>
Feb 21	<b>Failure to Communicate?</b> <a href="#">Herndl et al.</a> or <a href="#">L. Bohannon</a> or Tannen
Mar 2	Prep Journal Presentations
Mar 4	<a href="#">Rhetorical Analysis 3</a> <b>DUE by midnight</b>
Mar 5	Argument In and Out of AP Medvedeva & Recuber <b>A You-Problem?</b> <a href="#">Forrest-Bank and Jenson</a> or <a href="#">Martin</a> or <a href="#">Hu and Yong (a set)</a>
Mar 16	Prep Journal Presentations
Mar 18	<a href="#">Argument Essay 1</a> <b>DUE by midnight</b>
Mar 19	<b>Change the System from Within?</b> <a href="#">Eisinger</a> or <a href="#">Grant with Duhigg (a set)</a> or <a href="#">Rosenberg</a>
Mar 30	Prep Journal Presentations
Apr 8	<a href="#">Argument Essay 2</a> <b>DUE by midnight</b>
Apr 10, 11, 12, 16	<b>MIDTERM EXAMINATION: FRQs and Multiple Choice</b>
Apr 17	Synthesis In and Out of AP <b>Good or Bad News First?</b> <a href="#">Esfahani Smith</a> or <a href="#">Shermer with Gambino (a set)</a> or <a href="#">Schwitzgebel with Cook (a set)</a>
Apr 27	Prep Journal Presentations
Apr 29	<a href="#">Synthesis Essay 1</a> <b>DUE by midnight</b>
Apr 30	<b>We Only See What We Look For?</b> <a href="#">Madrigal</a> or <a href="#">American Enterprise Institute and Greene (a set)</a> or <a href="#">Love and Tashiro (a set)</a>
May 16	AP Language Exam
May 18	Prep Journal Presentations
May 20	<a href="#">Synthesis Essay 2</a> <b>DUE by midnight</b>
May 21	Research Writing In and Out of AP Wallisch <b>Blinded by Science?</b> <a href="#">Freedman on Ioannides</a> or <a href="#">J. Bohannon</a> or <a href="#">Banks</a> or <a href="#">Wolchover</a> or <a href="#">Reykdal</a> or <a href="#">Retraction Watch</a> or <a href="#">Speigel</a> or <a href="#">Barnum</a>
Jun 1	Prep Journal DUE
Jun 10	<a href="#">Research Essay</a> <b>DUE by midnight</b>

**Course Grading Formula**

Prep Journal	20%
Rhetorical Analyses	10%
Argument Essays	10%

Synthesis Essays	10%
Midterm Examination (summative)	20%
Research Essay (summative)	30%

### 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** (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 address, writing employs strategies meeting the demands of particular modes/genres (ex: format, discourse, style, organization).
- 1.2 Readings address, writing uses techniques and structures effective for specific audiences and contexts (ex: conventions, diction, word choice, media)
- 1.3 Purposes and effects of texts intended for unfamiliar audiences and contexts are evaluated.
- 1.4 Rationales for and assessments of the strengths and weaknesses of personal composing choices are articulated.

#### Outcome 2. Comprehend and synthesize a variety of verbal and nonverbal 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 Research grounds understanding of [situations in which texts participate \(ongoing debates, cultural/political contexts, occasions\)](#).
- 2.3 Specific and diverse [evidence](#) is used to substantiate/challenge claims, justify conclusions and clarify warrants.
- 2.4 Writing "converses" back and forth between texts and one's ideas with [analysis](#) of evidence and [commentary](#) on findings.
- 2.5 Salient resources and multiple types/[sources](#) of evidence are integrated into composing.

#### 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 or discrete components—processing of information from research question to findings).
- 3.2 [Stakes](#), why what is argued matters, and implications, why what is 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, claims and assumptions to form lines of reasoning.
- 3.4 Counterclaims and diverse points of view ([OPVs](#)) are accounted for.

#### 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
  - Produces different versions for different audiences.
- 4.3 [MLA](#) in-text and works cited documentation style is used responsibly to credit sources of information in formal genres.

### Grading Scales

EvCC Scale	EvCC 101 GRADE	JHS Honors Scale	AP Lang GRADE
3.8-4.0	A	3.3-4.0	A
3.4-3.7	A-	3.0-3.2	A-
3.1-3.3	B+	2.7-2.9	B+
2.8-3.0	B	2.3-2.6	B
2.4-2.7	B-	2.0-2.2	B-
2.1-2.3	C+	1.8-1.9	C+
1.8-2.0	C	1.4-1.7	C
1.4-1.7	C-	1.1-1.3	C-
1.1-1.3	D+	0.9-1.0	D+
0.8-1.0	D	0.7-0.8	D
0.7	D-	No D-	
0.0-0.6	F	0.0-0.6	F

#### Everett Community College Dual-Credit Option

Your grade will be an average of Fall and Spring course grades.

### Semester Assignments

#### Prep Journal

Produce documentation of your [collaborative](#) engagement as BOTH an analyst and as a writer with the readings AND with your peers. For credit, your group must submit a complete attempt at ALL 5 of the following for each set of readings for the Rhetorical Analyses, Arguments and Syntheses, which they will present to each other by the deadline:

- [Alternative Treatment](#)—from ONE of the works
- [Imitative Piece](#)—from a DIFFERENT work than the Alternative Treatment

- **Sequential Analysis**—for ONE of the works
- **Descriptive Paragraph**—for a DIFFERENT work than the Sequential Analysis
- **Precis**—for each work produce a full precis of no more than one page length, including all 6 components.

Groups of up to 5 students co-produce the documentation for each set. *No 3 students can work in the same group for more than one set of readings in each category (Rhetorical Analyses, Arguments or Syntheses).* Groups can rotate (group A, then B then C for RAs, then back to A then B for Arg, then C and A for Syntheses, etc). **Research Essay prep journals must be completed by each student individually.**

### Rhetorical Analyses 1-3

Produce comparative **explanations** of the use of elements of **structure** and techniques of **style** for achieving the **purpose** for a work in each discussion group.

**Answer the prompt: How do the rhetorical choices by the author(s) support the work's purpose for its intended audience?**

For credit your product must:

- meet minimum length requirement of 500 words
- meet **CCSS language, conventions and style standards**
- argue a logically sound claim defining the clear, complex, significant and manageable purpose/meaning of the work
- argue a logically sound claim linking **genre** to elements of structure (organization, narration, sequencing) for the **work**
- argue a logically sound claim linking audience to techniques of style (stylistic elements) for **the work**
- argue a logically sound claim evaluating significant differences and similarities between the methods of argument of the work and other treatments of the same/similar topics
- integrate evidence from the work and at least one other work on the same/similar topic
- integrate evidence from academic tertiary sources on the work's context 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

### Argument Essays 1-2

Produce an original argument responding to a given prompt using one of the works in each discussion group. For credit your product must:

- meet minimum length requirement of 500 words
- meet **CCSS language, conventions and style standards**
- include an intro, body and conclusion
- argue a clear, complex, significant and manageable thesis responding to the prompt
- integrate evidence from one of the works to support your thesis
- integrate evidence from additional sources you have read/observed and/or experience in support of your thesis
- **credit** **paraphrases, quotations and/or other material** used **in-text**
- submit to turnitin.com by deadline or lose .2 per calendar day from grade

**Arg1 Prompt:** Take a position on the claim that "mainstream" language choices in critical environments communicate "implicit" messages that must be revised to avoid harm to the mission/success of participants. Bring in examples from one of the readings as evidence. But be careful—YOUR argument, **not the reading's**, is key. YOUR position should be argued through **analysis** of it AND appropriate NEW **evidence** from (other) personal reading, observations and/or experience and YOU **reasoning** through complex connections to the claims and evidence of the sources.

**Arg 2 Prompt:** Take a position on the claim that established methods for problem-solving are inadequate in a changing world and that for fields to be successful, **individuals** must innovate or advocate for changes. Bring in examples from one of the readings as evidence. But be careful—YOUR argument, not the reading's, is key. YOUR position should be argued through **analysis** of appropriate NEW **evidence** from (other) personal reading, observations and /or experience and YOU **reasoning** through complex connections to the claims and evidence of the sources.

### Synthesis Essays 1-2

Produce an original synthesis of diverse views that complicate one major claim from one of the works in each discussion group. For credit your product must:

- meet minimum length requirement of 500 words
- meet **CCSS language, conventions and style standards**
- include an intro, body and conclusion
- argue a clear, complex, significant and manageable thesis about key views for **stakeholders** to consider on the issue raised by one work
- integrate evidence embedded within three or more of the works in the discussion group (Synthesis 1) or **other sources you select (Synthesis 2)** in support of your thesis
- 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

### Research Essay

Produce an original evaluation of a professional or academic research work in a field or topic of your choice. For credit your product must:

- meet minimum length requirement of 1,000 words
- meet **CCSS language, conventions and style standards**
- include an intro, body and conclusion
- argue a clear, complex, significant and manageable thesis evaluating the quality of a **published professional or academic research work**
- argue a logically sound claim defining **indicators and/or contraindicators** of **credibility, validity and/or reliability** promoted by at least **three of the discussion group works**
- argue a logically sound claim linking audience, purpose and methods of argument for the **published professional or academic research work**
- integrate evidence from three of the discussion group's works

- integrate evidence from the research work
- integrate evidence from **academic or professional tertiary sources** on the research work's context
- 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.

#### Daily Class Activities and Notes

January 30

I will release final exam scores as soon as my last taker has completed the exam (hopefully by Thurs).

Testing...testing

#### The OVERALL problem to solve:

Improve this class' effectiveness and usefulness to YOU.

#### Tasks:

- Review the syllabus for **Fall semester**
- Gather **evidence** from your personal experience and others'
- Analyze how that evidence supports or refutes the following claims:

We understand the standards for this class.

Prep Journals work to improve our understanding of the concepts of the class.

