ENG 1 Coursebook
Judy Baker

Read ME First

How do you take this class remotely? There are 3 parts:

- 🎧 **PODCAST** I podcast each A/B day—listen to it by clicking on ASSIGNMENTS (left list on your screen) and finding the *Week __ Podcast 1* or *2* assignment. A **transcript** will be posted there as well.

- ✍ **ASSIGNMENTS** If you can get credit for doing it, it's HERE. Click on ASSIGNMENTS (left list on your screen) to see each one.

- **CONFERENCE** During your class period, you can talk with me (audio) or chat (text) online by clicking on CONFERENCES (left list on your screen) and pushing **JOIN**. I take emails anytime at jbaker@everettsd.org.

- I ***also*** assemble the podcasts and assignments into one, continually updated **Coursebook**—you can access the latest version of this by clicking on SYLLABUS (left list on your screen).

  I ***also*** post that **Coursebook** on my website: https://www.everettsd.org/jhs-jbaker. If you ever have trouble with Canvas—just go there instead.

How do you get marked "PRESENT"?

Every teacher is required to mark attendance each day you have their class. What counts:
- logging in to your Canvas course OR
- emailing/contacting your teacher OR
- doing a course assignment/activity.

You have 24 hours to do one of the above for that day's attendance. You do NOT have to be present during the class period, for a live lesson, etc to be counted as PRESENT.

Week 1

The goal for this week is: REDUCE THE STRESS.

This week is for checking in--making sure the tech is working *for you*, fixing all the stuff *I do wrong*.

You'll see on the CALENDAR that during the "meet/greet" times there will be OPTIONAL live conferences--

Wednesday I'll be sending out a family email from LMS with the Read ME First info. I'll live conference with **2nd period** families 1:00-1:50 and **3rd period** families 2:00-2:50.

Thursday I'll be connecting with students who have accommodations/ modifications to be sure we've got you covered. I'll live conference with **1st period** families 2:00-2:50.

Friday I'll live conference with **4th period** families 1:00-1:50 and **6th period** families 2:00-2:50.

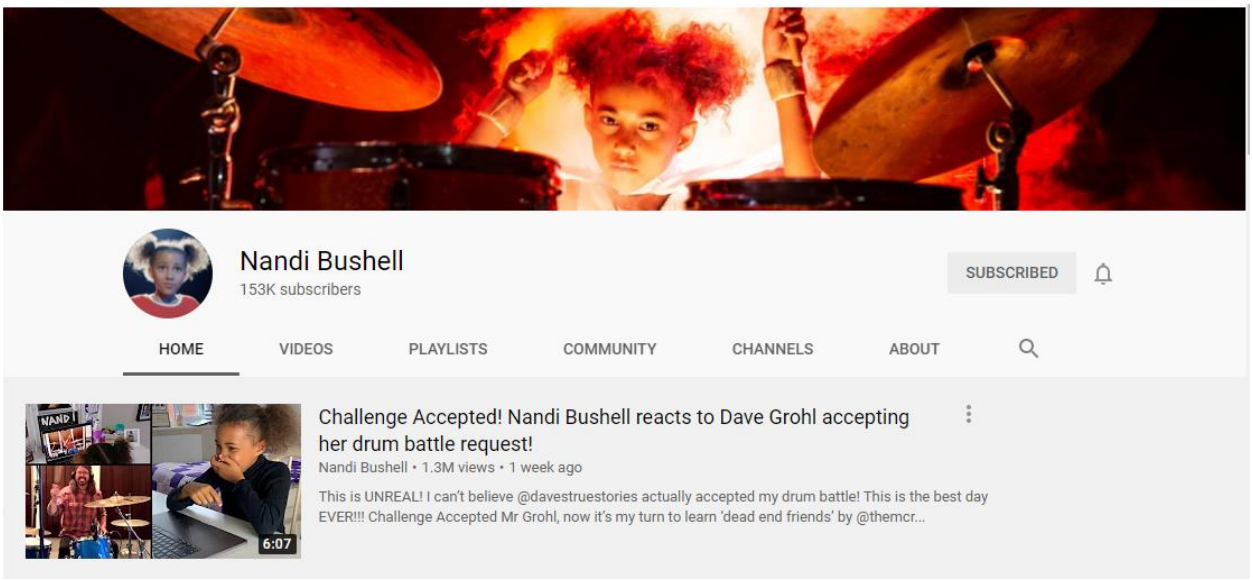
ASSIGNMENT: If/when you can, [tech] check in. Here's how:

1. Open up a GoogleDoc in your student GoogleDrive.
2. Go to the website linked here: https://emojipedia.org/ [didn't work for many—you can skip this step]
3. Select the emoji that BEST captures "me doing remote school right now."
4. Copy-and-paste it into the doc.
5. Upload that file as your SUBMIT for this assignment.

You do not have to explain your emoji in the file (but you can if you want).

If you'd like to, come talk with me/each other in CONFERENCES during the period; email me if you need something.

Today's RECOMMENDED viewing:



https://www.youtube.com/channel/UCbMg1QLaHBzmww35QK-mHEQ

Week 2 Day 1

Podcast

Welcome to your P-17 Podcast, You Gotta Bae. I am your Dr. Bae. And before we do anything else, I want you to sit back, relax your shoulders and sit with Ms. Des'ree for 4 minutes. [*You Gotta Be* plays]. Alright. Now we're ready to begin:

Today's topic is *Why*.

Why are you listening to a podcast?
I know you have a lot of classes with a lot of zoom lectures you have to attend. My class will not be like that.
Why?
This class is for learning to *language*. Yes, I'm using that as a verb. To language.
Languag*ing* is not taught; it's practiced. Like any performance—music, dance, athletics. All of these have playbooks and plans, but performing isn't going through the plan—it's doing—by YOU, with and for your co-performers and audience. To *audience*, by the way, is also languaging.
Learning to play, sing, move, aim isn't memorization (although you use recall) and it's not fill-in-the-blanks (although you use templates) and it's not mimicking (although you match what you see someone else do). It's *doing*—and then deciding if you like how you did, seeing if there's an easier way, figuring out what you want to work on and what's fine AS IS. It's practicing.
That's why it is so hard to learn a *new* language. It takes so much practice before you like how you did, before you can do it fine AS IS. Before your audience reacts the way you want them to.
Why a ***podcast*****?**
Because podcasts are performances that *the audience*—not the performer—gets to judge. *Is this worth listening to? Am I getting something out of this?* The podcast is a template—and to be good, it should match what enjoyable podcasts do. One of those things is NOT BE A LECTURE. Another is BE INTERESTING.
The people who invented the TED talk knew this. This is why they're called TALKS. And it is why they are called TED, "technology, entertainment and design." The TED talk design is based on neuroscience research—on *languaging*. It's planned (but not scripted) personal communication—with a limit: 18 minutes max.
Why? Because scientists found this was the length best for listening and processing something new that YOU'RE interested in.
That is, podcasts are **languaging** for the AUDIENCE to get something worthwhile out of. When they are good, I quote Fidelman, *they give you an intellectual adrenaline rush, like the feeling that rips through you after a significant accomplishment. Except this time, the thrill is triggered by the imagination and not the act.*
The TED philosophy, according to Lara Stein, the Founder and Director of TEDx, consists of one sentence, "it's about simplified, authentic storytelling" to fit with its mission of "ideas worth spreading".
I will never talk longer than 18 minutes in my podcast. It will be a personal talk. There will be no "test" or assignment to force you to listen. It's on me to be *worth* listening to.
Why?
Because if that's not "teaching" practicing languaging, I do not know what is. And, um, not to be egotistical, but—I know A LOT about teaching languaging. That's why I got all those letters after my name. To force myself to know what I am talking about.
So, welcome. To me, practicing languaging—*new* languaging that I am *working on*.
Why? To give you an intellectual adrenaline rush—or maybe just get you to crack an intellectual smile—so that you'll enjoy learning languaging in my class more.
Why? Because I know you don't have a choice about being in my class. And I hate that.
Why? Because I know my class—any class—will have boring parts, frustrating parts, parts that aren't useful to you. And I cannot be there in person to work that out with you. And I hate that, too.
Why? Because remote learning cannot help but be impersonal. And, even in-person, neither you nor I have the freedom to focus **only** on what's valuable and meaningful to you.
BUT…I have more *flexibility* than you might think, and I am willing and able to *use* it.
Why? Because the purpose of school isn't that you, personally, learn and grow, it's that you as a group get trained and do what you're told.
Hmmm…was that too harsh? I don't think so.

We adults—the ones with power—already decided what you should know and what you should do to be called "educated." What we decided *counts*, and what you want *doesn't*—for grades, credit, discipline referrals, a diploma. **You *know* this.**
However, we adults—the ones who care—are in this system **for** you learning and growing. So, we work to "count" what you want to know and do while we "educate" you in what is required. My personal belief is the more **we ourselves** *learn and do* what we teach, the better we are at **counting** your learning and doing. Again—that's why I got all those letters, and that's why a podcast.
So a recap:

- Learning languaging is practicing languaging. Performing, collaborating, audiencing.
- I commit to making being in this class as valuable and meaningful to you, personally, as I can. Or, in the simplest phrase I can think of:

my goal every day in every part of class is that it at least not suck.
Like all languagers, I need feedback—how else can I figure out if I'm doing well? Feel free to leave comments as the "assignment" for this podcast. OPTIONAL. BECAUSE YOU WANT.
And like all teachers *should*, I want feedback on what you would prefer I NOT do, do BETTER, or WISH I would do instead. Email, comment here or come into conference and let me know.

WHY?...Why is what we're going to work on first *valuable*?

Are you good at…?

- Paying attention to your first impression of something/someone
- Making an inventory of details
- Filtering info
- Finding patterns in details?

Do these things seem WORTHWHILE to get better at?

Today I'd like to test out your answer to that question (whether it's *yes* or *no* or *maybe*)—for the first bullet point.

Give me A SHOT to convince you...

Paying attention to your first impression of something/someone is worth getting good at.

For NO MORE THAN 3 seconds!!!!!!...look at the picture I show you next.

Close your eyes. Now open them and answer these questions out loud to yourself WITHOUT LOOKING BACK at the picture.

What did you *feel*?

Emotion?

Attitude?

Reaction?

OK—teacher time:

Your first impression is a perception you construct by using *intuition.* **It's NOT thinking!!** We make a mistake when we show somebody something they've never seen before and quickly ask them "What do you think?" What we THINK will come later. All we do when we first process something new is FEEL.

That difference *matters*.

You can look back at the picture now—take as much time as you want. This is your chance to THINK rather than feel. Out loud:

What do you notice IN the picture?

What do you think it means?

Once you've thought about the picture—here's a BIG QUESTION to think about:

Why do you think you FELT what *you* felt as a first impression of the picture?

…

OK, now we're going for round 2!

TRY not to think—just FEEL (and *notice* what you feel) while you look FOR NO MORE THAN 3 seconds!! at another picture.

Ready?....

Close your eyes. Now open them and answer these questions out loud to yourself WITHOUT LOOKING BACK at the picture.

What did you *feel*?

Emotion?

Attitude?

Reaction?

Your first impression is **not something you control**. It is influenced by the past (*your* life experience) and by the present (the situation *you* are in). We make a mistake when we judge someone's reaction or attitude to something they haven't had time to THINK about. They cannot help how they feel. Again, what they THINK will come later.

Your first impression is also affected by your PHYSICAL point of view. In ways that might surprise you. Ready to "feel" that I'm right? Get ready….3 seconds….

What did you *feel*?

Emotion?

Attitude?

Reaction?

This is the same photo—just flipped horizontally.

Ready for your mind to be blown?

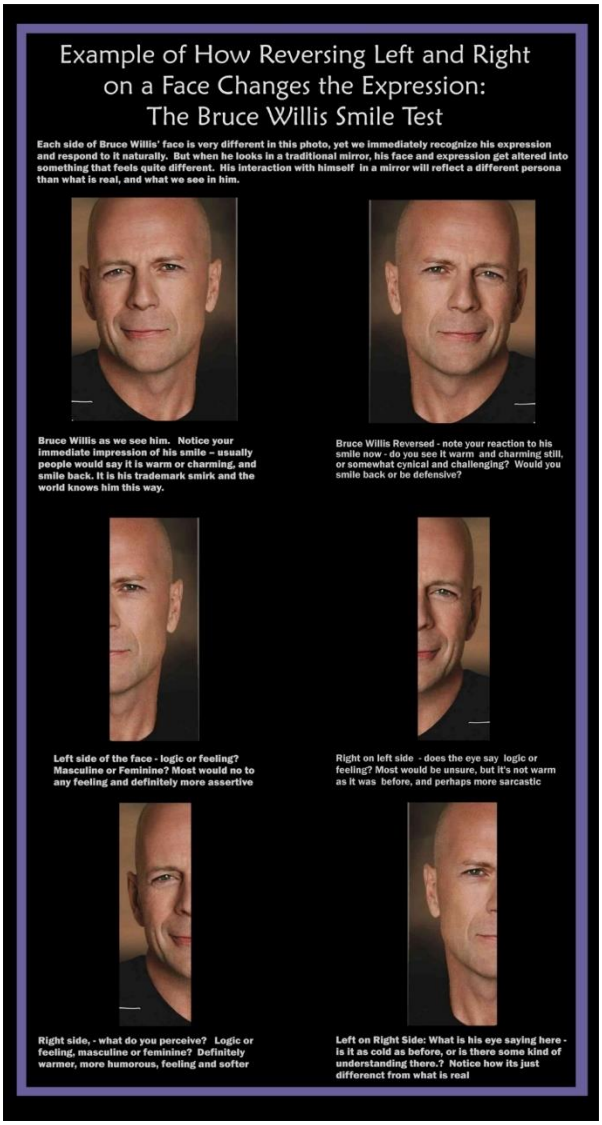
- The 2nd picture is what **the man sees when he looks in the mirror**.
- The 1st picture is **what *everyone else* sees**.
- The same thing is true for YOU—you see yourself in reverse of what everyone sees who looks at you.

Lots of people describe having almost *opposite* reactions to the two pictures—one is friendly, the other creepy, etc. That means that the friendly-faced guy sees creepy guy in the mirror!

The high level vocabulary for talking about first impressions, reactions and perception is this: intuition is not rational; it is not conscious. But, intuition is impactful; it does influence you.

That's why I think it's worth paying attention to.