Projects work to build the skills and knowledge on which we are evaluated.

AP released assessments are useful for our goals in class and outside of it (college admissions, credit, etc).

Summative research essay writing is useful for our goals in class and outside of it.

The readings for the course are useful for our goals in class and outside of it.

Having both independent and collaborative assignments is useful for our goals in class and outside of it.

The 4.0 scale and 70/30 split in summative/formative weight for the grading of this class accurately represents our demonstration of the standards for this class.

Then...

Share out your recommendations or requests for what to continue, what to alter, what to add for Spring semester.

January 31

Final grades are posted

#### Course Overview

The plan, now that I have heard from you...

- select current day, real-world readings from varied fields and with more choice in topics
- structure more collaborative work mixed with independent work
- connect what you do as prep journals directly to the work of composing **fewer** essays of the 4 course types (argument, analysis, synthesis, research)
- keep a credit/no credit in balance with graded work, but **spread out** the summatives while at the same time...
- give more feedback on the core skills/knowledge you demonstrate at/above/below college "standard" periodically.

How?...I'll **grade**

ONE of the essays for each category—give this ONE essay a grade; the others in the same category will be **full attempt**. I reserve the right to not tell you in advance which will be which (to get you to treat your work as if ALL of them are).

- give **all the time** after the AP exam madness to the Research Essay so you can deal with its skills/knowledge separate from those of the exam; make that essay applicable to any subject/topic to allow for maximum flexibility/choice/interest.

Now, that WORK I promised...!

One productive TOOL to support your reading-writing-thinking-researching process for both AP and college in all the writing modes and disciplines is...

#### Précis [pray-see]

Similar to an **abstract**, this is a ONE-PAGE MAX condensation of the whos, what, when, where and hows of a source that researchers/writers use for considering how it might be relevant to their own work. It is in bullet-point or terse sentence format and covers these 6 areas:

**WORK SPECS:** MLA **works cited citation** with ALL components. Then, answer these questions:

- Who was the SPECIFIC **intended audience** for this text? (don't know?—**research** to find the answer by investigating the publication—magazine, show, etc.)
- What was the likely **intended purpose** for the text? (NOT the same as the thesis\*)

\*Rosenwasser and Stephen suggest: not What does this *say*? but Why is *this* argued? by **situating the reading rhetorically**. That is, this text is a "**case**" of a...

**pitch** (a "sell" to get the audience to decide X),

**complaint** (an exposé to get the audience to act for X cause),

**moment** (a contemporaneous "deep dive" to build the audience's awareness of X) or

**stakes** (a new contribution of X to an ongoing field/debate) (54, 76; my adaptations)

**RESEARCH** the **context** of the author/work to answer this.

**THESIS:** **Paraphrase** the over-arching **clear, complex, significant and manageable argument\*** of the work, comprising the **major claims** of each section **connected together logically** BY YOU (**no quotation from the text!!!**).

**METHODS:** Identify the **genre** of the piece and then answer these questions:

- What system of **strateg(ies)/pattern(s) of reasoning, wording, organization and presentation\*** of the content are used to ensure the audience's UNDERSTANDING and ACCEPTANCE of the **argument**?
- How does the system and understanding **fit** the **intended purpose\*** and **known characteristics of the audience\***?

**BODY OF EVIDENCE:** **Name** the **types** of data and **kinds** of sources used. Then summarize **the pattern(s) of their use\*** in the argument (sections each introduce expert testimony challenged by statistical evidence? Moves through a range of personal to objective, historical to current, documentary to observational for each major claim? etc)

**STRENGTHS:** Features of the writing method and specific content information that most support the author's purpose (**not** the THESIS) for the intended audience (**not** YOU).

**WEAKNESSES:** Features of the writing method and specific content information that may be unnecessary, distracting or counter to the author's purpose (**not** the THESIS) for the intended audience (**not** YOU).

\*--I expect you will need to review the Fall living syllabus links (under Archives) to **OD** these key course concepts.

Ready to try it with a model?

**Classwork:** with your table-mates, précis IN WRITING the following...

### Why Can't My New Employees Write?

The question I was asked over my summer vacation.

By **John Warner**

June 29, 2016

#### *Why can't my new employees write?*

I heard this question several times on my recent vacation. I go on vacation to get away from these sorts of questions, but vacation was a group biking tour of Normandy and in the downtime of meals or other socializing, when my profession came up, this is the question people wanted to ask me.

The other bikers were professionals from various walks of life – with a heavy concentration of lawyers – interesting, highly accomplished people. The new employees they're working with often come from elite institutions (Ivy League), and even have advanced degrees.

Before giving my own answer, I ask two questions. First, I ask what they mean when they say that their new employees can't "write." They primarily observe a fundamental lack of clarity and perceive a gap between the purpose of the writing and the result of what's been written, a lack of awareness of audience and occasion.

*Why do they want to keep typing plethora?* they ask me.

I then ask them why they think the next generation of white-collar professionals can't write. The most common response is a belief in a lack of "rigor" in their employees' educational pasts.

I don't find the lack of rigor explanation persuasive. We're talking about elite students here landing jobs in highly desirable firms.

These are Deresiewicz's "Excellent Sheep." We can presume that their educations have been rigorous as they've climbed to the top of the meritocratic heap.

If these young professionals can't write well, who can? And if they're not writing well, why not?

My belief is that the experience of these elite students is similar to my very accomplished, but not quite elite students, that they see writing for school not as an occasion to communicate ideas, but instead to perform a kind of intelligence that we associate with being (or appearing to be) a good "student."

I believe that in many cases, these young professionals have never encountered a genuine and meaningful rhetorical situation in an academic or professional context. They are highly skilled at a particular kind of academic writing performance that they have been doing from a very early age, but they are largely unpracticed at that what their employers expect them to do, clearly communicate ideas to specific audiences.

My students' chief struggle tends to be rooted in years of schooling where what they have to say doesn't really matter, and the primary focus is on "how" you say things.

This need is driven by an overblown assessment culture, fueled by well-intentioned instructors who want to arm students with techniques that will allow them to write in ways that will score well on assessments, particularly standardized assessments, including AP exams.

I have spent a fair amount of my career being this type of instructor at the college level, the one who wants to coach his students to do well on the assessment in front of them – a fairly narrow slice of the writing pie – because I thought doing well on those assignments mattered.

If the goal is for writers to develop truly meaningful skills, I'm not convinced those efforts were well-placed.

In the past, I have given students rules and rubrics, techniques, tactics. Students are comfortable with these things because they have been seeing them for years. The top performing students learn how to employ these tactics relatively seamlessly which creates a writing simulacrum that often appears accomplished, but conveys little in terms of communicating genuine meaning.

This approach results in what [high school teacher Michelle Kenney calls](#) "good enough writing...formulaic essays devoid of creativity and well-developed critical thinking, yet proficient enough to pass a test, raise school graduation rates, or increase the number of students receiving AP credit."<sup>[1]</sup>

I see a lot of "good enough" writing from my entering students. They come armed with methods, but not a lot of ideas. It's not that they don't have ideas, it's just that they don't see writing for school as a place where those ideas are valued.

The argument for teaching writing through rubrics and techniques is persuasive. If we're going to measure students according to particular metrics, we should be preparing them to succeed on those measurements, particularly when the cost of failure seems to be so high.

We have to give them training wheels, the argument goes. Later, they can learn to work without them.

But what if training wheels actually cause students harm by preventing them from practicing the most important skills when it comes to developing as writers?

As it turns out, training wheels on bicycles have that very effect, and for generations, we've been teaching children using an inefficient and counterproductive method. The most difficult skill in learning how to ride a bike is balance. But training wheels don't help young riders develop balance. In fact, they have the opposite effect, allowing children to engage in a simulation of bike riding without the risk of falling, delaying the necessary practice of balance.

Years of research have now revealed that a far better approach for achieving bike riding proficiency is to start children (as young as two) on ["balance bikes"](#), where they pedal with their own feet on the ground.

Learning balance comes organically as children learn to coast on flats, and then ride down slopes. Adding peddling in later happens almost seamlessly. Obviously, those starting with training wheels eventually learn to ride, usually with a loved-one running alongside as the training wheels come off. But children who learn on balance bikes do better.



Giving students templates and rubrics to employ in order to pass assessments have the same effect as those training wheels, never allowing them to confront the hardest, and most vital part of learning how to write.

Choice.

Writing is balancing, making choices while considering audience, purpose, occasion. The rhetorical situation has been at the core of writing instruction forever, and yet much of the writing we ask developing writers to do keeps them from fully wrestling with those choices because we strap on the training wheels and never take them off.<sup>[2]</sup>

For me, the key to changing this is to make writing more engaging in every sense of the word, to require students to make meaning about subjects that are meaningful to them, to create stakes that go beyond assessments that mostly measure how good students are at passing an assessment.

What we do should reflect what we value. If we value writers who can communicate, we should be doing things very differently.

<https://www.insidehighered.com/blogs/just-visiting/why-cant-my-new-employees-write>

February 1

## Rhetorical Analysis In College vs AP

The national standards for college writing programs—that is, for undergraduate writing in ALL majors—defines the work of rhetorical analysis as applying “*Rhetorical knowledge*...the ability to analyze contexts and audiences and then to act on that analysis in comprehending and creating texts. They set out the following student objectives for teaching writing at the college level:

- Learn and use key **rhetorical concepts** through analyzing and composing a variety of texts
- Gain experience reading and composing in several **genres** to understand how **genre conventions** shape and are shaped by readers’ and writers’ practices and purposes
- Develop facility in responding to a variety of situations and **contexts** calling for purposeful **shifts in voice, tone, level of formality, design, medium, and/or structure**
- Understand and use a variety of technologies to address a **range of audiences**
- Match the capacities of different environments (e.g., print and electronic) to varying **rhetorical situations**
- Read a diverse range of texts, attending especially to **relationships between assertion and evidence, to patterns of organization, to the interplay between verbal and nonverbal elements, and to how these features function for different audiences and situations**
- Locate and **evaluate** (for credibility, sufficiency, accuracy, timeliness, bias and so on) primary and secondary research materials, including journal articles and essays, books, scholarly and professionally established and maintained databases or archives, and informal electronic networks and internet sources
- To employ the methods and technologies commonly used for **research and communication within their fields**
- To develop projects using the characteristic **processes of their fields**
- Develop knowledge of **linguistic structures, including grammar, punctuation, and spelling, through practice in composing and revising**
- Understand why **genre conventions for structure, paragraphing, tone, and mechanics** vary
- Gain experience negotiating **variations in genre conventions**
- Learn **common formats and/or design features** for different kinds of texts
- Explore the **concepts of intellectual property** (such as fair use and copyright) that motivate documentation conventions
- Practice applying **citation conventions** systematically in their own work

<http://wpacouncil.org/positions/outcomes.html>

As you can see, the college approach is genre-centered and focused on building flexibility rather than teaching “the” genres. Rhetorical analysis is seen as **DISCOURSE ANALYSIS\*** and thus a necessary part of the *writing* process for people wanting to be part of a “discourse community” (their field). This is not the case with AP.

\*which we discussed in Fall—you may wish to review the Fall living syllabus on this.

Why does the difference matter?

I think that Warner’s observations about the disconnect between students’ high school preparation and career writing (techniques versus saying something) are represented in your “college” writing *for me, here*. AP is looking for you to pick up on **subtle** patterns in writing that is not “typical” (*generic*, see?); college focuses on you recognizing the **established** ways pros/academics write. College wants you to mirror the established ways pretty closely (right down to the process of coming up with your ideas). AP ANALYSIS FRQs assess your ability to find writing patterns and tie them to effect (this is **SYSTEMS ANALYSIS**); in your ARGUMENT and SYNTHESIS essays (**but NOT rhetorical analyses**), you are assessed on your use of **unsubtle** but effective patterns of writing.

So, for AP: you’re an expert detective-reader finding the hidden clues in an author’s “evidence” for intent, motivation. In college: you’re a novice developing the ability to play by the rules of the big leagues-writers.

In this class, I want to help you in both areas—honing your skills as a detective-reader (AP style) is worthwhile; but it needs to be in the service of being an *effective communicator* (not just a test taker).

Let me show you WHY working on AP-style Rhetorical Analysis is useful beyond the test...

Read the well-done student sample (not the prompt yet) on my Course Documents

NOW, let's look at the prompt.

Can YOU do what AP is looking for? Look at the first 32 lines of the actual text.

THIS is worth working to improve. That's what the PJAs will be focusing on—tune in tomorrow for the run-down.

## February 2

In addition to a précis for EACH of the readings in each set, you and your chosen group-mates will produce **a total of four** other “prep” assignments for each set (all parts of all PJAs are attempted?...everyone in the group gets full credit; something missing from one/more of them?...sucks to be you.).

These are designed to get you into the nitty-gritty of the readings through different tools used by specialists in different disciplinary discourses at the university-level:

### Descriptive Paragraph (situating the work in the ongoing conversation so you're well-informed)

Summarize RESEARCHED information you gather that captures **WHO the work's publisher and author(s) ARE** (a professional/academic description), identify **the work's real-world context**—time period, historical/cultural/political debate/issues that were relevant to its being created/published--and explain **what the “after” situation of the work's topic is NOW** (bring us up-to-date). **CITE at least 2 other publications** on the same subject—as different in approach as possible!—before/concurrent with the work's production.

Example: for Warner?

### Sequential Analysis (diagramming the work as a system so you're detail-oriented)

Describe the **WHOLE PATTERN** (do **not** summarize content!) of the flow of topics, claims, time or whatever **controlling “order” the work has** (is it a story that starts at the end, then traces good intentions to bad results?...an argument that lays out three separate components of the subject, addressing each separately?...etc). Pick **ONE passage, quote it, and explain where it fits into the flow and how it is different from AND related to other parts of the flow** (does it set up what comes next by challenging what was previously presented?...etc). Explain **why the passage is necessary and what the likely intent of its placement is** (what would happen to the argument/audience if it were moved, re-moved from the work?)

Example: for Warner?

### Imitative Piece (experiment with the techniques, Confucian style so you can learn from them)

Select a **paragraph or multi-paragraph section, copy/paste, mark 2-3 different writing** patterns that occur in its rhetoric/ style/ argumentative structure (2 or more instances of the same type of rhetorical choice is a pattern) with **highlights/bold/underline**. Then, **compose a NEW “imitator” passage on a NEW topic using the SAME patterns**; assess in **2-3 sentences what the EFFECT of each of the patterns** is on the reader (NOT the argument).

Example:

Select a paragraph or multi-paragraph section, copy/paste, mark **2-3** patterns that occur in its **rhetoric/ style/ argumentative** structure (**2** or more instances of the same type of rhetorical choice is a pattern) with **highlights/bold/underline**, compose a **NEW** passage on a **NEW** topic using the **SAME** patterns, explain in **2-3** sentences what the **EFFECT** is.

### Alternative Treatment (experiment with the techniques, Synonym-finder style to learn sump'in)

Select a **paragraph or multi-paragraph section, copy/paste, mark 2-3 different choices** that occur in its rhetoric/ style/ argumentative structure with **highlights/bold/underline**, **rewrite the passage word-for-word** replacing those choices with **EQUIVALENT MEANING ALTERNATIVES that follow a DIFFERENT pattern** (so, if you highlighted the use of “wonky” vocabulary, replace it with, say, “meme” vocabulary), explain in 2-3 sentences what the change in **EFFECT** of each of the patterns is on the reader.

Example:

Select a paragraph or multi-paragraph section, copy/paste, mark **a few** different choices that occur in its **language (not argument)** structure with **visual (not verbal) cues**, rewrite the passage **verbatim (no paraphrasing)** replacing those choices with **homomorphs** that follow a **DIFFERENT pattern** (so, if you highlighted the use of **academo-discursive** vocabulary, replace it with, say, **cyber-discursive** vocabulary), explain in **a few** sentences what the change in **EFFECT** is.

## February 6

THURSDAY by the end of class, **all prep journal components must be submitted to Google Classroom**.

Login to EPS Google APPS 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>

Your login is the same as you use for any school computer—ID# and password.

Under the Quicklinks on the right of the screen that comes up, choose classroom and then JOIN a class by finding

**AP Lang 2017-18**

and entering this code:

**i0bxf4**

You will be submitting your [Rhet Analysis 1](#) to the new Spring Course on turnitin.com:

Course ID# **17425666**



**February 9**

It's the BIG DAY—read/discuss your group's PJAs in preparation for your Rhet Analysis 1 due Sunday.

**February 12**

Ready for Round 2? Check out the readings—and start negotiating your groups (no 3 people who worked together in the previous group can work together again this time).

**February 21**

Get ready for your first GRADED essay—RA#3.

## Testing...testing

Grounded in Article 14 of the Universal Declaration of human rights 1948, which recognizes the right of persons to seek asylum from persecution in other countries, the United Nations Convention relating to the Status of Refugees, adopted in 1951, is the centrepiece of international refugee protection today. It states, among other, points:

The Conference, considering that many persons still leave their country of origin for reasons of persecution and are entitled to special protection on account of their position, recommends that Governments continue to receive refugees in their territories and that they act in concert in a true spirit of international cooperation in order that these refugees may find asylum and the possibility of resettlement.

**Classwork:** Discuss how you would talk about this excerpt from the *United Nations' 1951 Convention on the Status of Refugees* in the form of the Rhetorical Analysis essay assignment. That is, try to fill THIS in:

THIS particular author (writing in THIS *specialized* publication) at THIS particular time/place (in the evolution of the topic, audience, author, publication) made THESE *manipulative* CHOICES about the pattern of ordering/connecting of ideas as well as *peculiar* forms, levels, usages of language to *cause* THIS particular audience (people who subscribe, seek out, *reliably* will read the publication) to do/think THIS particular X, which they would not have done/thought without those choices (even with the same idea CONTENT).

*Hint:* you've heard A LOT said about refugees in the news said by different authors for different audiences/purposes—compare the language choices here with the choices you have heard.

What do you need clarified about what I'm looking for in your Rhetorical Analysis in order to do your best?

**March 5**

Wednesday's SAT will feature a Rhetorical Analysis Essay as the Writing Section, and it will use the test design for its reading questions that we went over in Fall. For those of you taking it, I encourage you to look back over Fall's info on this, reproduced below.

In order to avoid shifting your focus to another kind of writing, I encourage you to TODAY and TOMORROW—set up your first Argument Group and begin reading the selections. On THURSDAY, we'll discuss Argument (I've already posted info on it, so if you're not taking the SAT you can jump ahead).

**RHETORICAL ANALYSIS REVIEW**

## 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. Cumming's *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<sup>1</sup>** 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 **whats** 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 **style<sup>1</sup>** 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<sup>1</sup> of speakers' and/or thinkers' **dialogue as well as** the style<sup>1</sup> 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.