Check THIS out (take as long as you like to read and THINK about this—no 3 second rule):



Would you believe that this mirror-image effect could change an election…and possibly history as we know it?

Please **enjoy** researching, thinking about, standing in front of a mirror changing your hair to test out THIS:

https://hairparttheory.com/

(no test on this, no assignment to do on it—just enjoy). IF YOU WANT TO, leave comments about it as a SUBMIT for this.

Did I convince you that

Paying attention to your first impression of something/someone

is worth learning about and getting better at? (*nervous teacher sounds*)

So, how about that second bullet point?

Give me A SHOT …

I'd like to test out your answer to the question (whether it's *yes* or *no* or *maybe*):

Is it worthwhile to get better at making an inventory of details?

Recently, documentary makers began to investigate a famous photo from 1932. They came across other shots from the same day, and they used them to try to find the people who were pictured. I'd like you to PERUSE one of the photos.

PERUSE is a word that had two opposite meanings. Have you heard someone use it? Like a salesperson saying, "please peruse our selection of…".whatever? The salesperson **meant the first definition: "examine closely, in detail."**

BUT

{this is my theory} so many people react to being asked to "peruse" by just quickly looking around (maybe because they aren't really that interested in buying…they're just wasting time waiting for their friend to come back from the bathroom or whatever) that it created a new meaning for the word. Now it **also means: "skim quickly, scan *without* close attention."** Take that, salesperson!!

ASSIGNMENT: Experience your first impression of the photo below and then give yourself time to think about why you reacted that way. Then go back and give close attention to the photo—examine what details it captures carefully.
You can take notes or say out loud what you notice, you can use your computer stylus to draw/highlight on the photo to record what you notice. Try to spend 3 whole minutes on it!

https://time.com/3449718/mystery-in-the-sky-a-legendary-photo-slowly-gives-up-its-secrets/

The way each person uses their attention to "make an inventory" varies.

Some people are **big picture --> small detail** people—they start with a category like "buildings" and then zoom in to pick up everything they can about "buildings" in the photo; then they go on to the next category.

Some people are **methodical**—they move their eyes up, down, across in a specific pattern to pick up details. Lots of people who grew up in the western hemisphere start from the left top and keep going until they reach the right bottom. Those who grew up in the eastern hemisphere often start at the right top and go toward the left bottom. There are cultures that go from the center outward, from the top down or from the bottom up.

Some people are **detective**—they let their eye "catch" on something, then investigate from there. Maybe try to decide what the VO that is showing in one of the workers' hands is, then whether that is the same as the other workers' papers, etc.

There are other ways and combinations of ways to use attention to inventory details, too.

To "see" what your ways are, try this:

Memorize **one** of the following sets of details in this photo (practice "sticking" them in your memory until you can "see"/"know" them without looking):

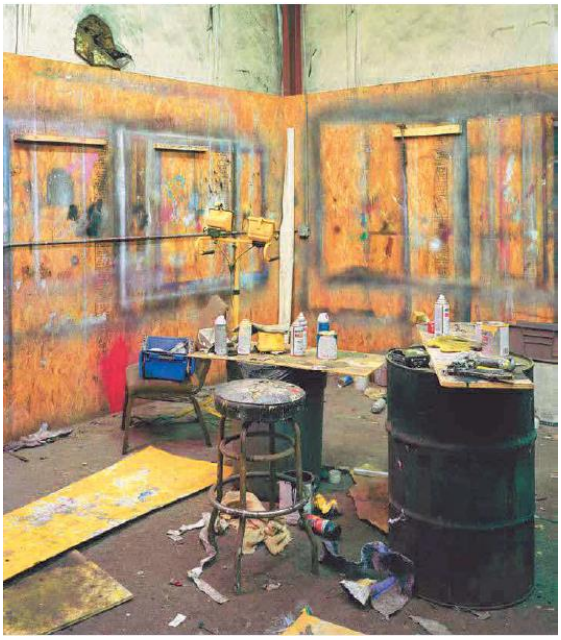
- The arm positions of ALL the white-shirted workers
- What objects are on "street level" (for the one street/intersection in the picture)
- The shapes of the buildings that surround the (one) domed building
- What shape hat or glove each worker is showing off.

Retrace the pattern of your attention: How did you "gather" and "sort" the photo's details? What tricks did you use to stick them in your memory? (some people "freeze" a mental snapshot and then focus in on it; other people imagine their eyes moving over their mental picture; some people imagine themselves in the pose of the picture; there are other ways and combinations of ways)

…

Got that pattern in mind? Let's see if it happens the same way again…

ASSIGNMENT: Experience your first impression of the photo below and then give yourself time to think about it. Then go back and give close attention to it—examine what details it captures carefully. Pick some set of details to memorize. You can take notes or say out loud what you notice, you can use your computer stylus to draw/highlight on the photo to record what you notice. Try to spend 3 whole minutes on it!



Retrace the pattern of your attention: How did you "gather" and "sort" the photo's details? What tricks did you use to stick them in your memory? Was it the same as the 1932 photo? Different?

Did I convince you that

Making and remembering an inventory of details

is worth learning about and getting better at? (*nervous teacher sounds*)

Week 2 Day 2

Podcast

Today's topic is PUPILING

That's right—another noun that I am making into a verb. To pupil.

Well, actually *I* didn't invent that verb. Mary Louise Pratt did. She was researching who has the power to speak and decide what to do and who only gets to listen and behave in USAmerican classrooms.

Side note—I say USAmerican because it's more precise and more respectful than American as a term for people in the USA. After all, there ARE other nations in North, South, Central, Latin, Caribbean, Pacific America. So, Canadians are American, Ecuadorians are American, Cubanos are American.

Pratt said, I quote:

Teacher-pupil language tends to be described almost entirely from the point of view of the teacher and teaching, not from the point of view of pupils and pupiling (the word doesn't even exist, though the thing certainly does).

https://www-jstor-org.offcampus.lib.washington.edu/stable/pdf/25595469.pdf

I've been thinking about that quote ever since I first read it, in 1999. As you already have figured out, I'm a language nerd. So, it's kind of a given that I would end up obsessing about how English doesn't really have a word for what students do.

We—meaning teachers—SAY students are "learning." But that is—here comes some language jargon—a euphemism, and like all euphemisms it attempts to smooth over an uncomfortable topic with neutral wording.

Teachers know, parents know, principals know—everyone who has ever gone to any school knows: pupiling ain't the same as learning. In fact, often it is the opposite. You actually may lose knowledge and skill when you "pupil." Why? 'Cuz you're focused on other goals, like:

- Don't get yelled at by the teacher
- Don't get made fun of by other students
- Get rewarded for being "good"
- …which probably means: Don't say what you are thinking—say and do what you're being told to.

If learning is changing what you know or adding new knowledge, then doing and saying what you're told isn't learning. It's playing student. Periodt.

And….more language nerdiness. Pupil the word is from Latin. The synonym for student, I mean. Also pupil, the part of your eye is from Latin—but it is from pupilla, the word for a doll, which got used for the eye because of the tiny reflection of yourself that appears in your eye when you look in a mirror.

Pupil the word we use for student does not mean student in Latin. Any guesses what it does mean?

…

BZZ. The answer is: orphan. Ward is the technical term—a child who you are assigned to provide for even though they are not your child.

Think about that.

When we think about pupils in English, we're actually imagining wards—kids who need the help of someone who is not their family to survive and become independent adults.

I suspect we are also thinking of those wards a little like dolls—we sure act like students are dolls: sit where I tell you to, don't move or talk without permission, raise your hand...we even tell you how you can and cannot dress.

Using the Latin etymology for pupil (see how I slipped in more language jargon there?) is, I think, revealing about what pupiling really is:

- Acting grateful that you're being helped out by a stranger, your teacher
- Accepting the teacher's lessons because you'll need them to survive on your own.
- Trying not to mess up so you don't lose what you're supposed to feel lucky school is offering you.
- Worrying about how other kids see you—since they're pupils, too.

Yikes.

Am I wrong, though?

The idea of my students as wards fits my teaching philosophy—to a point. Except when I know someone doesn't—and I always have some student who don't, I imagine my students have other adults in their lives who care about them, who take the responsibility to help them survive and that those adults are as authoritative and knowledgeable as me—even if their expertise is in different areas than the Almighty Academic English. And, ouch this hurts my ego: that they are probably more important than me, too. This keeps me in my place. I am here to teach—I don't own you and you don't OWE me. I mean, literally, YOU pay ME.

I wish YOU can re-imagine pupiling like that: you have numerous supporters who want to help you—you don't OWE them anything for helping you. You're worth our time and energy—even when you think you're being annoying!

Or, at least, STOP thinking of being a student in the other way Latin gives us to think of it. Ready?

Disciplinus, disciplina.

This is the word used for student in Latin. Scip is the word for the stick or baton that teachers used for…

…I think you can fill in the rest of that definition.

Discipline is the act of using that stick. You are disciplined or undisciplined in Latin because you have experienced being "ordered" by someone, or your behavior shows you haven't been ordered enough.

Pretty much still the same in English, huh?

Recap—we've been testing out your answer to this question:
Are you good at…?

- Paying attention to your first impression of something/someone
- Making an inventory of details
- **Filtering info**
- Finding patterns in details?

Today I'd like to test out your answer to that question (whether it's *yes* or *no* or *maybe*)—for the THIRD bullet point.

Give me A SHOT to convince you…

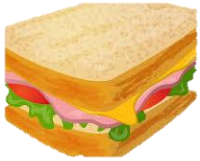
Filtering information about something/someone is worth getting better at.

We all filter information all the time—often unconsciously (like our eyes focusing ahead, ears tuning in to steps and feet "feeling" the stairs as we go up or down so we don't fall). To consciously—*intentionally*—filter information we do what computer programs do: we run a query. That is, we select one criterion (singular) or several criteria (plural), and we do a "FIND ALL" search in our data to see what matches.

Imagine you are hungry and you open up a refrigerator to see what's available to eat. In your mind, you have set up this search:

find ALL **food** [that I like, that I am allowed to take, that isn't too spicy];
ignore ALL [that are beverages, condiments, dessert] **food**.

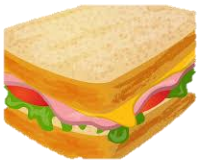



Find and Ignore are your query tasks and *that I like, beverages,* [etc in the brackets] are your filtering criteria. Find/ignore almost always go together when you do a simple query.

The other basic filtering query is COMPARE. You probably also do a COMPARE query when you open the fridge:

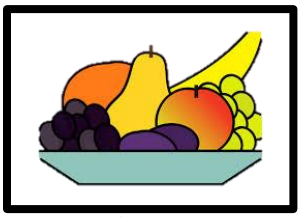
compare [found] **food** [quick/slow to microwave, likely/unlikely to spill on my shirt, easy/hard to grab].


When you compare, you relate items based on qualities criteria (A is quicker than B to heat up).

If you're anything like me, you finish your quest for food with a RANK query:

rank [found, compared] **food** [first for quickest, then for easiest, then for neatest];
solve for *quickest easy to grab food that is at least somewhat neat.*



(this would be the solution for me—*you* might rank differently)

DO YOU NEED A SNACK BREAK AFTER THOSE FOOD QUERIES?—GO FOR IT!

To filter information **for a purpose** (like: feed me NOW!), you do query tasks and apply criteria. We have a high level vocabulary term for this: SALIENCE.

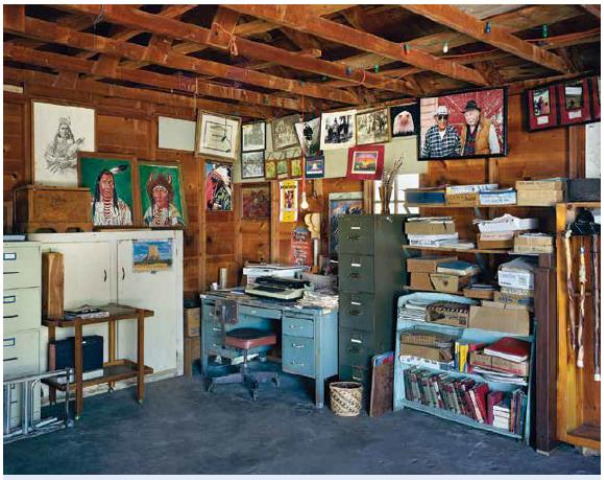
Filtering for SALIENCE, finding/ignoring, comparing, ranking info for how well it matches your purpose (how SALIENT it is to what you're doing in the moment) improves **anything** you do—not just walking down the stairs or raiding the fridge for snacks, but writing, reading, researching, discussing, etc. **When we talk about JUDGING someone/something, we're talking about filtering for salience.** Better be a good judge of how deep the water is before you dive in; better be careful to judge how your words might offend someone if you want to be respectful; better be willing to judge your own actions as harshly as you judge others' deeds—or else you're a hypocrite.

The more and more varied criteria and query tasks you use, the more precise your filtering gets. So, go ahead and judge!...just do the work to judge *effectively*.

…

Let's test this out.

ASSIGNMENT: Experience your first impression of the photo below and then give yourself time to think about it. Then go back and do an inventory of the items in the picture. You can take notes or say out loud what you notice, you can use your computer stylus to draw/highlight on the photo to record what you notice. Try to spend 5 whole minutes on it!



Ready to filter for salience?

ASSIGNMENT: Think out loud (or write, draw—whatever works best for you) some of the criteria you would use for find/ignore, compare and rank queries for the following purposes:

- You're packing up all the items in this room to move somewhere else.
- You're deciding if children/pets/guests should be allowed in this room.
- You're looking for a love letter the person who owns this room has kept for 30 years.
- You're showing a reporter this room for a story about the owner's accomplishments.

BAKER MODEL

ASSIGNMENT: Think out loud (or write, draw—whatever works best for you) some criteria you would use for find/ignore, compare and rank queries for the following purposes:

- You're explaining to someone what the person who owns this room studies.

find ALL **sources** [books, pictures, documents, artifacts]
ignore ALL **sources** [that are dictionaries, user manuals, personal to-do lists] .

compare [found] **sources** [academic/not academic, primary/secondary type sources, on/off topic of The West].

rank [found, compared] **sources** [first for The West, then for academic, then for primary];
solve for *primary academic sources about The West along with nonacademic ones.*

ASSIGNMENT: Write your answer to the following questions as part 1 of your SUBMIT for today's assignment:

1. What was your first impression of the room in the picture? How did you "feel"/react at first?
2. Why do you think that was your intuitive reaction?
3. When you inventoried the items in the room which 3 things did you pay the closest attention to?
4. Why do you think these stood out to you most?
5. When you filtered the information in the picture for ONE of the options (packing, kids, letter **or** news), what 2 items in the room did you notice/think about for the first time or change/update what "saw" in them?
6. For filtering the information in the picture for all FOUR options (packing, kids, letter **and** news), what 1 item in the room turned out to be the most important to all four purposes?
7. Why do you think this item ended up being so relevant to such different purposes?