**Bottom Line for Style<sup>1</sup>**

Here are stylistic dimensions of **verbal** text and questions you can use to analyze them to discuss **style<sup>1</sup>**

<b>Language Structure</b>	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 <b>digressions</b> or interruptions within sentences or between sentences on the same topic/situation? Is word-order mostly <b>periodic, loose</b> , 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.
<b>Diction</b>	Are most words simple or fancy? Are they technical, flowery, <b>colloquial</b> , 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?
<b>Pacing</b>	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 <b>setting/atmosphere</b> , character thoughts/dialogue, and action/ <b>plot</b> 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.
<b>Chronology</b>	How is the chronology of events/ ideas organized—ordered like a <b>flow chart, a bulleted list, in real-time, layers of a whole, parts of a system</b> —a mix? How is verb tense used overall and for different situations/subjects? How would you characterize the work's overall "rhythm?"
<b>Speech</b>	How often/in what situations does <b>mono- or dialogue</b> /quotation tell the story by itself? Are we offered whole conversations or just fragments; do we get second-hand reports of speech or <b>paraphrases</b> ? Does reported speech use slang, <b>dialect</b> , creativity or is it formal, etc? Does speech "move" fast, slow, emphasize pauses, the unsaid, repetition? How much does speech substitute for <b>direct presentation</b> ? How does it relate to the <b>narration</b> and to <b>narrative discourse</b> ?
<b>Manipulation</b>	Are there unusual techniques of explanation, storytelling or communication being applied, such as <b>stream-of-consciousness</b> , mixing of styles and/or genres, odd layout on the page, breaking grammar rules, unstable narrative perspective, etc?
<b>Metafiction</b>	Does the writing call attention to the process of narration instead of invoking <b>willing suspension of belief</b> on the reader's part? Are narrator's position, role, thoughts, traits as a storyteller discussed with the reader explicitly in the text?
<b>Distance/Appeals</b>	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 <b>narration</b> and <b>narrative discourse</b> ?

Adapted from <http://teachers.lakesideschool.org/us/english/ErikChristensen/WRITING%20STRATEGIES/LiteraryStyles.htm>

**Style<sup>2</sup>** 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 style<sup>1</sup>, 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<sup>2</sup> categories are marked by a "signature" style<sup>1</sup>, 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.mshogue.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 intentionally to cause \_\_\_\_\_ reaction/impression/assumption in the audience.

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 convergent 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, Edvard Munch's *The Scream*:

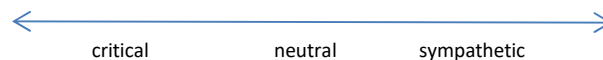


Munch is NOT the main figure in the painting, so it is not reasonable to say *Munch* feels what the figure feels or how YOU feel when you look at the work. However, Munch is certainly intending to depict the figure's feelings and evoke them in his audience—fear, isolation, hopelessness, all part of the 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)?”

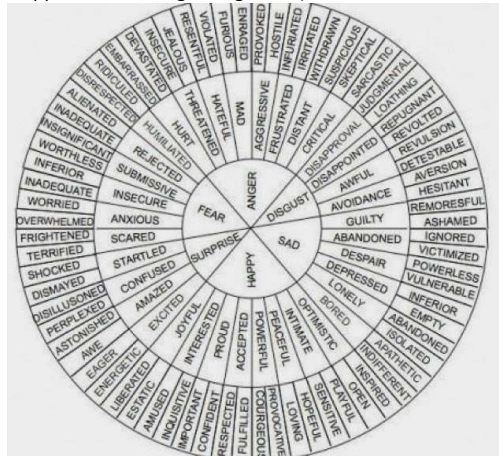
### Bottom Line for Tone vs. Mood

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*...or...? If it's sitting around neutral, is he/she *detached* or *nonjudgmental*...or...? Located in the sympathetic zone...is he/she *supportive* or *celebratory*...or...?

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



A step-by-step guide to identifying evidence of and analyzing tone and mood for **nonfiction** genres: <http://www.wikihow.com/Analyze-Tone-in-Literature>

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**<sup>1</sup> 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.

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**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 these 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.

Cool Symbolic reading of Jay-Z? <http://www.npr.org/templates/story/story.php?storyId=112998783>

### 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!

You can think of looking at any college-level argument as a problem-solving task with **3 levels**:

The **cryptic** 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 **oblique** 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 **abstruse** 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 of **elements and devices** of language and writing 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 **EXPLICATE**.

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** 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** (appeals to pathos) 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 two **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 for **WORD CHOICE** 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**

Action Verbs (events)	Thinking/Feeling Verbs (comment)	Saying Verbs (report)	Relating Verbs (description)
1. had brought 2. applied 3. allowed 4. permitted 5. did not (permit) 6. would upset 7. were competing 8. opposed 9. grew into 10. admit 11. had (also) applied 12. sought to settle 13. would prohibit 14. passed 15. preserved 16. brought about	1. wanted 2. resented	1. proposed 2. suggested	1. included 2. was

**Table 2. Actors and Receivers of Action in the Missouri Compromise Text**

Agent (Who is doing the acting?)	Action	Receiver of the Action
Missouri settlers	had brought	enslaved African Americans
Missouri	applied to	Congress
Its constitution	allowed	slavery
11 states in the Union	permitted	slavery
11 (states)	did not (permit)	(slavery)
The admission of a new state	would upset	that balance
The North and the South	were competing for	new lands in the western territories
Southerners, even those who disliked slavery	opposed	these antislavery efforts
These differences between the North and the South	grew into	sectionalism
Maine	had also applied for	admission to the Union
Clay	sought to settle	the issue of slavery
His proposal	would prohibit	slavery from any territory acquired in the Louisiana Purchase that was north of 36°30' N latitude—except Missouri
This proposal, known as the Missouri Compromise	passed	-----
It (the Missouri Compromise)	preserved	the balance between slave and free states
(the Missouri Compromise)	brought about	a lull in the bitter debate in Congress over slavery

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 WORD-LEVEL data-gathering for literary analysis of nonfiction...

**Index (that is, look for and name the patterns you see in):**



**Verbs**—which act, agree/disagree, apologize, ask/give permission, ask for/give assistance, classify, compare, command, criticize, comment, deny/affirm, describe, evaluate, express likes/dislikes, express obligation, explain, emote, hypothesize, identify, imply, plan, predict, question, refer, refuse/approve, report, sequence, suggest, take a position, warn, wish/hope (list adapted from Gibbons 1993)?

**Agents vs Objects/Subjects** as nouns—WHO/WHAT acts on WHOM/WHAT, with what CONSEQUENCES to each? Are there bi-standers/observers or nonparticipants?

**Descriptors**—which phrases, adjectives, adverbs as well as appositives (re-namings) that elaborate characteristics, scope, layers

**Place/Time Markers and Connectors**—where are sequencing, position, gaps and flow between ideas/events indicated and where left uncertain?

**Concrete vs Abstract**—which ideas are presented as explicit/tangible/named and which are implicit/amorphous/generalized? Which are simplified by the author, which complicated? for each significant idea, what is the balance between these?

At the **SYNTAX LEVEL**, there are also functional patterns. Marcie Bowman, AP Language Expert, notes:

#### Dependent Clauses

- Provide opportunities for patterns of parallel and contrast
- Accelerate the pace of text with high density of details
- Reveal/conceal obvious and subtle connections between and among clause components in a sentence.

She suggests looking for author's choices of placement of key details in relative clauses:

#### Placement of key details in relative clauses:

In spite of my initial shock, I admit *that I am perversely honored to be in CliffsNotes*. Look at me: I'm sitting in the \$4.95 bleachers along with Shakespeare, Conrad, and Joyce. Now I'm not saying *that I've reached their same literary status*. . . *since I'm not dead yet*, I can talk back.

Amy Tan, *The Opposite of Fate*, 10.

#### Subordinate Clauses

- Qualify the action in the sentence (like an adverb)
- Are mobile—so where they are placed is revealing of the author's emphasis on:
  - Contrast
  - Cause
  - Time/Place
  - Condition
  - Degree

#### Subordinate Clauses, for example

*When the trainer answered with his usual "Hey, there," Mr. Maybrick said "Dick!" and then Dick said, "Oh, Al." He always said it just like that, as if he were expecting something good to happen, and Mr. Maybrick had happened instead.*

Jane Smiley, *Horse Heaven*

Bowman, Marcie. "Grammar as style." AP Summer Institute. Jackson High School. Aug 2017.

She uses a familiar heuristic to help students see the difference between high school analysis of texts and rhetorical analysis demanded by AP:

Bloom's Taxonomy for Academic Writing			
Thesis statements and topic sentences belong at the Synthesis and Evaluation Levels			
<b>Evaluation</b> Making judgments about the value for some purpose. recommend      judge      warn      critique justify      evaluate      urge      reconcile argue      persuade      encourage      defend			
<b>Synthesis</b> Putting together elements and parts to form a whole -- a pattern or structure not clearly evident before -- a new whole create      construct      modify produce      design compose      hypothesize			
Inferences belong at the Analysis level			
<b>Analysis</b> Breaking down material into its constituent parts and detection of the relationships of the parts and of the way they are organized separate      outline      connect characterize      divide      relate identify the parts      categorize      separate compare/contrast      distribute      link			
Evidence [quotes and paraphrases] belong at the Comprehension and Knowledge level.			
<b>Comprehension</b> Understanding the meaning and intent of the material summarize      explain      describe      clarify reword      paraphrase      tell      record inform      match      review      decipher			
<b>Knowledge</b> Recognizing and recalling ideas & materials list      recite identify      find name      locate memorize      duplicate			

Bowman, Marcie. "Bloom's taxonomy for writing." AP Summer Institute. Jackson High School. Aug 2017.

Evaluation and synthesis of the patterns in texts shows **YOU can comprehend, analyze and then argue for the function of choices made by the author.** The comprehension and knowledge levels line up with matching data with the criteria of **style, tone, devices**. Then, you analyze the form of the elements being used against what YOU interpret as the **meanings** of the text (what IS the Missouri Compromise? WHY is it important?) **explaining your reasoning** to PROVE how elements operate in a cause/effect relationship with meaning. Once you've got these whats and hows of meaning laid out, you're ready to **interpret** why it matters: evaluation/synthesis.

X pattern in verbs/descriptors/markers for Y agents/subjects in this text..  
X clause components in Y sentences...

act as ABC elements to invoke Z in the reader's imagination, related to the meaning in \_\_\_\_ way

...BECAUSE of the layers and intersection of these choices,  
the text is successful at \_\_\_\_  
relates in \_\_\_\_ way to the ongoing conversations about this topic.