TAKE A 10 MINUTE BREAK!

Writing Part 1 was A LOT of work. I won't ask you to do it again. I *will* ask you to go through the same process of filtering again, however. *Backwards*.

Why?

Since people vary in how they apply their attention to things, some are most effective at filtering info if they start with an open mind and go through the steps—first impression, inventory, then filter for different purposes so they really peruse everything. Others are most effective if they keep their purpose in mind from the start—they peruse, too, but focus on a target the whole time.

By being effective, I mean precisely capturing all the info that is salient—even if the info is not something you can "see" right away. We often make the mistake of thinking effective means FAST or EASY. Getting done quickly and not having to work very hard do mean you have more energy and time to spend on things you enjoy more—so *fast* and *easy* are effective for the purpose of your happiness, but that isn't the same as effective for the purpose you had for filtering the info.

ASSIGNMENT: *Without using any other sources or help*—write your best guess for an accurate 20-30 word bio of the person who owns the room in the photo below.

SUBMIT the bio as Part 2 of today's assignment.

Model Bio:

RM is a South Korean rapper, songwriter and producer and the leader of BTS. He was a brilliant student who discovered hip hop and decided to make it his career.

DO NOT WORK LONGER than the class period on this assignment—you can finish on Friday if you need more time!

Week 2 LIF

Whew! You've made it through your first full week of school—A/B schedule and all! We'll tackle FINDING PATTERNS IN INFO starting next week.

Please fill out this survey to give me info about what's working/not so good about my class set up.

Survey link

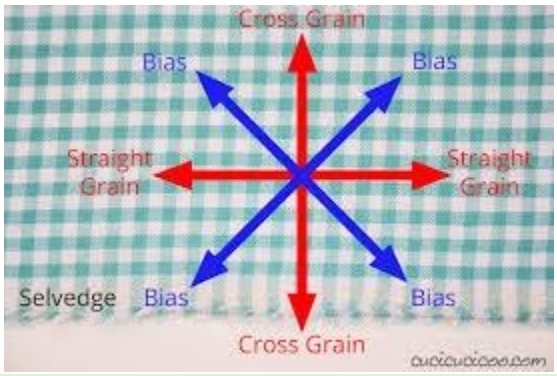
Beside the survey, today is for catching up with assignments (if you need more time on the work I've assigned) and with each other (if you'd like to talk/chat with classmates or me). Come on into the CONFERENCE if you'd like.

Did I convince you that

Filtering info with queries and criteria

is worth learning about and getting better at? (*nervous teacher sounds*)

Week 3 Day 1
Podcast



Today's topic is BIAS.

The first thing I want to say about *bias* is about the usage of the word. A person ***has*** a bias or the person is **biased**. To name the bias is, you say: "Baker *is biased* against motorcycles" or "Baker has *a bias toward* four-wheeled vehicles" or "Baker *has a bias against* motorcycles." Because English makes no sense, we do not say someone is *biased for* something; we say *biased in favor of* something. Baker is biased in favor of having doors in moving vehicles. The wording difference matters. It sounds less dogmatic or intense than *biased against*. Baker is in favor of, Baker is against. See what I mean? Baker is *for* Baker is *against* is much better balanced. Languaging, no matter what linguists wish, is biased.

Now, let's talk about the word, itself. *Bias* actually means *diagonal*—the bias of fabric is its diagonal stretch (if you've ever had a piece of clothing that just didn't sit the way it should, the seamstress or tailor probably didn't cut and sew on the bias like they should have).

For those fitness fanatics out there—your oblique abdominal muscles are diagonal. So, if your shirt rides up, watch out!... you might be showing your biases!

The word came to also mean *being non-neutral* through sports. Lawn bowling balls that were unevenly weighted were said to have a bias—because they always curve to one side. Like loaded dice, a ball with bias made the game unfair. That situation of unfairness was transferred into law as prejudice: to have a preset tilt, is to have a *bias*. Note that legally in the US, judges and juries are required to be *impartial*—not *unbiased*. That is, they can't have already picked one side or the other to "win." But, you can see that this is a lot more narrow a definition than they cannot already lean to one side or the other. Judges and juries can get in trouble if they have or exercise *unfair* prejudice—but not just prejudice. Good luck figuring out where a prejudice crosses the line.

The nuances of *bias, partiality, prejudice* are worth thinking about—not just in legal matters, sports or strengthening your abs. They also affect areas you might think are objective—like math. DATA MINING—finding patterns in the exabytes of data from our clicks online, social media posts, page views, etc—is getting a lot of attention right now in debates about media bias, neutrality and fairness.

That's because our billions of clicks and posts and page views as well as the words and images we use/view online reflect our personal and cultural biases—racial, gender, ethnic, political, age, ability, attractiveness, body weight, acoustic, aesthetic…and on and on. Data science would like to gather data and determine what it means "objectively." But, our data aren't neutral—they are *biased, partial, prejudiced*.

Do you know the phrase **Garbage In, Garbage Out?** It means if you have flawed data input, your output will also be flawed.

Have you thought about how a search engine works? In the old days (I'm thinking 1993, before the World Wide Web…when the internet was really just file transfers and message boards), the person who made and uploaded a file or message assigned **keywords** to it—kinda like tagging today. Anyone could run a search for those keywords—then filter through the results. There were limited numbers of keywords (for technical reasons), and SEARCH couldn't look for anything but these. Can you imagine how limited that would be? What if I had 5 keywords for this podcast and using those to create a list of files with those keywords and then opening up THIS file in the list were the only way anyone could access it? Library Dewey Decimal systems work like this. This is why all of us Gen X and older are still grumpy about how easy the Internet made everything.

Google revolutionized this by inventing **bots**—in layman's terms, "reading" programs that would cruise the Internet, open every file and message uploaded, scan the content (words, images, numbers, etc) and then report back what they found to the "indexer"—a "collecting" program that combined all the bots' results together in one place.

The indexer is the "engine" of the search—you type something in the search box, and the indexer shows you all the bot results that include your search term.

Well, that fixed the biggest problem with searching: being limited to just keywords. You could look for phrases and sentences and…. Ah, those were the days!

Internet use was exploding, though, so the next SEARCH problem to tackle became **filtering**. Aaaaand that's where bias comes back in.

Google—back when it s corporate motto was, and I quote: "*Don't be evil*." and before it even thought about having things like…*ha ha ha*…internet ADS—invented what it thought would be a neutral formula for picking which results should be ranked first, second, etc. For any term that had been searched before, it would look at the history of people's clicks—the more people clicked on a result when they searched for that term, the higher THAT result would get ranked. The idea may seem obvious now, but back then it was revolutionary: people's searches would DRIVE the engine, not some test of the content for accurate fit.

This is a nearly-perfect democracy for ranking results. And it reminds us of an uncomfortable truth: democracies aren't neutral, unbiased, unprejudiced or fair. They are just numerically transparent in their rule: *the option with the most votes wins.* Whatever result was the most popular **quote** "answer" **unquote** people had chosen before, got ranked the most likely "answer" people would choose now—and it was moved to the top of the results list, pushing everything else down. Even if that answer was irrelevant, wrong, stupid, hateful. Like democracy, the will of the people was supreme.

More on this in the next podcast. Check out the Dewey Decimal and Google Basic Search Operators I've pasted into this assignment—the latter can save you hours and hours of time filtering results.

Dewey Decimal System Chart

Summary Table Illustrating the Sub-divisions of the Ten Main Classes

000	Generalities	500	Natural Sciences/Mathematics
010	Bibliography	510	Mathematics
020	Library Information Sciences	520	Astronomy & Allied Sciences
030	General Encyclopedic Works	530	Physics
050	General Serial Publications	540	Chemistry & Allied Sciences
060	General Organizations & Museology	550	Earth Sciences
070	News Media, Journalism & Publishing	560	Paleontology & Paleozoology
080	General Collections	570	Life Sciences Biology
090	Manuscripts & Rare Books	580	Plants
		590	Animals
100	Philosophy Psychology	600	Technology (Applied Science)
110	Metaphysics	610	Medical Sciences
120	Epistemology, Causation, Humankind	620	Engineering
130	Paranormal Phenomena	630	Agriculture
140	Specific Philosophical Viewpoints	640	Home Economics
150	Psychology	650	Managerial Services
160	Logic	660	Chemical Engineering
170	Ethics (Moral philosophy)	670	Manufacturing
180	Ancient Medieval Oriental	680	Manufacture-specific uses
190	Modern Western Philosophy	690	Buildings
200	Religion	700	The Arts
210	Philosophy & Theory of Religion	710	Civic & Landscape Art
220	Bible	720	Architecture
230	Christianity Christian Theology	730	Plastic Arts Sculpture
240	Christian Moral & Devotional	740	Drawing, Decorative Arts
250	Christian Orders & Local Church	750	Painting & Paintings
260	Social & Ecclesiastical Theology	760	Graphic Arts Printmaking
270	History & Geography of Church	770	Photography
280	Christian Denominations & Sects	780	Music
290	Other Religions & Comparative Religion	790	Recreational & Performing Arts
Dewey Decimal Classification 21st Edition			
300	The Social Sciences	800	Literature & Rhetoric
310	Collections of General Statistics	810	American Literature in English
320	Political Science	820	English & Old English Literatures
330	Economics	830	Literatures of Germanic Languages
340	Law	840	Literatures of Romance Languages
350	Public Administration & Military	850	Italian, Romanian, Rhaeto-Romantic
360	Social Problems & Services; Assoc.	860	Spanish & Portuguese Literatures
370	Education	870	Italic Literatures Latin
380	Commerce, Communications	880	Hellenic Literature Classical Greek
390	Commerce, Communications	890	Literatures of Other Languages
400	Language	900	Geography & History
410	Linguistics	910	Geography & Travel
420	English & Old English	920	Biography, Genealogy Insignia
430	Germanic Language; German	930	History of Ancient World to ca. 499
440	Romance Languages French	940	General History of Europe
450	Italian, Romanian, Rhaeto-Romantic	950	General History of Asia Far East
460	Spanish & Portuguese Languages	960	General History of Africa
470	Italic Languages Latin	970	General History of North America
480	Hellenic Classical Greek	980	General History of South America
490	Other Languages	990	General History of Other Areas

Google Basic Search Operators

–	Exclude a word or phrase. **Birds *not in Toronto*, including *not the baseball team* with blue jays -toronto**
*	Acts as a wildcard and tells Google to "fill in the blank," returning results for any word. **You'll get ANYthing with Leia, no matter what comes *before* with** * Leia **You'll get ANYthing with Leia, no matter what comes *after* with** Leia * Not sure of the spelling? **Try the * in the middle of the word:** Le*a or L*ia
#..#	Search for a range of numbers, like between two dates. **Like this: names of us presidents 1790..1850**

“ “	Force the search to look for *your exact phrase* rather than adding synonyms or other factors you aren’t interested in. **Like this:** "Princess Leia President"
|	Identical to using OR, which tells Google that the words can be used interchangeably, giving you results for X or Y or both. Like this: **bagels new york | los angeles**
( )	Group words or operators together to control the search results. Like this: **marketing agency (new york OR los angeles)**

Recap—we’ve been testing out your answer to this question:
Are you good at…?

- Paying attention to your first impression of something/someone
- Making an inventory of details
- Filtering info
- **Finding patterns in details?**

Today I’d like to test out your answer to that question (whether it’s *yes* or *no* or *maybe*)—for the FINAL bullet point.

Give me A SHOT to convince you…

Finding patterns in details is worth getting better at.

Finding patterns in details…well, that’s just another way of saying **making *MEANING***. Surprise! To **find patterns** (make meaning) effectively, you have to inventory and filter info well FIRST. There is a saying in tech about this: *Garbage in [means] garbage out*. If your “input” of info is flawed/incomplete, then your “output” (the meaning you make) will be flawed/incomplete.

I will add to tech’s principle that recognizing your first impression of something and considering how it might bias you toward/against certain patterns of its details will also improve your effectiveness at finding patterns. (Hating the taste of beans might keep you from ever thinking of growing them, and so you would not find out how good they are for your garden soil, for example.)

The College Board’s Pre-AP Springboard curriculum does a good job of focusing on this. It begins (as we are beginning) with **TELLING DETAILS** of a text—in fact, the pictures of rooms we’re looking at are from the SpringBoard book—pages 8-11 if you’d like to see them in hard copy.

Without saying so, College Board’s uses *telling details* in lesson and assessment prompts for writing, reading, researching and discussing to practice and test:

- How well you **inventory** the details you’re given (so you aren’t missing anything in the text).
- How well you **filter**:
  find info that is *revealing* or *unexpected* and ignore info that is *typical* or *expected* in a text;

  compare your found info to **criteria** (**that the prompt’s directions tell you to look for**)

  rank your found and compared info by **salience** to solve for the **best evidence to use from the text in your answer to the prompt**.

The “without saying so” is a big deal. I will take a lot of time in this class to point out what teachers, testers and audiences EXPECT from you but do not say outright. Most of the problems I have seen with communication—in school and out—come from one person having expectations that the other person doesn’t know/understand. As a linguist, I can help with that.

So, finding patterns in info is interpreting WHAT the salient, telling details MEAN when you connect them together for whatever purpose you have.

That’s abstract. Let’s get concrete…

Remember that pic you drafted a bio for?

We could write out our search for telling details SALIENT to the owner’s biography as queries:

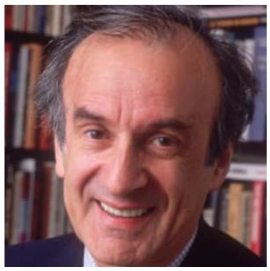
find ALL **artifacts** [books, pictures, documents, art]
ignore ALL **artifacts** [that are furniture, phones, lamps or are blank] .

compare [found] **artifacts** [personal/not personal, displayed high key/low key, related/not related to Hebrew (that’s the language on the scroll in the cabinet)].

rank [found, compared] **artifacts** [first for related to Hebrew, then for personal, then for high key];
solve for *Hebrew-related personal artifacts highlighted or just present in the room.*

Your filtering queries weren’t **your bio**, though. Your bio was the THEORY you came up with from connecting *together* the telling details you found, compared and ranked—**it was the pattern you found that made a meaning out of those details.**

An accurate, actual bio for the owner of this room is here (look!…his picture is even taken in THE ROOM):



Elie Wiesel Biography
(1928–2016)

UPDATED: MAY 14, 2019 · ORIGINAL: DEC 18, 2014

Elie Wiesel was a Nobel-Prize winning writer, teacher and activist known for his memoir Night, in which he recounted his experiences surviving the Holocaust.

https://www.biography.com/writer/elie-wiesel

NOOOOO—you were not supposed to be able to guess all that! I KNOW this man’s work, and I didn’t guess that this was his room. I could recognize Hebrew, and I know something about the purposes of Hebrew scrolls, and I put this together with some of the titles of books in the room to detective my way to an answer. **But, my answer was wrong.** I guessed the room belonged to a rabbi (I wasn’t knowledgeable enough to know that Mr. Wiesel was the guy in the room’s photos!).

But—you see that I focused on telling details in the pic and connected them in a pattern to make MEANING out of it. **You did, too**—and what *you* noticed and recognized comes from your personal history and experience, just like me.

When we test someone, we’re testing their personal history and experience as much as we are testing their thinking. That’s why “objective” tests can be unfair or inaccurate. I would have failed this “bio” test, even though I know a lot about the subject. Someone else may have recognized Mr. Wiesel in the photos—maybe from the back of a book or a presentation they saw once. They

may have passed the test, even though they didn't know much about him. The same *Garbage In, Garbage Out* rule may hurt or help YOU do well on any test. This is why I spend time on expectations that might not be said outright.

…

How to look for **Telling Details**…

Think of telling details as clues. Some clues are **explicit details**—they say what they are/mean directly. Other clues are **implicit details**—they require you to interpret what they are/mean. Explicit clues in a text are intended to be *noticed*; implicit clues must be *detected*. To effectively figure out the mystery of a text, you have to connect the explicit AND the implicit clues together in a pattern that makes a meaning.

Let's try it!

Trying to interpret something based on limited knowledge really clarifies the difference between explicit and implicit. Check out two political cartoons about Covid-19.

Even without being able to "read" what these "say" (I put two, hoping none of you could read both Chinese AND Hindi)—

ASSIGNMENT: Try to spend 10 minutes total on the steps below.
FIRST Experience your first impression of each cartoon below and then give yourself time to think about how you felt.

Now go back and do an inventory (out loud, in writing, etc) **of the items in each cartoon.** What things, people, places, clothing, etc did the cartoonist include in each cartoon?

Filter time! **Identify EXPLICIT details** YOU notice and ***recognize*** about the people in the cartoon which are logically related to Covid-19.

Identify IMPLICIT details about the people in each cartoon you can't just recognize, you have to ***interpret*** to decide: who the people in the cartoon (their job? age? gender?, etc), why they're in that place, how they are feeling/thinking about the situation, etc.

FINALLY Connect the explicit and the implicit details together to create a logical THEORY for what each cartoon is saying related to Covid-19 (what might the cartoonist be arguing is happening because/about Covid in each cartoon?)

I won't make you **explain** your theory here. However, *explaining in detail which explicit details are relevant, how you interpret implicit details that are relevant and how you logically connect those implicit and explicit details together to determine the meaning of a text* is the writing, reading, researching and thinking goal College Board and I are aiming for with these lessons on Telling Details.

There is a high level vocabulary term for explaining your theory: **explication**.

We're going to try this out!

ASSIGNMENT: ALONE or WITH A PARTNER if you'd like—**For each of the photos below, write an answer to fill in the blanks below** based on telling details. The filled in blanks make the sentences altogether an EXPLICATION. **SUBMIT** your 3 filled in explications as your/each partner's assignment for today.

Try to spend NO MORE than 30 minutes total on this. Remember, I am **not** looking for RIGHT answers, I am giving you a chance to practice the "hidden" expectations for **explication**, which are: testing how well you inventory, filter and find patterns in information.

The **name** 2 items in the photo that are EXPLICIT details reveals the owner is **describe** a characteristic of the person who owns the room…*because* **define** the meaning of the items you recognize/are familiar with.

AND

The **name** 2 details in the photo that are IMPLICIT details reveals the owner may also be **describe** a characteristic of the person who owns the room…*because* **explain** what your *interpretations* of each detail—that *can't just be recognized*.

PUTTING THESE TOGETHER, my theory is that the owner of this room spent time on **name** a career/activity/hobby that logically fits how the explicit and implicit details connect to each other.

BAKER MODEL

ASSIGNMENT: For each of the photos below, write an answer to fill in the blanks to create a brief explication, based on telling details:

For Elie Wiesel's room

The fancy Hebrew scroll and the many academic books reveal the owner is a follower and scholar of the religion/history of Judaism *because* scrolls express sacred meanings in synagogues and owning your own collection of academic books indicates an interest in academic topics.

AND

The many files, hard copy papers and stacks of notes/note paper and the desk being surrounded by books but having no computer reveal the owner may also be older or unable to use a computer because the room is in a historical place without Internet access and supports the idea that the owner is writing or researching academic topics, Judaism or maybe related cultures, languages, traditions, etc *because* having several different files "out" and close-by along with materials ready for writing things down instead of a clear desk with lots of space around it for meeting/talking with people usually means a person is working "hands-on" and alone in their space. My best guess about hands-on, solo projects that people do with books and files but can do without a computer is academic research/writing—maybe because this is what my house looks like, too. BUT NOT BECAUSE I'M OLD!!!!

PUTTING THESE TOGETHER, my theory is that the owner of this room spent time as a rabbi or religious scholar, perhaps a historian or researcher on Judaism who worked in historical sites/museums.

Photo 1

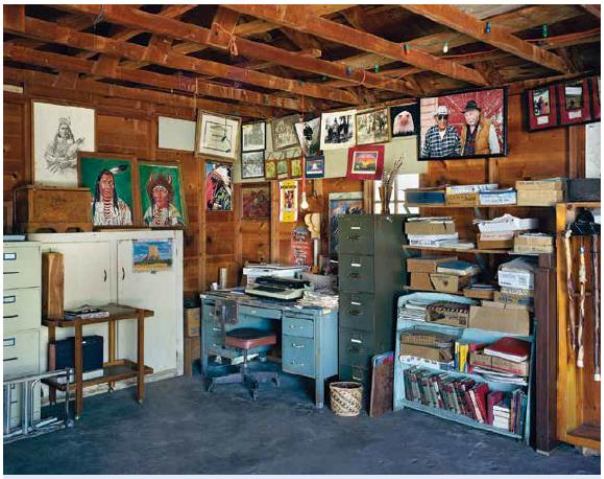


Photo 2

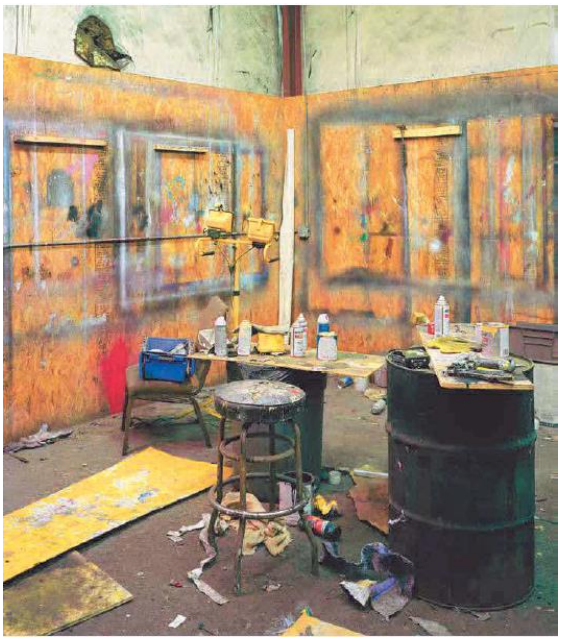


Photo 3

I will reveal the actual owners of these 3 rooms in our next meeting.

Am I starting to convince you that

Finding patterns so you can explicate in writing

is worth learning about and getting better at? (*nervous teacher sounds*)

Week 3 Day 2

Podcast

Today's topic is a continuation on BIAS.

Last podcast, I, a Gen Xer, talked through the Google revolution—the invention of a people-powered algorithm for ranking search results. An algorithm is a formula computers use to sort data.

Flashforward from Google's early days and look at how data mining tries to use the same principle in new algorithms to answer these burning questions:

- What will this user be buying/viewing/reading next, based on theirs and others' history of buying/viewing/reading?
- What is the most important/popular/correct/useful item to this user on this topic right now, based on the history of theirs and others' selected options?

You've probably experienced the "huh?" moment when a service recommends a product, show or site for you "based on your interests"…which you think is not AT ALL something you would want. *Netflix—I'm looking at you.* And you might also have had the scary movie creeps when ads for something you just mentioned in an email or read on a post start stalking you on every site you visit.

BIAS might be annoying in those cases. But, consider an algorithm where bias is actually *illegal*:

- Who is the best applicant for this job, based on their resume?

To evaluate this the algorithm compares the resume items with preset criteria and rank the matches highest to lowest. Sounds objective.

Where's the bias? First—in the criteria... Where do they come from? Not surprisingly, just like the ads and suggestions you get, the criteria are based—in most cases—mostly on previous profiles. Algorithms use the criteria and rank job applicants according to who has gotten the same job *before*. The word for this is *trends*. I won't get real mathy or statistical here, but it works like this:

If most of the time in the past, someone hired for the job went to Harvard Business School, *Harvard Business School graduation* will be a criterion for ranking an applicant. So will 10 years of Java experience, internship with Bank of America, member of Girl Scouts, Pacific Northwest background, etc.

Where past hiring was biased, partial, prejudiced or non-neutral for, say, race, gender, ethnicity, age, ability, culture, area of the country, height—whatever; the algorithm will **replicate** the bias. The same **inherent** bias is what makes standardized tests unfair—they are designed and scored according to past trends. If people in the past knew the word "regatta" and got a high SAT score, then the algorithm thinks you should, too.

Researchers have documented such bias. One study looked just at the name on a resume—if it *sounded* African-American, that had a significant negative impact on the applicant's chances of getting an invite to interview. Other studies have switched the names, genders, clubs/organizations, area of the country and other data on the same resume and tested if it made a difference when they applied. Spoiler: *oooo, boy did it.* I linked a review of these studies in this podcast ASSIGNMENT.

Just because the algorithm doesn't *intend* to discriminate, doesn't mean it isn't discriminating. And discrimination based on the following—intentional or not—is illegal:

> Applicants, employees and former employees are protected from employment discrimination based on race, color, religion, sex (including pregnancy, sexual orientation, or gender identity), national origin, age (40 or older), disability and genetic information (including family medical history).

That's the Equal Employment Opportunity Commission—the federal watchdog organization's—definition. That means it's the one a company can be sued for violating.

Ranking some people higher and some lower based on, say, having "Black Student Union" as an organization, naming Chinese schools or Ghanaian companies they have worked with, listing "family leave" as a reason for gaps in their employment history, having a college degree from the 80s or later, being a member of Special Olympics—these are all discriminatory acts. Data science is searching for a way to "clean up" algorithms so that they do not replicate the bias that human hiring has historically had (did you hear that alliteration…chef's kiss**). I say to programmers: Good luck with that.

The fact that there's bias in data mining is not transparent. There's no "smoking gun" like FIND <all> WHITE, MALE, 50ish, TALL, Javascript Masters; IGNORE <all> OTHERS in an algorithm. This is important. Because it means it's up to researchers to question their own biases to think to look for it, to find it and to figure out ways to counteract it.

Unfortunately, researchers looking for problems in data mining don't get paid or supported as well as people who build algorithms for data mining do. It doesn't profit a company the same way. This is, of course, another bias with a big impact. If writing code attracts the best and brightest away from researching code, fewer and less qualified people are working on the problems while more and better qualified people are creating them—unintentionally or not.

That sounds pretty bleak. But, let us remember that we aren't totally at the mercy of the borg. The algorithms used for data mining can be FOOLED. Kpop fans know this waaaaaay too well.

I leave you today with My Current FAVORITE case of people-driven manipulation of people-driven data mining algorithms:

When Covid-19 first hit Wuhan, China and everyone got locked down in their homes (do you remember how crazy that sounded back in January…of THIS year?). Students spammed the schools' online learning app with 1 star reviews. Why? Cuz they hated it, yes. But also because they knew that an app with a low average rating would get taken down by the App Store. It worked! Schools had to scramble to figure out what to do when the apps disappeared. *Take that*, Boomers! And take that, data miners!

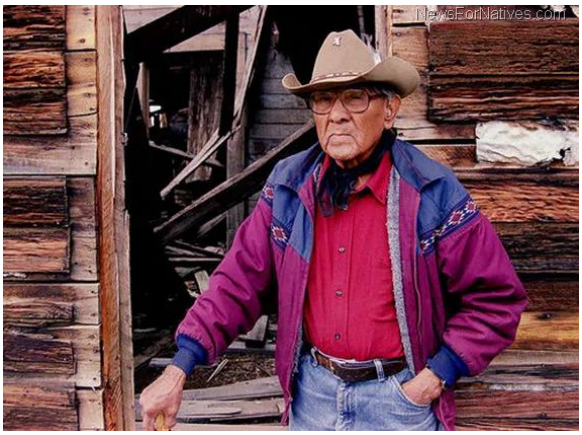
https://www.theverge.com/2020/3/9/21171495/wuhan-students-dingtalk-hooky-nyc-columbia-princeton-app-store-reviews

For the record:

I am **not** trying to turn you into hackers.

Ready for the big reveal?...