Once you've filled out your argument, you're ready for the explication's **commentary** (why your explication matters). The **implications** of YOUR particular case study is (remember this?):

Seeing this reveals...  
a more subtle/complex/revealing picture of the author, time period, subject, etc

(not a new picture of the *text*, 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/implicit **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?

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 2**) and that you can articulate your understanding effectively (**outcome 1**) through formal argumentation (**outcome 3**). YOUR mastery of the techniques and strategies of effective communication is looked at last (**outcome 4**).

#### 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) IN THE SERVICE of an evaluation of the text's success or a synthesis of the text with other existing texts on the same subject.

To do this effectively, your response would **not** integrate "key terms" or summarize (what DBQs do), but

- select significant **data** from the text
- align patterns of data to criteria/definitions of **literary elements** through their **functions**
- connect patterns and elements to resulting audience's interpretation of **meanings**
- place the text in context with its context (time/place/environment) and/or other texts (subject)

#### Cheatsheet on Writing Prompts:

1.	identify "must attempt" requirements of prompt DECODE CRYPTIC IN PROMPT
2.	know operational definitions in prompt NOTE THE OBLIQUE IN PROMPT
3. Consider At Least 2 Plausible "Answers" For The Prompt	
4.	compose a thesis /chose answer that covers reqs/matches defs CAPTURE CRYPTIC AND OBLIQUE FOR ESSAY
5.	get meanings of new, complex text FIND CRYPTIC and OBLIQUE IN TEXT
6. Identify At Least One Component Of The Text That Needs Analysis To Interpret DIG FOR THE ABSTRUSE IN TEXT	
7.	select salient evidence to support interpretation INCLUDING IDENTIFIED COMPONENT INCLUDE THE ABSTRUSE IN ESSAY
8.	use/comprehend precise wording UTILIZE CRYPTIC ENCODING IN ESSAY
9.	include ALL necessary points to prove thesis POINT TO THE OBLIQUE IN ESSAY
10.	justify interpretation of evidence through analysis UNCOVER THE ABSTRUSE IN ESSAY

#### TEST-TAKING STRATEGIES: MULTIPLE CHOICE (GOOD FOR SAT, ACT, AP EXAM "READING" QUESTIONS):

Distribute computers so everyone can see a screen.

**Insider Fact:** the questions asked are all predicated on ONE interpretation of the passage. This means they cohere with each other (none, if you answer right, would contradict the way you should answer the others).

Let that sink in. It means that all the questions TOGETHER represent what they want you to be able to "do" with the passage. Thus...

DO NOT READ THE PASSAGE. Instead, organize the questions into these categories:

1. Easiest questions FIRST
2. Easy questions SECOND
3. Hard questions LAST.

Why?—ALL questions count the same for your score. Why *not* focus on “getting down” the ones you are most likely to get right, then the ones you are somewhat likely to get right, and only AFTER THAT, take on the ones you’re likely to find difficult to answer?

What’s the process, specifically, for doing this? I call it the **Bowman Process** (after its author). Here it is...

Step One: skip the passage. No, *really*.

Step Two: identify all **evidentiary** questions (those with a single, right answer about the SPECIFIC line/word *the question cites*)—these are the EASIEST because they are **DEFINITION** questions.

Then, answer these one at a time by reading **ONLY** the specific lines/sentences cited.

Step Three: identify all **inferential** questions (those that ask you to *analyze* OR to agree with *implicit* meanings the testwriter or passage’s writer sees in the SPECIFIC lines/parts of the passage cited)—these are harder because they are **INTERPRETATION** questions, and thus they have a range of near-right answers as well as one BEST answer.

Then, answer these one at a time by reading **ONLY** the specific sentences/parts cited.

Step Four: identify all **evaluative** questions (those that force you to evaluate or agree with the tone/purpose the testwriter sees in the passage *overall*)—these are the hardest because they ask you NOT to get distracted by the explicit while you take in the WHOLE or significant parts of the PASSAGE. Good news?...Steps 2 and 3 have shown you what the testwriter thinks is important to “see” about the passage—USE THAT knowledge to narrow down the answers to these questions.

Then, answer these in order from those with just PARTS of the passage to those on the WHOLE PASSAGE (cumulatively, by the time you get to the “whole passage” questions you should have a pretty good idea of **what the testwriter thinks about the passage**...which is what you have to show YOU can see.

See?

Adapted from

Bowman, Marci. “English Language 2017.” AP Summer Institute. Jackson High School. Aug 2017.

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

1. **AGAIN:** If you’re nervous or over-think 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* [‘I zi!] 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 to a specific question, 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.

March 8

## Argument In College

In reviewing university composition textbooks, Knoblauch notes a difference between what is taught in high school—argument for “winning”—and the argument done in college—line of inquiry:

In *The Aims of Argument*, for example, Timothy W. Crusius and Carolyn E. Channell ask students to practice “mature reasoning,” which they define in this way: “rather than starting with a position to defend, mature reasoners work toward a position. If they have an opinion to start with, mature reasoners think it through and evaluate it rather than rush to its defense. To win is not to defeat an opponent but rather to gain insight into the topic at hand” (4). **Mature reasoning also “challenge[s] unexamined belief, the stances people take out of habit without much thought”** (6). Argument as mature reasoning is still often linked with winning, but winning in this context is defined as **more thorough understanding of an issue rather than the defeating of an opponent**. (249)

I would argue that this captures the difference in TONE of arguments between high school and college/careers. There is another important dimension that differentiates these two levels: **difficulty**. As we talked about in Fall, UW defines a college-level essay thesis in terms of the rigor of the reasoning it requires to prove:

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!)

I think that what we covered in Fall was NOT ‘nuff said.

Feedback on the Argumentation Midterm (reproduced here from Fall):

Many, many of you made up implausible readings/evidence which you attempted to use as “proof” that your claim was right. No one at AP or SAT or ACT is going to believe that you *just happened* to read a study done by Stanford, whose findings *just happen* to directly match the prompt on the obscure topic you are given. It seemed like some people went out of their way to parody the assignment, making up ridiculous evidence.

smh

What to do INSTEAD:

Show off how well you ARGUE for the validity of YOUR POSITION—that is, demonstrate that you can reason through proof of a claim *with the kind of language and technique academic writers use*.

- identify what is SIGNIFICANT/meaningful about the TOPIC (what is being CAUSED/PREVENTED that matters?)—this is your [intro](#)
- summarize what you guess is likely the [ongoing academic conversation](#) (the debate) about the TOPIC ([multiple points of view](#), inferred from the offered info in the prompt)—this is the “background” [warrant](#) of the claim you are making
- formulate at least [one logical test](#) for both for and against (when X occurs, then the action is useful; but when Y occurs, then it is not).
- identify real life situations VALUED BY ACADEMICS in which those test scenarios would occur (when voting? in education? during diplomatic negotiations...?)
- formulate [evidence—EXAMPLES](#) of EXISTING (or at least plausible, people!) occurrences of those situations—describe these in precise terms (not general “in education” but specific: “when kindergartners are first learning the alphabet...”)—**try not to create extreme hypotheticals; realistic is the key to looking both knowledgeable and logical here.**
- [ANALYZE](#) how your examples match up with/diverge from the logical tests FOR and AGAINST.
- conclude with a [call to action, shine a light or change the world](#) claim for the people directly involved in the topic implementing your position/

Let’s try analyzing research on argument writing:

Testing...testing

Read Medvedeva & Recuber (2016). Be ready to answer questions about it!

What is a major difference between high school and college approaches to argument noted in the article?

Reconstruct the basic pattern of a thesis in figure-form from the article.

What are the 3 steps recommended by the authors for student writers to implement the conceptual triangle approach to argument?

How does the high school approach match up/not match up with your Fall Research Essay on the *Kerner Report*?

How does the college approach match up/not match up?

What implications do you see for YOUR approach?

The research articles’ analyzed sources on argument match well with the standards of the course:

### 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 or discrete components—processing of information from research question to findings).
- 3.2 [Stakes](#), why what is argued matters, and implications, why what is 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, claims and assumptions to form lines of reasoning.
- 3.4 Counterclaims and diverse points of view ([OPVs](#)) are accounted for.

### 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
- Produces different versions for different audiences.

4.3 [MLA](#) in-text and works cited documentation style is used responsibly to credit sources of information in formal genres.

AP's Argument expectations mirror the TONE and difficulty expectations of college argument. So, you **aren't** putting one point of view in combat with another to see who wins, and you're **not** just showing a view (yours, an author's) COULD be valid with examples that follow its pattern. You ARE reasoning through how logically examples or testimony evidence relate to assumptions and claims, both converging AND diverging from them. And you ARE analyzing specific data, not imagined situations, whose complex—not simplified—meanings SHOW you're right. Here what AP wants is spot-on for college, too.

*But...*

AP's Argument FRQ asks students to invert the college inquiry process of surveying data to come up with a claim in the first place, then complicating that claim through reasoning and thorough data analysis.

The FRQ starts you with a brief taste of a bigger argument, narrowing it to ONE complex claim made by an author and asks you to frame a NEW argument **without being given data to analyze as proof**. This means:

- 1) You have to interpret PRECISELY (not simplify or shorten) the complex claim by close reading the passage and prompt you are given. This gives you the HYPOTHESIS and ALTERNATE HYPOTHESIS you are testing. Then
- 2) You wrack your brain for DATA from texts you have read (NOT fiction, films, etc; CREDIBLE for an academic audience, NONLITERARY sources) and from observations you have made (data you haven't *read* but have otherwise "taken in" from sources like the news, lectures, speeches, interviews, etc (NOT sayings, clichés or other *untested* statements/knowledge). This gives you evidence to TEST against the hypotheses.