Photo 1



Joseph Medicine Crow, Native American historian (born Oct. 27, 1913, near Lodge Grass, Mont.—died April 3, 2016, Billings, Mont.), was revered for his extensive knowledge, based on the accounts of elderly relatives and neighbours, of the 19th-century traditions and lives of the Crow people. Medicine Crow was raised according to time-honoured precepts by his Crow grandparents, and he grew up hearing stories from his elders, including four people (one a great-uncle) who had been scouts for Lieut. Col. George Custer in 1876 during the Battle of the Little Bighorn. He earned (1938) a bachelor's degree from Linfield College, McMinnville, Ore., and studied anthropology, with a focus on the effects of European culture on Native Americans, at the University of Southern California (M.A., 1939). Medicine Crow joined the U.S. Army in 1943 and served in Europe during World War II. His combat exploits included the four acts of bravery that a Crow warrior must perform in order to become a war chief. When he returned home, he was in 1948 named historian and anthropologist of the Crow people. In addition, he worked for 32 years, until 1982, as an appraiser for the U.S. Bureau of Indian Affairs. He frequently gave speeches at high schools, colleges, and museums about Crow history and the Battle of the Little Bighorn, and he was one of the witnesses interviewed in the Ken Burns World War II documentary series *The War* (2007). He was also a founding member of the advisory board of the Plains Indian Museum, which opened in 1979 in the Buffalo Bill Center of the West in Cody, Wyo., and he wrote several books on Crow history, including *From the Heart of the Crow Country: The Crow Indians' Own Stories* (1992) and *Counting Coup: Becoming a Crow Chief on the Reservation and Beyond* (2006). In 2008 Medicine Crow was honoured with the U.S. Army's Bronze Star and invested into France's Legion of Honour, both for the same feats that made him a Crow war chief. U.S. Pres. Barack Obama in 2009 presented Medicine Crow with the Presidential Medal of Freedom.
Read some of his work here: http://www.worldwisdom.com/public/authors/Joe-Medicine-Crow.aspx
From: https://www.britannica.com/biography/Joseph-Medicine-Crow

Photo 2

Thornton Dial, a native Alabamian, was an artist and sculptor famous for yard show-influenced, mixed media pieces that used discarded everyday objects to symbolize the history and experience of African Americans in the South. While he did not belong to any formal school of art, Dial is widely considered to be one of the most important voices in the outsider art movement.
Thornton Dial was born on September 10, 1928 on a cotton plantation near Emelle, Alabama. His mother, Mattie Bell, was an unwed teenager at the time and asked her grandmother to raise her child. Dial lived with his great-grandmother on the sharecropper farm of his cousin, Buddy Jake Dial, and took his last name. Dial recalls that he spent more time working on the farm than attending school: "They told me, 'Learn to figure out your money and write your name. That's as far as a Negro can go.'" At age 12, Thornton Dial dropped out of school. Even though he had made it through third grade, he could not read or write.
Soon after, Dial moved to live with family in Bessemer, Alabama and after working a series of odd-jobs, found steady employment as a metalworker at the Pullman Standard Plant. While Dial never received any formal training in art or sculpture, the skills he learned as a metalworker and handyman served as a foundation for his artistic techniques. As a hobby and side job, Dial picked up cast-off objects and used them as materials to make what he just called "things," practical and decorative items to sell around the neighborhood. When the Pullman Standard Plant closed in 1981, Dial devoted his time to creating more and more sophisticated "things," producing them and, in his own words, "putting them out there for someone to like."
Dial's art caught the attention of Lonnie Holley, a black folk-artist who, like Dial, mostly made art and sculptures from found objects. In 1987, Holley introduced Dial's work to William Arnett, an Atlanta, Georgia-based art collector with a special interest in the self-taught black artists of the South. For the first time in his life, 59-year-old Dial and his work became a centerpiece of Arnett's Souls Grown Deep Foundation. From there Dial's artwork made its way first into local museum and gallery exhibits and then into renowned museums across the United States. Only at that point did Dial consider his "things" to be works of art.

Many of Dial's most famous works make use of both the origin and positioning of found objects to provide commentary on black life in the South, history, society, or current events. His "Last Day of Martin Luther King" (1993) depicts King as a tiger — Dial's symbol for the strength of black people — made of mop strings. His sculpture "Lost Cows" (2001) was made from the bones of cattle Dial himself owned.
Today, the Museum of Modern Art in New York, the Smithsonian Museum of Art, and the Whitney Museum of Fine Art in Atlanta all exhibit Dial's works. *Hard Truths*, Dial's most recent exhibit, appeared in the Indianapolis (Indiana) Museum of Art, the New Orleans (Louisiana) Museum of Art, the Mint Museum (North Carolina), and the High Museum of Art (Georgia) from 2011-2013. Dial continued to make art until his death on January 25, 2016.
A selection of Dial's artwork can be found here.
From: https://www.blackpast.org/african-american-history/dial-thornton-1928-2016/

Photo 3

Prince's early music career saw the release of *Prince*, *Dirty Mind* and *Controversy,* which drew attention for their fusion of religious and sexual themes. He then released the popular albums *1999* and *Purple Rain*, cementing his superstar status with No. 1 hits like "When Doves Cry" and "Let's Go Crazy." A seven-time Grammy winner, Prince had a prodigious output that included later albums like *Diamonds and Pearls*, *The Gold Experience* and *Musicology*. He died on April 21, 2016, from an accidental drug overdose.
From: https://www.biography.com/musician/prince
Playlist HERE: https://open.spotify.com/playlist/37i9dQZF1DX6JzJ8vAK836?si=rKpeWjIxQoeDWg-kEOikXg

ASSIGNMENT: Return to the photos—what **implicit** telling details do you notice NOW, with the additional information you have from the bios above? **Name ONE item you find in ONE of the photos** salient to the prompt:

Which telling details *in the environment* reveal its owner's occupation—
now that you know who it is?

The item you choose should **require you to interpret**, not just recognize, how it connects to the job/activity of the owner. For example, if a guitar had been in the photo of Prince's room, this would NOT be an **implicit** telling detail revealing Prince was a musician. It would be **explicit** instead.

Then, explain HOW you connect the item to the job/activity of the owner. For example, if a child's picture book had been in the photo of Mr. Dial's room, I could explain that its lack of words/letters but use of images revealed that Mr. Dial himself used images but not written words to express his ideas through art—since I know now that he had not learned to read or write letters.

SUBMIT the name of the implicit telling detail and your explanation of how you connect it to the owner's occupation as today's assignment.

…

The photos are, themselves, art. They are part of a collection by Mitch Epstein, called *Quiet Places*. You can see it on the *New York Times* website: https://www.nytimes.com/interactive/2016/12/21/magazine/the-lives-they-lived-photo-essay-spaces.html.
Quiet Places is a set of photographs Epstein took of famous people's workspaces in the days just following their death. Knowing this about them, I can argue:

Epstein SELECTED what to include and leave out of the photograph (he is an artist, not a journalist).

Epstein's PURPOSE was to reveal something about the owner of the room (that's his theme).

Epstein believed EXPLICIT AND IMPLICIT DETAILS in these men's environments would be revealing.

Epstein INTENDED the audience to peruse details he captured and make their own meaning from them.

Epstein's photographs are TEXTS; our written analysis of them for our purposes is EXPLICATION.

When we noticed and reflected on our first impressions, inventoried the items, filtered the information and then found patterns, we were analyzing. When we explained our interpretation, we were explicating.

Did explicating Mr. Epstein's art convince you that

- **Paying attention to your first impression of something/someone**
- **Making an inventory of details**
- **Filtering info**
- **Finding patterns in details**

was worth learning about and getting better at? (*nervous teacher sounds*)

ASSIGNMENT use classtime today AND Friday: There are two options for this assignment. **Choose ONE option below**

- an inanimate (not living) thing that you will miss when the Pandemic is finally over.
  OR
- a fictional or factual character's imaginary "happy place"—where they might go mentally to soothe themselves when life is hard to deal with. (the character does not have to be human)

create an ORIGINAL verbal (in words), visual (in images), audial (in sounds) or mixed text (combination of words, images and/or sounds) that "captures" details of but does not IDENTIFY the thing OR the place.

Like Epstein:
- SELECT what info to include and leave out.
- Your PURPOSE is to reveal something about the owner without telling it outright.
- EXPLICIT AND IMPLICIT DETAILS in your text should be revealing about the owner.
- An audience (students in my OTHER class periods) will peruse details and make their own meaning from them.

Instead of submitting this on Canvas, I would like you to upload it to a GoogleDrive folder.
Here's a short video on how you upload (save) a file to GoogleDrive: https://www.youtube.com/watch?v=GQVGr_OM18Q

I will post the link to the GoogleDrive folder on Friday.

If you run into any problems uploading the file, you can also email it as an attachment to me.
Here's a short video on how to attach a file to an email Outlook for the Web: https://www.youtube.com/watch?v=sfurq01rgsE
And for the Outlook program on your device:
https://www.youtube.com/watch?v=NyaeGcPRO9E

Week 3 LIF

I updated the Canvas ASSIGNMENTS page—if you select **SORT BY TYPE** in the right corner, you will see the current posted lesson at the top, and then previous work, previous lessons (without work to submit) and previous podcasts. If you stick with **SORT BY DATE**, Canvas automatically creates "outstanding work" "previous" etc.

GoogleDrive Folder Link 1st:

GoogleDrive Folder Link 4th:
GoogleDrive Folder Link 6th:

Week 4 Day 1

Podcast

Today's topic is college.

I know—you've been talked at A LOT about college. I remember my own kid's second day of kindergarten. They got in the car with their two teacher parents and burst out crying. When we asked what was wrong, here's what we heard:

I'm never going to get into college! There's this test you have to pass to graduate from high school and it's hard and Mom, Dad…I don't even know what's on the test! I'm going to fail!

Day 2 of kindergarten. (For the record we skipped dinner and went out for ice cream—the only response I think educator parents can have to dealing with what school does to their kids and what they realize they are doing to other people's kids.)

Here's my personal "ideas worth sharing" on college: it's complicated, and people with insider info (because they have family who went/are going, etc) know ins and outs that others don't. Today, I'd like to be your insider.

I once had a senior ask me—embarrassed—if, when you got to college, they gave you a set schedule of courses like in Harry Potter. So, forgive me for perhaps repeating something you already know—but I want to lay out the basics just in case:

FIRST—college means different things. It can mean a set of classes that, if you pass, give you a certificate to do technical jobs like auto mechanics, plumbing, medical or dental assistant, welding, etc. Certificate programs are offered by most community colleges. You sign up for the courses you want in order (maybe auto mechanics 1, then 2, then 3), pay for each of them you take, pass—and when you've got all of them done, then you submit your transcript (or transcripts if you take courses at more than one college) to a state agency, pay a fee, and get your certificate. Teachers have certificates, as do doctors and other professionals.

You do not need a high school diploma, an SAT score or anything else to enroll in community college courses. That's what the "community" in community college stands for.

There is another program you start and finish entirely at a community college: An Associate's Degree. (an AA or AS) This is a college degree that takes full time school for two years to finish. And there are lots of careers that look for it as the "degree" to be hired. I put a link to a site that looks at the jobs that use Associates on this assignment. Lots of associate degree courses are the same as university classes.

https://www.geteducated.com/careers/highest-paying-associate-degree-jobs/

In fact, most of the courses students take in the first two years at a 4 year university or college—ones like Chemistry, Math, English, etc—are also offered at community colleges and count toward Associates degrees.

Let's call these *100 and 200 level prereq* courses. 100 refers to Freshman level; 200 is Sophomore level. *Prereq* means that these courses have to be passed—sometimes you even have to get a high grade in them—in order to be allowed to enroll in more advanced classes in the same department.

To give you a real life example: business programs at nearly every college usually have more students than they can handle. So, they set rules like "only the top 10% of students in Accounting 101 can enroll in Accounting 201—and only students who get a B or higher in Accounting 201 are allowed to go on to Account 301, etc." To get a four-year business degree, one of the requirements a student has to meet is to have, say, 3 years of accounting courses. Students who can't enroll in Acct 201 because they are not the top 10% *can't get their degree in business*. They need to pursue a degree in something else—maybe something they weren't as interested in.

When you hear someone say they are going to "start at community college and transfer to a university" they mean they are going to take as many 100 and 200 level prereq courses as possible and then apply to enter a university as a JUNIOR (3rd year) student, bringing the credits for those courses "with them" –called *transferring credits*—to "count" as their FRESHMAN and SOPHOMORE year credits at the university. Then, all they have left is 2 years of 300 and 400 level courses and any missing prereqs to pass so they can earn their Bachelor's degree—a BA or BS…BS is for sciences, BA is for everything else.

Why take this route to a degree? Well—first, you don't have to go through the stress of admissions to start taking courses that "count." That's a plus my seniors can probably relate to right now. Second, community college is much, much, much, much cheaper than most colleges—even though the courses are the same. Third, community colleges' scheduling of their courses is often much more convenient for someone who isn't doing full time school, isn't living in a dorm on campus or who works during the daytime. Also, community college teachers are professors and not graduate students who are assigned to teach a class while they are studying, like public 4 year university instructors often are.

Wait, what?

Who teaches—and that also means who GRADES you—in a college course is something lots of students don't think about. But you know how much it matters in middle and high school. Imagine now that you're *paying* for school and you *have* to do well in the course to go on in that degree—who teaches and grades it really, REALLY matters.

So—it can be really wise to take especially the hardest prereq courses at community college, where the class will likely be smaller than on a university campus and will be taught by a professor. Like instead of 600 in a big lecture hall with study and quiz sections dividing students into small groups, the class will be 25 and meet together with the same teacher every session.

This is the real world case for the NUMBER ONE most IMPORTANT class for students who are interested in anything having to do with medicine: Chem 101. All over the country and at every level of college—community, public 4 year, private and elite, Ivy league schools, HALF of all students who set out to do a science degree drop out of sciences because of Chem 101. It is designed that way: to "weed" out students—just like the rules for Acct 101. You need a 4.0 in Chem if you want to go on to med school—what do you do when you barely pass or even fail it? HALF switch to a different degree.

PRIVATE 4 year colleges **rarely** use graduate students as instructors—but they may still have **huge class sizes** and quiz sections for some prereqs. Some PUBLIC 4 year colleges (ahem…WSU, UW Bothell, Western) RARELY use grad students as teachers; others (ahem…UW Seattle) ALMOST ALWAYS use grad students to teach prereq courses. When you're considering a college—check who teaches and how big class sizes are.

Don't get me wrong. Some grad student instructors are fantastic—after all, they're students, too; so they can be better in-touch with what it's like for you. But, it's hard to know in advance if your class will have a good one—since they usually only teach a course once or twice. Professors have ratemyprofessor.com and other history you can look at to judge before you enroll.

That's ALREADY a lot—looks like this topic will need to be continued.