Only if it would be STRONGER to prove your point do you go with the last resort:

- 3) You select personal experiences that are CREDIBLE FIRSTHAND/WITNESS TESTIMONY to an academic audience to TEST against the hypotheses.

## Argument Essays 1-2

Produce an original argument responding to a given prompt using one of the works in each discussion group. For credit your product must:

- meet minimum length requirement of 500 words
- meet [CCSS language, conventions and style standards](#)
- include an intro, body and conclusion
- argue a clear, complex, significant and manageable thesis responding to the prompt
- integrate evidence from one of the works to support your thesis
- integrate evidence from additional sources you have read/observed and/or experience in support of your thesis
- credit [paraphrases, quotations and/or other material](#) used in-text
- submit to turnitin.com by deadline or lose .2 per calendar day from grade

**Arg1 Prompt:** Take a position on the claim that "mainstream" language choices in critical environments communicate "implicit" messages that must be revised to avoid harm to the mission/success of participants. Bring in examples from one of the readings as evidence. But be careful—YOUR argument, **not the reading's**, is key. YOUR position should be argued through **analysis** of it AND appropriate NEW **evidence** from (other) personal reading, observations and/or experience and YOU **reasoning** through complex connections to the claims and evidence of the sources.

This is going to be weird because I am asking you to

**NOT** DO RESEARCH TO FIND SOURCES.



That is, I want you to treat the class reading as if, in AP's scenario, it was "reading" you had done before you were given this prompt. Then, I want you to use other sources and/or experiences you already have had to craft your argument. This means you should credit—but not cite—sources (since we're role-playing the on-demand scenario).

I *hate* this, because it is antithetical to the college argument genre. BUT, the argument midterm was your biggest challenge, so I want to be sure you get intensive practice at performing the way AP wants. I will be able to get back to the college argument genre through the synthesis mode that comes next, so I don't feel like I am letting you down by digressing from it with these two assignments.

March 9

Let's look at one prompt.

[https://secure-media.collegeboard.org/digitalServices/pdf/ap/ap16\\_frq\\_english\\_language.pdf](https://secure-media.collegeboard.org/digitalServices/pdf/ap/ap16_frq_english_language.pdf)

**Take 5 minutes** to frame a potential argument, using the conceptual triangle approach, the idea of mature reasoning toward a position or whatever guiding process you like to get to an ARGUMENT (beyond a general agreement/ disagreement that the claim COULD be true/false).

You can try these default steps:

Think of 2 real life examples that seem to FIT the claim.

Think of 2 real life examples that seem to REFUTE the claim.

Think of 2 explanations for **why** the fitting scenarios don't work in the *opposite* way (Ex: it's illegal, dangerous, costly)



Think of 2 explanations for **why** the refuting scenarios don't work in the *fitting* way. (unproductive, irrelevant, infeasible?)

Let's see what worked for this question...

[https://secure-media.collegeboard.org/digitalServices/pdf/ap/apcentral/ap16\\_english\\_language\\_q3.pdf](https://secure-media.collegeboard.org/digitalServices/pdf/ap/apcentral/ap16_english_language_q3.pdf)

How did this line up with your ideas from yesterday?

What do you see in it that you didn't see before for WHAT AP is looking for?

In case you face the former format question—which is the kind you struggled with for my midterm—let's see if my clarifications and tips help you avoid the problems you had.

**Take 5 minutes** to frame a potential argument, using the conceptual triangle approach, the idea of mature reasoning toward a position or whatever guiding process you like to get to an ARGUMENT (beyond a general agreement/ disagreement that the claim COULD be true/false).

You can try these default steps:

Think of 2 scenarios that FIT; 2 scenarios that REFUTE the claim.

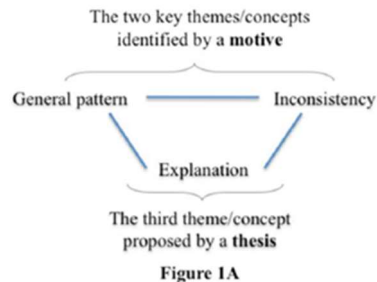
Think of 2 explanations for **why** the scenarios don't work in the *opposite* way

OR

Interpret—precisely—the meaning of the prompt's CLAIM;

Wrack your brain for readings, then non-reading credible sources for examples—THEN lived experience that would be credible to bring in.

OR



Ready?

[http://media.collegeboard.com/digitalServices/pdf/ap/ap14\\_frq\\_english\\_language.pdf](http://media.collegeboard.com/digitalServices/pdf/ap/ap14_frq_english_language.pdf)

What do you “get” to do next to hone your skills at this weird version of the college argument genre. Here's how it's going to “work”...

March 20

Aull and Lancaster, who data mined a HUGE (4000 paper) database at Univ of Michigan to see differences between Freshmen and Upperclassmen writing find:

From a writing studies perspective, these three conceptual emphases suggest not only that academic writers must incorporate features that realize all three aspects of stance\* but also that knowledge is constructed through all three: **We best (or only) understand academic arguments when a stance makes clear an author's view, the logical and accessible articulation of that view to readers, and how the view acknowledges the existence of other views.** This last aspect, however, depends on linguistic resources that in our study were particularly underdeveloped in the writing of incoming college students. Put another way, perhaps **stance as an opinion or view on a topic seems understood (and, if anything, overused) by new university writers.** Likewise, the notion of stance as an argument constructed in a reader friendly way is not always easy for early undergraduate writers but may be somewhat accessible. But stance as **demarcating one's views vis-à-vis others' views, such as through particular types and proportions of hedges, boosters, contrast markers, and code glosses (particularly reformulation markers), may pose a particular challenge for those new to the discursive tasks and communities of higher education.**

\*By *stance*, the researchers mean CLAIM: that is, what cause/effect/definition are proving to be VALID by testing it with evidence. They contrast this with VIEW—what you say/describe/feel about a topic.

...and they provide an OPV:

One might say that the underdevelopment of this third aspect of stance makes clear sense: Many new university students do not know the landscape of existing or possible views related to an issue. How are they to draw attention to that landscape and articulate their stance in relation to it? Key to that answer is metadiscourse: **Advanced academic writers delimit their own view and show caution and deference to alternative views even when they are not citing particular existing views\*. That is, it is in both how authors contrast their views with others' and also how they qualify and reformulate their own views that academic writers construct a stance that shows academically appropriate acknowledgment.**

\*The difference in view-stating and stance-taking language appears in these examples from the paper:

1. The internet has *certainly* revolutionized our way of life by enabling economic and cultural growth. However, there is undoubtedly a negative side to social networking.
2. Society will *definitely* benefit from increasing education standards.

3. This idea of body is the one proposed by the modern philosophers, who *apparently* believe that they might account for the idea of body in terms of “primary qualities” such as motion, extension, and solidity
4. A revolution can be defined as a change in regime, including leadership and social structure. There is *generally* an emphasis on a shift in values and the social normative.

Here was a breakdown of kinds of terms that help construct stance...

## Appendix

### Items Searched in Three Categories of Metadiscourse

<b>Ia. Hedges</b>	possibly	appear(s)(ed)(ing)	can honestly	must	in fact,	<b>3. Adversative/contrast</b>
<b>Approximative hedges</b>	presumable/y	evident/y	can only	never	in other words	<b>connectors</b>
about	probable/y	indicate(s)(d)(ing)	can readily	no doubt	in particular	alternatively
almost	quite	indication (s)	can really	of course	indeed,	although
apparent/y	rather	indicative	can scarcely	ought	known as	at the same time
approximately	relatively	indicator	can significantly	realize	likewise	but
around	roughly	seem(s)(ed)(ing)	can simply	realizes	more accurately	by contrast
broadly	sometimes	seeming/y	can successfully	really	much like	conversely
certain amount	somewhat	suggest(s)(ed)	can truly	should	namely	however
certain extent	typical/y	tend(s)(ed)	certain (y)	show	one example	in contrast
certain level	uncertain/y	<b>Modal hedges</b>	clear(y)	showed	particularly	on the other hand
doubt that	unclear/y	can	conclusively	shows	put another way	nevertheless
doubtful	unlikely	could	decidedly	sure	specifically	nonetheless
essentially	usually	may	definite(y)	surely	such as	rather
fairly	<b>Self-mention hedges</b>	might	demonstrate(s)(d)	true	that is (to say)	still
frequently	from my experience/	<b>Ib. Boosters</b>	doubtless	truly	that means	though
generally	perspective	actually	establish(es)(ed)	undeniable	this means	whereas
in most cases	from our perspective	always	evident	undeniably	to put it . . . /put "ly	while
in most instances	I believe	beyond doubt	extremely	undoubtedly	which is to say	yet
in this view	I imagine	can accurately	find	very	which means	
largely	I think	can actually	finds	without doubt	, say,	
likely	in my experience	can barely	found	<b>2. Code glosses</b>	. Like	
mainly	opinion/view/opinion	can certainly	incontestable	an example		
maybe	in our view	can clearly	incontestably	as a matter of fact		
mostly	to my knowledge	can completely	incontrovertible	defined as		
often	<b>Evidential verb hedges</b>	can definitely	incontrovertibly	e.g.		
on the whole		can directly	indeed	especially		
perhaps		can easily	indisputable	for example		
plausible		can greatly	indisputably	for instance		
plausibly		can hardly	know	I mean		
possibility			known	i.e.		
possible			knows			
			more			
			most			

For Argument 2 be sure that you write about your sources (the reading, other ones) from memory only—no quoting—and NO RESEARCHING new sources to answer the question.

I've been asked, "How do we avoid making our Argument's position just Yes/No?"

Let's break down Arg 1 as an example...

Take a position on the claim that “mainstream” language choices in critical environments communicate “implicit” messages that must be revised to avoid harm to the mission/success of participants.

Arguments that are Yes/No would be:

- Yes, mainstream language choices in X environments communicate X messages that should be revised to avoid X harm to the mission/participants *because...*[something about *why revising language is the smartest, most effective, most ethical, etc way to solve the problem*]

OR

- No, mainstream language choices in X environments may communicate X messages BUT should NOT be revised to avoid X harm to the mission/participants *because...*[something about *why revising language is NOT the smartest, most effective, most ethical, etc way to solve the problem*]

These *are* full arguments; they are just not *advanced college-level* ones. Aull and Lancaster, you'll remember, note that

Advanced academic writers **delimit their own view** and show **caution and deference to alternative views** *even when they are not citing particular existing views*. That is, it is in both how authors contrast their views with others' and also how they **qualify and reformulate their own views** that academic writers construct a stance that shows **academically appropriate acknowledgment**.

To do this, start with thinking about the claim you are being asked to evaluate. **When is YES a good idea? AND When is it not? When is NO a good idea? AND When is it not?**

Next, dig deeper to see **what makes the good/not good situations relate to each other**. Is Yes/No a matter of degree (*usual* versus *extreme* cases, for example?), maybe of importance (*everyday* versus *pivotal* situations?), status (*informal* vs *formal*, *before/after*?), perspective (like, *victim* vs *perpetrator*, *boss* vs *employee*, *citizen* vs *tourist*, *novice* vs *expert*?), etc.

Then, frame a position that focuses on laying out **the “deeper” relationship** between your options.

Acknowledging/Qualifying looks like

- Since **sometimes** language choices in **certain** environments **have proven to** communicate harmful messages, revising language choices **is a** necessary/appropriate **response—but only with reasonable limits**, *because*...[something about how to balance UNDERLYING issues like: open/honest communication, safety/security, productivity, diversity, morale, fairness, etc].

OR

- **Despite** the occurrence of some harmful language choices, revising language choices in **certain** environments **is NOT a** necessary/appropriate **response—except in specific cases** because...[something about how to balance UNDERLYING issues like: open/honest communication, safety/security, productivity, diversity, morale, fairness, etc].

That is, you can use these defaults to come up with your thesis:

- |   |
|---|
| <ol style="list-style-type: none"> <li>1. Read: the prompt</li> <li>2. Interpret: the claim <i>precisely</i></li> <li>3. Think: When Yes, When No, and Why/HOW are these connected to each other?</li> <li>4. Pose: Sometimes yes, but not always because... OR Not often, only in some cases because...</li> </ol> |
|---|

Ready to try it?

Take a position on the claim that established methods for problem-solving are inadequate in a changing world and that for fields to be successful, **individuals** must innovate or advocate for changes.

March 28

This looks like...

YES--\_\_\_ is a REAL case I read/know about where problem solving wasn't working and ONLY because \_\_\_ individuals stepped up with \_\_\_ action was \_\_\_ field successful.

AND

NO--\_\_\_ is a REAL case I read/know about where problem solving IS working even though the world has changed, so innovation might be counterproductive.

OR

\_\_\_ is a REAL case where problem solving wasn't working BUT \_\_\_ [*NOT* individuals'] action is what made \_\_\_ field successful, so individual action might have been a hindrance.

My yes and no cases are related to each other...HOW? So, my position on this is narrow and nuanced—[use [metadiscourse terms](#) to compose thesis]

April 10

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!

**DO NOT WRITE ON THE EXAMS** (this includes writing, then erasing).

**You will not have an exam on Friday due to the shortened period. The final day of the midterm will be MONDAY.**

April 17

A reminder of what we've discussed about Synthesis...

From AP--

**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 s]tudents 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.

From Me—

#### How Do I Write for the specialized SITUATION of AP Exams (including those used as summatives in class)?

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 (what you tested out yesterday)

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 evaluation, overlooked, overrated, controversial, practical, etc; rank according to definition conventional, innovative, simple, complex, familiar, esoteric, etc)
- **Tie content** you discuss **to its role in the underlying structure of the argument**—patterns of repetition, strands, binaries, contrasts and anomalies—to represent sources rhetorically as well as semantically (54, 76; my adaptations).

On the exam, take 5 minutes to frame a potential argument, using the conceptual triangle approach, the idea of mature reasoning toward a position or whatever guiding process you like to get to an ARGUMENT (beyond a general agreement/ disagreement that the claim COULD be true/false).

You can try these default steps:

Think of 2 scenarios that seem to FIT the claim.

Think of 2 scenarios that seem to REFUTE the claim.

Think of 2 explanations for why the fitting scenarios don’t work in the opposite way (Ex: it’s illegal, dangerous, costly)

Think of 2 explanations for why the refuting scenarios don’t work in the fitting way. (unproductive, irrelevant, infeasible?)

There are not better or worse choices to make from the sources given. Pick 3 you can talk about deeply—that is, that NEED to be analyzed instead of “speaking for themselves.” AVOID picking 3 or choosing data to discuss from any of the sources that seem like “no-brainers” to support a claim—this just shows you can read “on the surface”...which ISN’T synthesis.

### From colleges--

How can we teach writing in ways that encourages—and rewards—more divergent thinking? One way to start is by **making sure writing assignments are, like design problems, wicked**, in Richard Buchanan’s (1992) terms: “**ill-formulated, where the information is confusing, where there are many clients and decisions makers with conflicting values, and where the ramifications in the whole system are thoroughly confusing**” (p.15). Many of us would acknowledge the *wickedness* of most real life writing tasks, but as teachers our impulse is often to take the wickedness out of writing assignments—we make our expectations as explicit as possible in order to avoid confusing or frustrating students. Obviously, confusion and frustration do not in and of themselves lead to creative engagement in complex problem solving; rather, we tolerate these unpleasant feelings because we are engaged in addressing a problem that we care about or because there is something compelling at stake for someone. But most of us also know the pleasure of working on a hard problem long enough that we ultimately find a way to address it. By eschewing easy or obvious solutions, wicked problems require us to think creatively about the problem as well as the solution. As a result, we come to own the problem—as our vision—rather than merely fulfilling someone else’s idea of what should be done.

Leverenz, Carrie S. "Design thinking and the wicked problem of teaching writing." *Computers and Composition* 33 (2014): 1-12.

### Synthesis Essays 1-2

Produce an **original synthesis of diverse views that complicate one major claim** from one of the works in each discussion group. For credit your product must:

- meet minimum length requirement of 500 words
- meet **CCSS language, conventions and style standards**
- include an intro, body and conclusion
- argue a clear, complex, significant and manageable thesis about **key** views for **stakeholders** to consider on the issue raised by one work
- integrate evidence **embedded within three or more of the works** in the discussion group in support of your thesis
- 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

**How to analyze the texts for synthesis (instead of integration or summary)--**

### **Notice the HOW of the text:**

List as many unexpected or strange details that appear as **part of the text** as possible.

Choose **three** of these that are most important for understanding the text's **complex meaning**.

### **Find patterns of repetition and contrast:**

List details or words (even the, is!) that **repeat** and write the **number of times** you see repetition of each.

List all the **strands**. Strands are associated networks of details or words. Explain each strand's logic—what holds it together as a group?

List **organizing contrasts** (such as binaries), places where there is the presence of differing points of view, tracks or layers.

### **Find anomalies:**

Look for details that **don't fit any pattern**. Find anything that stands out or anything you noticed but couldn't list as a repetition/strand/contrast above.

Select **one** repetition, **one** strand, **one** contrast and one anomaly that YOU THINK ARE the most significant for arriving at what the text communicates as its argument EXPLICITLY AND IMPLICITLY. (for implicit—think: *warrants*!)

Finally: force yourself to identify **what's missing/ignored**. What does the text leave out or omit?

From: <http://courses.rachelsullivan.com/248/pdf/a-method-for-analysis-eng248.pdf>

So, to avoid just integrating/summarizing sources, you need to start by analyzing HOW each text argues...

**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.**

**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.**

**But... [...S]ynthesis 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.**

As promised...

### **How to 'Not Be Rich'**

After guide to affordable living at University of Michigan struck low-income students as tone-deaf, some created their own guide -- and it's gone viral.

By

[Jeremy Bauer-Wolf](#)

April 16, 2018

Early this year, University of Michigan's student government published an affordability guide that some on the campus found particularly tone-deaf -- there were suggestions like not buying the newest clothes, canceling a maid service, or cooking at home (when some students probably can't even afford food).

It was panned and eventually no longer made public. It inspired, however, a different document -- a road map called [Being Not-Rich at UM](#), tips written by students and alumni who had financial difficulty in college.

In contrast to the student government's suggestions, these tips were much more practical and direct -- the crowdsourced guide told students where they could go to find day-old bagels and bread that could be purchased at a lower price than normal. It detailed the best campus jobs and why working in food service could be particularly beneficial because of the free meals students could get with every shift.

"Ours is focused specifically on lower- and middle-income students," said Lauren Schandavel, a junior and creator of the guide. "It's very honest in some of the struggles we face."

Schandavel grew up in Warren, a working-class suburb of Detroit, and neither of her parents attended college. Though she went to school in a more affluent neighboring district and felt academically prepared entering the university, she struggled in some college basics because of her background -- she didn't really take advantage of her professors' office hours, for example, because she wasn't quite sure what they were about.

"Culturally, it's a thing for working-class people to not ask for help," Schandavel said. "They're stubborn and do things on their own. I didn't know if it was a 'get to know' your professor or what, and it was something I missed out on."



When the student government released its guide in January, Schandavel was among those critical of it. She said while the work the student government does on behalf of low-income students does go underappreciated, generally, its members are from a higher income bracket than most students at the university. And it's "difficult" to get the attention of university administrators on these issues, Schandavel said.

So she posted to Facebook -- would anyone be interested in drafting a guide for poorer students with basic information about work-study, scholarships and unpaid internships?

"I mean, I'd read the shit out of it," one of her friends responded.

It started out with bare-bones information. Schandavel wrote the introduction, in which she acknowledges some students might feel a little inferior not having been born and raised with a silver spoon.