Proposal

Your survey feedback was clear: most want to be able to discuss class stuff with each other—some of you with video enabled; some not. While almost everyone is willing to put up with me choosing discussion partners, there are only a few who are not okay with such discussions if they choose partners themselves.

I'd like to focus on that area of near consensus.

I'd like to try this out **for Day 2 this week**:

- have a short lesson on ASSIGNMENTS, including me reading aloud our next class text
- schedule **an hour-long** live conference (last hour of class period)
- set up 8 "select your own" break out rooms in Canvas conference
- make the **even** ones video-ok; the **odd** ones text-chat only.
- present questions/prompts on screen about the ASSIGNMENT class text
- ask that you use the break out room with peers to discuss your answers orally/through text chat

- also create an **alternate** DISCUSSION thread in Canvas for those who cannot attend the conference, want to extend their conversation, etc.
- set up a short survey for anonymized feedback on what to tweak/keep/drop/try (*not a tik tok dance!) about this format for discussion

Please leave your concerns/suggestions/comments as the **OPTIONAL SUBMIT** for this assignment today.

You get to interpret some revealing and unexpected **telling details** about your peers today! I have created anonymized (all identifying info hidden) versions of the texts my students turned in last week.

ASSIGNMENT: Open the shared GoogleDrive folder linked below. For at least 10 of the files there, click to view and then:

- Pay attention to your first impression of it (feel, then THINK about how you felt)
- Make an inventory of its details (peruse to see everything that's there)
- Filter its info salient to the question below (find, compare and rank for relevant criteria)
- Find patterns in implicit and explicit details to **answer** the question below:

What kind of character (living being) is attached to this thing/place and how do you know?

**kind* can mean: their personality, identity, job, or their name, etc.

This assignment can be done out loud, in writing, with others or solo. **I do not want you to submit your answers**—instead take the time to ENJOY honing the skills we are targeting for a meaningful, REAL LIFE purpose: learning about other students!

LINK:

Week 4 Day 2

Listen to me read *Bread* by Margaret Atwood (page 15 in your Springboard book).

- What was your first impression/feeling about the text? (she's a powerful writer—her text "gets" to just about everyone)
- Think about why you reacted the way you did.
- Review the questions you'll be discussing with peers below. You have these choices to get credit for the discussion:
  1. Post to the DISCUSSION on Canvas (left list), respond to others' posts there.
  2. Join CONFERENCES by 8:45/1:45 and choose an EVEN break out room; then click on the webcam icon if you'd like to be seen while you audio/text discuss.
  3. Join CONFERENCES by 8:45/1:45 and choose an ODD break out room; then use text chat to discuss.

DISCUSSION:
Discuss with your partner(s) to come up with responses. You can reach an agreement or come up with different answers to the same question. The point is to hear and share several points of view.

- **How many "breads" can you find in this text?** Highlight/list these (on your computer you can use the stylus or the highlighter tool for this).
- **Create a label for each "bread."** If you think Atwood describes that bread well in a few words, your label can be quotes from the text (like "moldy rye heel"); otherwise define each bread in your own way that shows what's special/different about it—how it's not like the others.
- We analyzed real life, visual "environments" in photos by Mitch Epstein before this lesson. Think of those as you answer: **How many fictional "environments" does Atwood "give us a picture of" in her text?**
- **Create a label for each environment** (it can be from quotes or your own definition).
- Since Atwood's text is literary, to analyze it, College Board uses the term "setting" for *environment*. **Which "breads" are in which settings?** (you can make a table, like on page 17 of the book; or whatever format works for you)
- The questions above all ask you to inventory details and filter info to describe ideas contained in the text. Next come some pattern finding—making meaning—questions. If you liked our break down of queries (find/ignore, compare, rank, solve)—use these. If not, use the process that works best for you to EXPLAIN your answer to this question to your partner(s) and

UNDERSTAND their answer to it: **How does the AMOUNT of bread in each setting affect the value/importance of the bread in that setting?**

- So, you found patterns of how amount has an effect on bread's value. **What are 3 other factors/circumstances that change the value of the bread throughout the WHOLE text?** (*change* can be: adding, reducing, revealing, hiding importance)

We'll be writing on this Friday!

Week 4 LIF

Survey on the discussion format—if you didn't LOVE it as is, please take this survey to help me improve it: https://forms.gle/ACDE19bc3SAXRETU9

…

WHY?...Why is what we're going to work on with *Bread* valuable?

Are you good at…?

- Putting your thoughts in words for *yourself*
- Putting your thoughts in words for *others*
- Recognizing when a statement is a **claim** and when it isn't
- Stating something you think in the form of a claim?

Do these things seem WORTHWHILE to get better at?

Give me A SHOT to convince you…

Putting your thoughts into words for yourself is worth the time it takes to do well.

Bread is powerful writing. Something in it hits just about everyone emotionally. AND it also makes you think. It seems so simple, but it has such an impact. If I had to name what I personally judge to be the best writing, it would be that combo.

Bread gives us a chance to think about the kind of person we are. I'd like to steal some of that thinking for my class!

For some people, emotions are the HARDEST thing to put into words. Then there's the people who are opposite—it's easy for them to describe their feelings. What's hard for the second group of people is explaining how things relate to each other—the first group is good at that.

The second type of person is called **empathic**. They are in touch with their own emotions and sensitive to others' feelings.

Image from https://blogs.oxford.anglican.org/inside-out-but-incomplete/

Let me give you an example; see if this sounds like you or someone you know:

Empathic Person: That was so great! I just love getting to connect with you! I really needed to just rant about how awful I felt about the other day—I was feeling so stressed and crazy…and you made me feel like I wasn't the only one, right? I think I can chill—maybe get some sleep and relax now. Take care!

Also Empathic Person: Oh! X said *WHAT?!?...*[gasp] I can't believe X…—are you okay?...that really hurt, huh? Well, it's *not* true! You're not like that—and you know what?...you deserve to be treated better than that. I love you!

The first type of person is called a **systematizer**. They are analytical about situations and good at figuring out problems and solutions.

Let's imagine the same scenarios; see if this sounds like you or someone you know:

Systematizer: So, I was getting Y ready, but then I found out Z had to be done first. Which meant I had to postpone Y AND also move Q to the next day, which is a problem because I already rescheduled Q and now I have twice as much to do for it. So, let's Y tomorrow and then I can't Y again until the weekend, because I have to deal with Q. Let me know if this schedule won't work for you.

Also Systematizer: Why are you surprised? X always says things like that. We've talked about this. *X is a jerk*. You should tell X to…

In the US, we tend to **stereotype** women and girls as empathic and men and boys as systematizers. However, there are plenty of extreme systematizers who are women (yo—*me*!)—and we hear a LOT that we are "so logical" or "so cold-hearted" because we don't fit the stereotype. There are plenty of empathic men, too—and those lucky dawgs usually are loved to death by friends and family and get crushed on A LOT. *Oh, he's such a good listener! He really cares about my feelings! I never feel judged by him!*

I am most envious of people who are right in the middle—they can "work a problem" logically AND they express and notice feelings. I notice that they often act as the glue that holds friend groups, teams, families together. I bet it's a lot of work, though!

Where do *you* fall on the scale of extremely empathic to both to extremely systematizer? How about the people you are closest to?—do you gravitate toward people like you or the opposite? Are you the connector to a lot of people because you can handle both types?

A quick "test" of your type—using *Bread*.

Ready?

ASSIGNMENT: fill in the blanks of the following sentence:

In the fourth paragraph of Atwood's *Bread,*

4 There were once two sisters. One was rich and had no children, the other had five children and was a widow, so poor that she no longer had any food left. She went to her sister and asked her for a mouthful of bread. "My children are dying," she said. The rich sister said, "I do not have enough for myself," and drove her away from the door. Then the husband of the rich sister came home and wanted to cut himself a piece of bread, but when he made the first cut, out flowed red blood.

Everyone knew what that meant.

This is a traditional German fairy tale.

the person who most deserves the bread is _____ because _____.

Look at your answer. Do the words you chose express **feelings** of or toward the characters in the paragraph? Do your words describe the **relationship** between characters or situations in the paragraph? Are your words a combination of both?...*neither*?

Where does this "test" suggest you are in the range of extreme empath to extreme systematizer?

…

Did I convince you that

Putting your thoughts into words for *yourself*

is worth learning about and working to improve? (*nervous teacher sounds*)

BONUS: See why discussions where different kinds of people share their points of view are *valuable*? Unless EVERYONE but me is right in the middle between empathic and systematizer, we can all really use to hear from people who pick up different layers and "see" different things in the same object, text, situation. Might just teach us something, you know?

More on *Bread* next week.

Week 5 Day 1

Podcast

Today's topic is more about college transfers!
I've talked about transferring community and other colleges' credit and exam scores into a college. And my cliffhanger was that it's not always the BEST decision to take college credit or exams—or to actually transfer your credits or scores.

There are two strands to my answer to the question Why not? The first is logistical. As I hinted at last time, logistically adding transfer credits to your college transcript may end up being moot (that means meaningless)—because even though you can get "credit" for it, you need to take the equivalent course anyway. This is the case for med school, which comes after your Bachelor's degree. Med schools—all grad schools—have prereqs for admission. Med schools won't count an exam equivalent as meeting the requirement.

Example: say you got that 4 on AP Bio and you transferred it into a Pass/Credit for Bio 101 and 102—like the college said you could. Then you go to apply to med school. It says you have to have, say, one year of Bio. If your school operates on quarters, that's 3 quarter courses—Bio 101, 102 and 103 for 15 credits total. For schools that use terms or semesters, it's probably Bio 101 and 102 as 6 credit courses, so 12 semester credits total.

In either case, using the AP exam score to replace 101 and 102 means, to the med school, that you are MISSING 101 and 102.

People who plan to go on to med school take the Bio classes at the college and don't transfer the credit. The same mismatch of "it counts at this college" but doesn't count somewhere else you enroll can happen if you move from school to school as an undergrad (that is, Bachelor's) student. Watch how this works:
Say you go from Everett Community College, which gives credit for a 3 on the AP Bio course for Bio &100, to UCLA. UCLA counts AP Bio exam scores 3, 4 and 5 as life science ELECTIVE credit, but not a required course for science majors like Bio 101. You need to take Bio 101 at UCLA to graduate with a science degree.

The other logistical problem you face if you transfer credit or an exam score is having to go into a more advanced course to fulfill one of the category requirements. The most common example of this is Calculus. Calc is HARD in high school. It's even harder in college. So, if your college gives you credit for an AP Calc or AP Calc AB score and you still have more Calc classes you need to take for your major/degree (which is generally true for Engineering, Computer Science and most science degrees), you're putting yourself into a more advanced level of a harder course than you took in high school.

Even my calc genius kids—and I've had them, believe me—opted to start at their colleges' first Calc course instead of "skip" ahead by using their exam credit or community college credit. If they had transferred the credit in, they would not be allowed to take the first Calc course, since they already "had" it on their transcript.

This drawback can be hard to recognize—sometimes transfer/exam credits can be used to "waive a requirement"…which sounds like a no-brainer. BUT—with that requirement "waived" on your record, you may not be allowed to take the courses that meet the requirement and be forced instead to take more advanced courses. So, you waived the Writing requirement—now you can't take ENGL 100-level writing courses. You have to move on to the 200 level.

ADVISING, again, is a great place to sort all this out—you don't automatically transfer credits or exam scores, it's a form and process you go through once you're enrolled at the college. Going to advising to see what courses/exams would count for what and what that would do for you—as well as what the drawbacks are is a smart move!

So the bottom line for logistics:
If you're given the chance to take an exam or buy college credit for a course—it's worth it to look at the trans-fer e-qui-va-len-cy of colleges you might apply to. At least you'll know if it's likely to be accepted and for what. Later, when you have actually enrolled in that college, you can decide if it makes sense to actually transfer the credit or not.

What's the other strand that might make you want to skip taking or transferring credit? It's your sanity. Being forced to take an advanced class might not just hurt your GPA in college, it might really destroy your confidence and love for your subject. Or—to state it in the positive way: imagine starting at a college knowing that you've already done some or all of the learning and work that an important class requires—because you took AP or a college-in-the-high-school course for it. You sign up for the class and…feel the confidence? The break you'd be giving yourself so you can handle your other classes better?

I have had hundreds of kids do this for the writing requirement course I teach. They take it from me as a Jackson class, no college credit. Then they go on to—

I'm about to use words that are often referred to as "explicit language"…but, as a linguist I can say: because I care, I swear—

Kids who took my class—learned what colleges expect for writing, practiced it, got credit for senior English—kick ass in Writing classes in college. In fact, they often email me or stop by and tell me, you won't believe it, Baker—the other kids in my classes don't know anything about how to write for college, how to research, how to cite sources. But I'm an A student. Some of them would say they barely passed my class—often because it took everything they had to keep their sanity in high school, let alone deal with me!—but it paid off when they needed it to.

So, rather than only focus on the bang for the buck in terms of transfer credits of AP exams and college credits: and I know, we are always hyping how these will help you in the future—consider putting that buck in your personal sanity bank and earning some interest. Future you is going to be really grateful.

On that note: yes, college admissions likes college and AP on your record—but this does not mean you had to take the exam or take the course FOR COLLEGE CREDIT. You challenged yourself with college-level work, which is what they wanted to see. You stayed sane at the same time? Score!

Last week we read *Bread*, discussed with classmates and looked at what kind of person—from empathic to systematizer—we are. That last lesson addressed the first bullet point of the four we are focusing on now:

- Putting your thoughts in words for *yourself*
- Putting your thoughts in words for *others*
- Recognizing when a statement is a **claim** and when it isn't
- Stating something you think in the form of a claim?

Now,

Give me A SHOT to convince you…

Getting better at putting your thoughts into words for others is a lifelong learning process.

Consider what happens when an extreme empathic person tries to communicate with an extreme systematizer. They can both understand the words the other says—but does one "understand" what the other *means*?

So, here are models of how readers might answer Friday's question:

MODELS

In Section 4 of Atwood's *Bread,*

4 There were once two sisters. One was rich and had no children, the other had five children and was a widow, so poor that she no longer had any food left. She went to her sister and asked her for a mouthful of bread. "My children are dying," she said. The rich sister said, "I do not have enough for myself," and drove her away from the door. Then the husband of the rich sister came home and wanted to cut himself a piece of bread, but when he made the first cut, out flowed red blood.

Everyone knew what that meant.

This is a traditional German fairy tale.

the person who most deserves the bread is _____ because _____.