"Why can't you land that prestigious internship?" she wrote. "Why didn't you spend your adolescence being classically trained in piano? Why does everyone seem so much more impressive than you? This guide is for anyone who has ever felt marginalized on campus."

Though it started out basic, the guide grew quickly after Schandavel's Facebook post went viral around the campus and was written about in the student press there. About a month ago, interest was renewed when Schandavel helped form a new group, the Michigan Affordability and Advocacy Coalition, an extension of the guide that's working with existing groups catering to low-income students.

Schandavel said the goal is by the end of the summer to clean the guide up as a Google document and publish it in a slicker, more official capacity. It's already been noticed elsewhere around the country, too, [with a version](#) being replicated for students at the University of Texas at Austin.

The document is lengthy -- 70 pages -- and 24 authors were credited in helping create it. It touches on all aspects of college life, including textbooks, clothing, housing, mentorship, study abroad programs and student social dynamics.

For instance, the guide encourages students to have fun on a budget, listing the cheapest happy hours and pushing readers not to be intimidated by some of their more advantaged peers.

"Shitty as it may be, it's probably best to be honest with your close friends about your financial situation to some degree. They then hopefully won't overly pressure you to partake in expensive activities," the guide states.

Kevin Kruger, president of NASPA: Student Affairs Administrators in Higher Education, said in an interview he found the guide "super cool," especially since it was written by students and alumni.

Student affairs work in the last several years has moved toward a more social services-oriented approach, dealing with individual students and cases, rather than just solutions for the entire student population, he said. Making sure these students are identified is important because research shows that financial difficulties most often lead to students dropping out of college and never returning, Kruger said.

While he said institutions are doing better at helping low-income students, some of them, such as elite colleges and universities, haven't historically dealt with many impoverished students. He said he found the guide exciting because it bypassed the "bureaucratic challenges" some institutions deal with.

"One of the challenges of higher ed is that we sometimes make this a little unintelligible," Kruger said.

Schandavel said that she thinks the guide succeeds in that respect -- it's clearer than some of the language the university uses to describe low-income students and the problems they encounter.

"We're trying to come together, acknowledge these situations, let the university know we exist and how we can be successful on campus," she said.

**READ IT here:**

<https://docs.google.com/document/d/1Ou-AeICrAg6soUJVbiviKAGBGF276w-UBlw-eMigwOA/edit#>

While the info here is campus-specific, it gives you a great roadmap of what things to consider and research for whatever campus YOU'LL be on. They even have a guide to making one for other schools!

## May 2

Feedback on Midterm FRQs--

### Argument Prompt:

OD the QUESTION and RESPOND TO IT ONLY. **Do not replace it with a discussion of passages!!**

The passage(s) are there to give you a sense of what the ongoing conversation on the topic is.

You know, to provide you with THIS outcome trait:

2.2 Research grounds understanding of [situations in which texts participate \(ongoing debates, cultural/political contexts, occasions\)](#).

**What they give you isn't EVIDENCE.**

*Reading* YOU'VE done is evidence.

Can't think of anything you've read that would help?

*Real world news/events* YOU'VE followed is evidence.

*Still* need cases/examples?

*Experiences* academics would find VALID can be evidence.

All the evidence MUST BE ANALYZED BY YOU to show how it shows **the complexity of** your position.

THAT'S WHAT THE PROMPT SAYS:

**Write an essay in which you develop a position on the claim that X is Y with Z layer. Use appropriate evidence from your experience, observations or reading.**

It's evaluated on...

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

- 2.4 Writing "converses" back and forth between texts and one's ideas with analysis of evidence and commentary on findings.
- 2.5 Salient resources and multiple types/sources of evidence are integrated into composing.
- 3.1 Argumentation develops a clear, complex, significant and manageable thesis addressing an unresolved question through individual inquiry (not formula or discrete components—processing of information from research question to findings).
- 3.2 Stakes, why what is argued matters, and implications, why what is 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, claims and assumptions to form lines of reasoning.
- 3.4 Counterclaims and diverse points of view (OPVs) are accounted for.

### Rhetorical Analysis Prompt

The prompt directs you to do FORENSICS to detect the WRITER'S MOTIVES for choosing the words, order, data, tone, etc. The writer is attempting to get away with something (AFFECT the *specific audience FOR the specific purpose*). Recreate the actions that make up the scene of the crime in your analysis.

You are NOT explaining what the argument "covers" (this is summary/paraphrase).

Your Honor, the writer is guilty of manipulation: How do I know? He wrote this; so you see he was causing the audience to read what he said about the topic.

You are NOT describing the quality of writing in general.

Your Honor, the writer is guilty of manipulation: How do I know? He used good vocabulary, punctuation and organization; so you see he was causing the audience to read the words he used about the topic.

You *have to* take the risk of making logical assumptions about the situation from the introductory info you are given. Don't repeat it in your argument...state what it IMPLIES is "behind-the-scenes" of the purpose and audience.

It is evaluated on...

- 1.2 Readings address, writing uses techniques and structures effective for specific audiences and contexts (ex: conventions, diction, word choice, media)
- 1.3 Purposes and effects of texts intended for unfamiliar audiences and contexts are evaluated.
- 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.

### Synthesis Prompt

Biggest issue is NOT STICKING TO THE PROMPT.

Which says...

Carefully read the following sources, including the introductory information for each source.

WHY?... 'cuz this should be part of your ARGUMENTATION,  
WHY?  
'cuz you're not proving something RIGHT,  
you're showing how COMPLICATED/COMPLEX the topic really is.

Then synthesize material from at least three sources and incorporate it into a coherent, well-written essay...

Note the 2 steps here:

**Synthesize** FIRST (see what system sources make together that is beyond what they are separately)

THEN decide how **what you see being done** by different sources COHERES into related layers/dimensions of the topic  
(NOT picking quotes you'll use from each one)

for the ARGUMENT YOU would make to the PROMPT **without reading the sources**:

...that develops a position on X items significant for Y audience to do Z task.

Your **[YOURS—not the sources'!!!!!!]** argument should be the focus of your essay. Use the sources to develop your **[YOURS!!!!]** argument and **[YOU!!!!]** explain your reasoning for it. Avoid merely summarizing the sources.

INSTEAD OF QUOTING, consider **paraphrasing (precis)** thesis, methods, evidence as a time-effective way of simultaneously offering evidence that there are "proven" layers/dimensions AND showing your interpretation of the source, to set you up well to ANALYZE how that layer COMPLICATES the topic.

It is evaluated on...

- 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 Research grounds understanding of situations in which texts participate (ongoing debates, cultural/political contexts, occasions).
- 2.3 Specific and diverse evidence is used to substantiate/challenge claims, justify conclusions and clarify warrants.
- 2.4 Writing "converses" back and forth between texts and one's ideas with analysis of evidence and commentary on findings.
- 2.5 Salient resources and multiple types/sources of evidence are integrated into composing.
- 3.1 Argumentation develops a clear, complex, significant and manageable thesis addressing an unresolved question through individual inquiry (not formula or discrete components—processing of information from research question to findings).
- 3.2 Stakes, why what is argued matters, and implications, why what is 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, claims and assumptions to form lines of reasoning.
- 3.4 Counterclaims and diverse points of view (OPVs) are accounted for.

May 21

Getting your nerd on for the Research Essay? Then you'll LOVE this...

[http://www.slate.com/articles/health\\_and\\_science/science/2017/06/how\\_bad\\_footnotes\\_helped\\_cause\\_the\\_opioid\\_crisis.html](http://www.slate.com/articles/health_and_science/science/2017/06/how_bad_footnotes_helped_cause_the_opioid_crisis.html)

and this ...(be sure to check out the comments...)

<https://www.nytimes.com/2017/05/29/upshot/science-needs-a-solution-for-the-temptation-of-positive-results.html?module=WatchingPortal&region=c-column-middle-span-region&pgType=Homepage&action=click&mediald=none&state=standard&contentPlacement=17&version=internal&contentCollection=www.nytimes.com&contentId=https%3A%2F%2Fwww.nytimes.com%2F2017%2F05%2F29%2Fupshot%2Fscience-needs-a-solution-for-the-temptation-of-positive-results.html&eventName=Watching-article-click&r=0>

What am I looking for in your Research Essay?

#### Outcome 1. Understand and perform for different rhetorical situations

- 1.1 Readings address, writing employs strategies meeting the demands of particular modes/**genres** (ex: format, discourse, style, organization).
- 1.2 **Readings address**, writing uses techniques and structures **effective for specific audiences and contexts** (ex: conventions, diction, word choice, media)
- 1.3 **Purposes and effects of texts intended for unfamiliar audiences and contexts are evaluated.**
- 1.4 Rationales for and assessments of the strengths and weaknesses of personal composing choices are articulated.

#### Outcome 2. Comprehend and synthesize a variety of verbal and nonverbal 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 Research grounds understanding of **situations in which texts participate (ongoing debates, cultural/political contexts, occasions).**
- 2.3 Specific and diverse **evidence** is used to substantiate/challenge claims, justify conclusions and clarify warrants.
- 2.5 Writing "converses" back and forth between texts and one's ideas with **analysis** of evidence and **commentary** on findings.
- 2.5 Salient resources and multiple types/**sources** of evidence are integrated into composing.

#### 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 or discrete components—processing of information from research question to findings).
- 3.2 **Stakes**, why what is argued matters, and implications, why what is proven matters, are articulated and justified, usually as **introduction** and **conclusion**, respectively.
- 3.3 Argumentative methods ( ) are applied for close scrutiny of evidence, claims and assumptions to form lines of reasoning.
- 3.4 **Counterclaims and diverse points of view (OPVs) are accounted for.**

#### 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**
  - Produces different versions for different audiences.
- 4.3 **MLA** in-text and works cited documentation style is used responsibly to credit sources of information in formal genres.