The 5 children deserve the bread because they are dying from hunger.
The poor family deserves the bread because the aunt/sister has enough to share.
The husband deserves the bread because it was made for him to eat.
The rich family deserves the bread because it is their property.

I think all types of people can understand what these sentences say—just like they can understand the words in the paragraph from Atwood. But, the paragraph and the sentences all have "underlying" *meanings* that we interpret, too. Implicit is the name for underlying (not stated) meanings that the audience "fills in" for themselves—we talked about this with the photos, remember? (You can click the link on implicit in the Course Book to go back to that discussion.)

Some of the sentences **imply** that people **feel** a certain way toward family, toward children, toward other people—even though they do not state it explicitly. I could make that *implicit* meaning *explicit* by adding to the sentences:

Since children are innocent and should be protected from harm by adults, the 5 children deserve the bread because they are dying from hunger.

The poor family deserves the bread because the aunt/sister has enough to share, **and people should be supportive to all their family members, not just their spouse.**

When you wrote YOUR answers, were you thinking these kinds of empathic thoughts, even if you didn't state them outright? Does what I added above seem like it was OBVIOUS to you?

Maybe you wrote more systematizer type answers. These have "hidden" implicit meanings, too. Here I make the model ones explicit:

Since he is not aware of his sister-in-law's visit but is just eating because he is hungry, the husband deserves the bread because it was made for him to eat.

Since ingredients cost money and people have the right to spend their money the way they wish, the rich family deserves the bread because it is their property.

Now—be honest. Do the systematizer answers sound cold-hearted to you? Do the empathic ones seem more caring? How about the systematizer being "realistic" while the empathic person is "idealistic?"

An empathic person might **interpret** that the systematizer person who wrote these sentences "means" that children, family, other people *don't matter*.

The systematizer might **interpret** the empathic person who wrote the other sentences "meaning" that nothing matters *except other people*.

Neither person is actually saying that, nor, I would argue, meaning that. Empathic people, however, are likely to *emPAThize* with the people in the situation and thus will probably emPHAsize how it feels/should feel. Systematizer people are likely to analyze the situation and thus will probably emphasize how it works/why it is happening the way it is.

If each type of person considers how they might be misunderstood by someone who is unlike them, they might be careful to be even ***more* explicit about their reasoning** when they express their thoughts:

Since children are innocent and should be protected from harm by adults, the 5 children deserve the bread because they are dying from hunger. *Adults have a responsibility to help when they know that a child needs something critical and they have enough to give. I would not refuse to share if I could.*

The poor family deserves the bread because the aunt/sister has enough to share, **and people should be supportive to all their family members, not just their spouse.** *Family members should be able to rely on each other in really hard times, no matter what. I would help my family out and hope they would help me if I ever needed it.*

Since he is not aware of his sister-in-law's visit but is just eating because he is hungry, the husband deserves the bread because it was made for him to eat. *Just because you're rich doesn't mean you're evil—and just because you're poor doesn't mean you're good. It's what you do when you are asked to make a choice that matters. I wouldn't want to be blamed for something I didn't even know was happening.*

Since ingredients cost money and people have the right to spend their money the way they wish, the rich family deserves the bread because it is their property. *It seems unjust that some people are poor and others have more than they need—but taking away from one person to give to another is unfair, too. If everyone had to give away their extra, maybe everyone would stop trying to get ahead and just take from each other instead. I wouldn't want to live in a world like that.*

So, if you want to consider this lesson from the empathic side, being explicit about your reasoning so that someone who is not like you will understand what you mean will make it easier to build and keep relationships. Looking at it from the systematizer side, being explicit about your reasoning will help get other people to consider your ideas, even if they don't agree with you.

College Board and other exam-makers who are testing your reading, especially, create some questions that favor empathic "interpretation" and others that favor systematizer "interpretation." If you practice being explicit about your reasoning—even if it's just in your own head—you are likely to do better at getting both kinds of questions.

Here's an example of a College Board type question set:

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1 If you refuse to tell, tonight will be like last night. They always choose the night. You don't
2 think about the night however, but about the piece of bread they offered you. How long
3 does it take? The piece of bread was brown and fresh and reminded you of sunlight falling
4 across a wooden floor. It reminded you of a bowl, a yellow bowl that was once in your
5 home. It held apples and pears; it stood on a table you can also remember. It's not the
6 hunger or the pain that is killing you but the absence of the yellow bowl. If you could only
7 hold the bowl in your hands, right here, you could withstand anything, you tell yourself.
8 The bread they offered you is subversive, it's treacherous, it does not mean life.

The question in Line 2-3, "How long does it take?" is referring to
a. The character's thoughts about being killed.
b. The character's thoughts about being hungry.
c. The character wondering about bread-making.
d. The character dreaming about going home.

The yellow bowl discussed in lines 5-9 represents
a. The daylight sun.
b. A time of prosperity.
c. Protection from danger.
d. The people whom the character loves.

ASSIGNMENT: **select what you think is the *best* answer for each of the questions above. Write an explanation that is explicit about your reasoning for that choice.** You may use this formula or write it in your own words:

"How long does it take?" refers to ___. This is the best answer because _____.

The yellow bowl represents ___. This is the best answer because _____.

Then choose what you think is the next-best answer for each one. Write an explanation that is explicit about your reasoning for that choice, too. Be sure to include why this is not a better answer than your first choice. You may use this formula or write it in your own words:

It could be argued that "How long does it take?" refers to ___. But, _____ keeps this from being the best answer because _____.

It could be argued that the yellow bowl represents ___. But, _____ keeps this from being the best answer because _____.

…

Section 2 and Section 5 of *Bread* both ask the reader questions:

2 Imagine a famine. Now imagine a piece of bread. Both of these things are real but you happen to be in the same room with only one of them. Put yourself into a different room, that's what the mind is for. You are now lying on a thin mattress in a hot room. The walls are made of dried earth, and your sister, who is younger than you, is in the room with you. She is starving, her belly is bloated, flies land on her eyes; you brush them off with your hand. You have a cloth too, filthy but damp, and you press it to her lips and forehead. The piece of bread is the bread you've been saving, for days it seems. You are as hungry as she is, but not yet as weak. How long does this take? When will someone come with more bread? You think of going out to see if you might find something that could be eaten, but outside the streets are infested with scavengers and the stink of corpses is everywhere.

Should you share the bread or give the whole piece to your sister? Should you eat the piece of bread yourself? After all, you have a better chance of living, you're stronger. How long does it take to decide?

5 The loaf of bread I have conjured for you floats about a foot above your kitchen table. The table is normal, there are no trap doors in it. A blue tea towel floats beneath the bread, and there are no strings attaching the cloth to the bread or the bread to the ceiling or the table to the cloth, you've proved it by passing your hand above and below. You didn't touch the bread though. What stopped you? You don't want to know whether the bread is real or whether it's just a hallucination I've somehow **duped** you into seeing. There's no doubt that you can see the bread, you can even smell it, it smells like yeast, and it looks solid enough, solid as your own arm. But can you trust it? Can you eat it? You don't want to know, imagine that.

ASSIGNMENT: **Answer the questions Atwood asks you in each section—wording your thoughts carefully for *others* to understand your meaning (be explicit about your reasoning).**

To get credit for today's assignments you have two options:

Come into CONFERENCES and join an Even (video-ok) or Odd (text-chat only) breakroom to share and discuss (last half hour of the class period)
OR
post your full answers to both of today's assignments as the SUBMIT for today.

Week 5 Day 2
Podcast

Today's topic—wrap up transferring!
A recap:

1. Your well-being should be considered alongside the benefits you might get from taking a course for college credit or buying the AP exam.
2. Trans-fer e-qui-val-en-cy can mean you're done with requirements you don't enjoy, but proceed carefully: you might have to take a more advanced course instead or actually retake the course if you switch schools, programs or go on to grad school.
3. Community colleges offer lots of benefits that you may not have considered as part of or as your whole college plan—like Associates degree classes that are the same as 4 year schools, with professors not TAs as teachers, convenient schedules and small class sizes.

I want to bring your attention back to community colleges and transferring now. We learned that important phrase *transfer equivalency*. There is a related term that you should know about: **direct transfer agreement**.

A direct transfer agreement is a contract that guarantees a student who finishes certain courses through a community college will be admitted to a particular major/program at another college—which, in some cases, is even in a different state (see Everett Comm College's list link, you Oregony people). UW has ended its direct transfer to majors with all schools, but, UW Bothell's incredibly hard to get into Nursing program still has one with Everett. The **direct** is key here: it's a specific plan with a promised reward at the end. Googling your school's name and direct transfer agreement is a smart move—you might find out that there is a guaranteed path to the exact major you want at a lower cost than just entering as a freshman.

My California dreamers may not be aware of this, but UC schools have what they call the Transfer Agreement Guarantee with all California community colleges (they also consider transfer students without it—but they don't have the promised major). If you wish you could go to California, but out of state tuition makes it too hard to do—consider going the California community college then UC route. (See the link of programs). Having spent the time to finish the community college courses in-state, you'll be qualified for in-state tuition at UC. Bada-boom, bada-bang!

https://www.everettcc.edu/files/enrollment/transfer/2019ArticulationListREVISED.pdf
https://admission.universityofcalifornia.edu/_assets/files/transfer-requirements/tag-matrix.pdf

Remember that senior I had who didn't know that you had to register and plan out your classes in college? I hope you didn't laugh at their story, because YOU might not know some things about registering for college courses that are absolutely crucial.

Ready?

I want to tell you the story of two universities, both located in the same big state. One was in the West and one was in the East. Really, really REALLY bad economic effects hit the state after the financial crisis in 2008, and the universities' budgets were cut. How *ever* would they manage?

The decision-makers at the school in the West met in their decision-making room to think hard about the problem. After a while, one said, "I know…let's admit more students, especially international students since they pay the most in tuition!" "But," said one probably *junior* decision-maker, squeakily—"won't we have to offer more sections of classes and pay more instructors to teach the classes if we have more students?" That made the senior decision-makers frown; they did not want to pay more than they were already paying to run the school. Luckily, the smartest decision-maker of them all chimed in, "*Not necessarily*. We can offer the same classes we do now, and students will just have to take the classes that aren't full. We'll actually save money on top of making more money that way!"

All the decision-makers at the West school, both the senior and the junior ones, were very impressed at how smart the smartest decision-maker really was.

Meanwhile, at the school in the East, the decision-makers were also talking about what to do. They were hearing that many more applicants wanted to enroll than in years past because the financial crisis had made it too expensive for them to go out of state like they had planned. But, admitting more students would require that the school offer more classes and pay more instructors to teach those classes—even though they were getting less money from the state than they were before.

Slam—the head decision-maker's palm struck the big decision-making table, grabbing all the other decision-makers' attention. "This is a challenge we must face. I say we *double* the size of the entering class and increase the number of sections to match it—we'll have to cut expenses everywhere we can—and it won't be easy—but we have got to be sure those students get their chance to go to college!"

The decision-makers at the school in the East felt a lot of pride—and some fear—but they voted to put the plan in motion. And it worked even better than they had hoped, even with all the cuts they had to make. In fact, the state legislature was so impressed at how the school in the East had handled the budget crisis and helped out the state's students that the next year they proposed to charter a new medical school—the only one in the East—and to make it part of the school in the East. When the school in the West complained loudly that *it wasn't fair to their medical school to have another one in the state* and when they testified in hearings that they should run any new med school since they were smarter than the school in the East—the legislators said, "mmmm" and "aaaah" and then passed the charter.

The end.

This story is, of course, true. And it highlights something you need to know about registering for college courses:

Most PUBLIC state universities—all over the country—have the same system for registration. It goes like this:
Grad School students—like me, when I was in the PhD program—get to register before anyone else—like in April for September classes.

Then, seniors get to register—say, 8 weeks before classes start. They get their spots. Then, juniors get to register—6 weeks before. Now those spots are taken, too. Sophomores, 3 weeks before: your turn! They snatch up spots.

And…oh, yeah. Who's left? Yeah—the poor freshman. When the freshmen go to sign up for classes…well, lots of them are already full. *Oh, wait here's one…at 7am every day, with a prof no one thinks is very good.* Yikes.

Seriously—since the budget crisis *10 years ago*! first years at UW have been telling me that they cannot get into the classes they need in order to go on in their major…sometimes until the last quarter of their freshman year. They had to fill their schedule with electives and third-choice options—some even took the online version of classes even though they knew, like for Math, this would probably mean they'd fail. Because they couldn't take, say, Bio 101 until the Spring, they had to try to remember everything over the summer to do well in Bio 102 the next Fall (when they were sophomores), then go into 103 in Winter. THEN they can move on to Bio 201, etc.

Do you see what can happen here? Some students have to stay in college longer or take courses outside of their college and transferring them in—paying additional tuition—to finish the 4 years of courses they wanted to take. Not ok.

This is why you research on collegeconfidential and other sources to find out whether at YOUR school, for your major it's hard to get a spot in classes or not.

It is? Then, you've got a reason to take as many AP exams and community college credits as you can transfer in. Why?...the way you become a sophomore is by having a year's worth of credit—45 quarter credits for UW. If right now you're 10 credits away from that—look over the transfer equivalency list for the school. Is there an AP exam you can take for some credit? Got some classes that offer credit? Make sure it'll transfer and then go for it.

Next podcast? Let's talk about majors, degrees and what employers look at when they hire a college grad.

Did practicing being explicit about your reasoning convince you that

Putting your thoughts into words for *others* is

is worth learning about and working to improve? (*nervous teacher sounds*)

That means we've covered the first two bullet points:

- Putting your thoughts in words for *yourself*
- Putting your thoughts in words for *others*
- Recognizing when a statement is a **claim** and when it isn't
- Stating something you think in the form of a claim?

Now,

Give me A SHOT to convince you…

Recognizing when a statement is a *claim* (and when it isn't) makes you more effective at putting your thoughts into words no matter what the situation is.

Why? What's so special about *claims*?

First: a very short-term, class-specific answer:

You are assessed by College Board on the standards for this class with "performance tasks" (just like the Smarter Balanced state tests). The rubric for these is:

Criteria	Exemplary 4-4+	Proficient 3-3.9	Emerging 2-2.9	Incomplete1-1.9
IDEAS	The response • shows thorough comprehension of the source text and is free from errors of interpretation • shows a perceptive analysis of the explicit and implicit meanings found in the text • includes relevant, sufficient, and strategically chosen support for claims.	The response • shows effective comprehension of the source text and is free from significant errors of interpretation • shows a reasonable analysis of the explicit and implicit meanings found in the text • includes relevant support for claims.	The response • shows a basic or general comprehension of the text and has some errors of interpretation • shows a limited or unconvincing analysis of the explicit and implicit meanings found in the text • includes limited or weak support for claims.	The response • shows little or no comprehension of the source text and has numerous errors of interpretation • shows little or no analysis of the explicit and implicit meanings found in the text • includes little or no support for claims.
STRUCTURE	The response • presents a cohesive and logical organizational structure, with an insightful claim, effective order, and clear transitions	The response • presents a cohesive and logical organizational structure, with a plausible claim, effective order, and transitions.	The response • presents an incohesive and inadequate organizational structure, with an unclear claim and a lack of adequate transitions.	The response • lacks cohesion and presents a missing or inadequate structure, with no identifiable claim and few, if any, transitions.
USE of LANGUAGE	The response • uses highly effective diction and sentence variety • demonstrates a strong command of the conventions of standard written English, with almost no errors.	The response • uses purposeful diction and sentence variety • demonstrates an adequate command of the conventions of standard written English, with only slight errors that do not interfere with meaning.	The response • uses inappropriate diction and has limited sentence variety • contains several errors in the conventions of standard written English that interfere with meaning.	The response • uses diction that is inaccurate and inappropriate and has little to no sentence variety • contains many errors in the conventions of standard written English that interfere with meaning.

So, let's do a find query—step one, for what we've already been working on for this class with analyzing telling details.

The response • shows thorough comprehension of the source text and is free from errors of interpretation • shows a perceptive analysis of the explicit and implicit meanings found in the text • includes relevant, sufficient, and strategically chosen support for claims.	The response • shows effective comprehension of the source text and is free from significant errors of interpretation • shows a reasonable analysis of the explicit and implicit meanings found in the text • includes relevant support for claims.	The response • shows a basic or general comprehension of the text and has some errors of interpretation • shows a limited or unconvincing analysis of the explicit and implicit meanings found in the text • includes limited or weak support for claims.	The response • shows little or no comprehension of the source text and has numerous errors of interpretation • shows little or no analysis of the explicit and implicit meanings found in the text • includes little or no support for claims.

Remember I warned you that College Board would not state outright what its expectations are. So, here is the breakdown of what we have been working on and how it fits the rubric:

- How well you **inventory** the details you're given (so you aren't missing anything in the text).
  This is what you do to show **COMPREHENSION**

- How well you **filter**:
  find info that is *revealing* or *unexpected* and ignore info that is *typical* or *expected* in a text;

  compare your found info to **criteria** (that the prompt's directions tell you to look for)

  rank your found and compared info by **salience** to solve for the best **evidence** to use from the text in your answer to the prompt.
  THIS is what you do to include **SUPPORT** (*evidence* is another word for *support*)

- How well you **find patterns** in info—interpreting WHAT the **implicit and explicit telling details** MEAN when you connect them together for whatever purpose you have
  This is what you do to show **INTERPRETATION** and to show **ANALYSIS of MEANINGS.**

Now, step two, let's see about those CLAIMS:

The response • shows thorough comprehension of the source text and is free from errors of interpretation • shows a perceptive analysis of the explicit and implicit meanings found in the text • includes relevant, sufficient, and strategically chosen support for **claims**.	The response • shows effective comprehension of the source text and is free from significant errors of interpretation • shows a reasonable analysis of the explicit and implicit meanings found in the text • includes relevant support for **claims**.	The response • shows a basic or general comprehension of the text and has some errors of interpretation • shows a limited or unconvincing analysis of the explicit and implicit meanings found in the text • includes limited or weak support for **claims**.	The response • shows little or no comprehension of the source text and has numerous errors of interpretation • shows little or no analysis of the explicit and implicit meanings found in the text • includes little or no support for **claims**.
The response • presents a cohesive and logical organizational structure, with an insightful **claim**, effective order, and clear transitions	The response • presents a cohesive and logical organizational structure, with a plausible **claim**, effective order, and transitions.	The response • presents an incohesive and inadequate organizational structure, with an unclear **claim** and a lack of adequate transitions.	The response • lacks cohesion and presents a missing or inadequate structure, with no identifiable **claim** and few, if any, transitions.

So, first short-term, class-specific answer to *why are claims so special:* THEY COUNT TWICE AS MUCH AS THE OTHER EXPECTATIONS ON ASSESSMENTS.

…

Second: a long-term, real life languaging answer—

Every time you talk, write, sing, sign, perform a dance, design art—each time you *communicate your thoughts* to others—what you "say" falls into one of these categories:

Personal—to express your identity/perspective
Instrumental—to get help/meet a personal need

Interactional—to strengthen relationships with others
Regulatory—to change others' behavior
Informative—to give/ask for information to/from others

Heuristic—to interpret/explore
Imaginative—to create

The person you're communicating to, in turn, **accepts, rejects, ignores** or **responds to** what you say.

Generally, we want acceptance and response, right? So, we choose to say things we expect others will notice and believe is worth paying attention to. Even if that's just "thanks!" so they "accept" that we are grateful for something they did and maybe "respond" with a nod or smile or by having a good impression of us.

Lots of **interactional**, **informative** and **imaginative** communication is meant to get a simple reaction/ response: accept or reject, positive or negative. *Love that shirt* (yours is nice, too); *is that your dog?* (yes/no); *akshydfvxc* (wow, same).

Instrumental and **regulatory** communication is often a negotiation between what you want and what the other person wants. *I'm too tired to do this right now* (Hey, that's ok—take a break!); *McDonald's! McDonald's! McDonald's!* (we've got food at home).

Aaaaaaaand…then there's **personal** and **heuristic**. With these kinds of communication knowing what is and isn't a claim becomes key.

An **opinion** or **view**—these are agreed with or disagreed with, accepted or rejected--👍'd or 👎'd. To get agreement, we **explain why by describing our values**. Hate pineapple on pizza?—*explain why you have that view* (don't like their sweetness, squishy texture, the fact that they take up room that peperoni could use instead?) and someone might accept/agree (*yeah, it gets stuck in my teeth—yuck!)* or reject/disagree with your **personal** communication (*coward!).* Think that *Fortnite* is better designed than *Overwatch* because it's more unpredictable with lots of people involved at once?—*explain why* you like unpredictability; someone who prefers building up the practical skill and critical thinking to achieve higher levels will not agree. **Neither of you is right; neither of you is wrong.** The reaction to your **heuristic** communication is a matter of having the same/different values or valuing something similarly/differently.

Values aren't what claims are about. A **claim** can be tested and ***proven*** *either true* or *false (valid* or *invalid; right* or *wrong)* with the results of that test. To get others to accept our claims, we **explain how the claim passes the test by offering evidence**. If a statement can't be *disproven* with a test, it is not a claim (since values can be explained, but not be right/wrong, the statement is probably a view instead—see above).

Ready to see how this works?

MODEL

I, Dr. Bae, am 5'2".

To be accepted, does this need to be *tested* or is it a case of describing *why* I "view" my height as 5 feet 2 inches?

It's testable. **Dr. Bae is short**—*that's* a view. My shortness or tallness cannot be proven true *or* disproven as false, you can only describe why YOU would view the perfectly perfect height of 5 feet 2 inches as on the low side. (coward!)

What *test* proves/disproves that someone is 5'2"?

Seem too simple? If you, like me, have siblings, you KNOW that the test that PROVES height is actually very complicated and doing the testing (especially testing the claim that a younger sibling is taller than an older sibling) can get pretty heated! So—as both the oldest and the shorted member of my family, I offer this test:

I, Dr. Bae, am 5'2"…because my body, standing upright, shoulders back, perpendicular to a level, uncarpeted floor, barefoot (none of those heeled shoes, now), measured from the bottom of my foot to the top of my scalp (not including my…okay, it's poofy…hair) with an official, not bent up or stretched out measuring tape reaches the hatch marks between 61.5 inches and 62.4 inches (no fudging!). If repeated tests yield results outside of the 61.5-62.4 range, the claim is FALSE. If the results are inside the range, it is TRUE.

Now, you try some—being **explicit about your reasoning**.

Human beings are basically evil.

Sounds like an opinion/view, right? You can probably think of reasons why someone would believe/agree with this (they don't play fetch 24/7—pet's view; they destroy plant and animal habitats—environmentalist view; they hurt innocents—ethical view; etc) or don't (most do good things at least some of the time—humanitarian view; they are imperfect creatures—religious view; they invented ice cream!—everyone's view) that describe their values.

BUT…could it ALSO be interpreted as a claim?

Ask yourself: Is there a test for "evilness?"

Psychology Today thought so. It defined certain acts and attitudes as evil. Since we could gather data to see if all human commit those acts/hold those attitudes, that could be a test. Author Steve Taylor wrote:

'Good' means a lack of self-centredness. It means the ability to empathize with other people, to feel compassion for them, and to put their needs before your own. It means, if necessary, sacrificing your own well-being for the sake of others'. It means benevolence, altruism and selflessness, and self-sacrifice towards

a greater cause — all qualities which stem from a sense of empathy. It means being able to see beyond the superficial difference of race, gender, or nationality and relate to a common human essence beneath them.

All of the 'saintly' people in human history have these qualities in abundance. Think of Mahatma Gandhi and Martin Luther King, risking their own safety and well-being for the goal of gaining equal rights and freedom for Indians and African Americans. These were human beings with an exceptional degree of empathy and compassion, which overrode any concern for their own ambitions or well-being.

'Evil' people are those who are unable to empathize with others. As a result, their own needs and desires are of paramount importance. They are selfish, self-absorbed, and narcissistic. In fact, other people only have value for them to the extent that they can help them satisfy their own desires or be exploited. This applies to dictators like Stalin and Hitler, and to serial killers and rapists. I would argue that their primary characteristic is an inability to empathize with others. They can't sense other people's emotions or suffering, can't see the world from other people's perspectives, and so have no sense of their rights. Other human beings are just objects to them, which is what makes their brutality and cruelty possible.

Source: https://www.psychologytoday.com/us/blog/out-the-darkness/201308/the-real-meaning-good-and-evil#:~:text='Good'%20means%20a%20lack%20of,for%20the%20sake%20of%20others'.&text='Evil'%20people%20are%20those%20who,unable%20to%20empathize%20with%20others.

Do you accept or reject his view of the "test" for evil? Why?

It is in the community's best interest that JHS be remote-only right now.

View or claim? Testable or value-judgment? Disproveable? Explain the reasoning someone might give for believing this; think of tests that could be (are?) used to prove this true or false.

Protests where some commit criminal acts are not constitutionally-protected free speech.

View or claim? Testable or value-judgment? Disproveable? Explain the reasoning someone might give for believing this; think of tests that could be (are?) used to prove this true or false.

Nations with universal health care have better quality of life than the US.

View or claim? Testable or value-judgment? Disproveable? Explain the reasoning someone might give for believing this; think of tests that could be (are?) used to prove this true or false.

Did thinking about claims versus views convince you that

Recognizing what is (and isn't) a claim

is worth learning about and working to improve? (*nervous teacher sounds*)

…

Maybe not?...let's apply this claim stuff to College Board's questions about the text we've been working on…

You were asked this question about *Bread*:

- How does the AMOUNT of bread in each setting affect the value/importance of the bread in that setting?

To be sure that I don't miss anything the prompt asks, I'm fond of rewriting it as fill-in-the-blanks (had you noticed?). So, then I know what I have to focus on. For this question, I would write:

In ___ setting of Atwood's text, the ___ bread's value _____s because the amount is___.

College Board offers a good, straightforward writing strategy to fill in the blanks of a prompt's answer to make it into a claim. It works, in my *opinion*, because it guides you through the steps of comprehending, interpreting and analyzing meaning so you come up with a statement that is testable (not just state your view). That gives you the specific **purpose**—proving you're right—for **support** (evidence) and **explaining your reasoning** so others understand and accept your claim.

It's called a **kernel**—a simple sentence "baseline" that you build on to word your claim.

For the first section of Atwood's "Bread"—what happens to the bread's value?

1 Imagine a piece of bread. You don't have to imagine it, it's right here in the kitchen, on the breadboard, in its plastic bag, lying beside the bread knife. The bread knife is an old one you picked up at an auction; it has the word BREAD carved into the wooden handle. You open the bag, pull back the wrapper, cut yourself a slice. You put butter on it, then peanut butter, then honey, and you fold it over. Some of the honey runs out onto your fingers and you lick it off. It takes you about a minute to eat the bread. This bread happens to be brown, but there is also white bread, in the refrigerator, and a heel of rye you got last week, round as a full stomach then, now going moldy. Occasionally you make bread. You think of it as something relaxing to do with your hands.

Kernel: It loses value.

That kernel is simplest way to word the answer to the question. Next step is: get more explicit about what you mean so others understand your meaning.

Since this prompt asks about a thing in a setting, show you inventoried all the details (comprehended the text) FIRST by naming these explicitly:

> **What**: the bread
> **Simple sentence**: *The bread loses value.*
>
> **Where**: in the kitchen
> **Add to simple sentence**: *The bread in the kitchen loses value.*

Now you're ready to be explicit about your reasoning for the answer:

> **Why**: because there is an excess [too much] of it.
> **Complex sentence**: *In the kitchen, the bread loses value because there is an excess of it.*

See the pattern of this complex sentence?

Where, what does what why.

ASSIGNMENT: go through the process of writing the kernel → simple sentences → complex sentence or fill-in-the-blanks to **word 4 different claims that fully answer this question for each of the remaining settings (sections 2-5) in Atwood's *Bread:*** *How does the AMOUNT of bread affect the value/importance of the bread in this setting?*

THEN, tackle the second question you were asked:

- What are 3 other factors/circumstances that change the value of the bread throughout the WHOLE text?

Here's my fill-in-the-blank version:

Beside its amount, in ____ and ____ settings __about the __ bread ____s its value because ____.

ASSIGNMENT: go through the process of writing the kernel → simple sentences → complex sentence or fill-in-the-blanks to **word 3 different claims that fully answer this question*:*** *What are 3 factors/circumstances THAT ARE NOT AMOUNT that change the value of the bread in more than one setting (not just in one)?*

SUBMIT all 7 claims as your response to the assignment today. DON'T STRESS IF YOU'RE AFRAID IT'S WRONG—I'll grade complete/incomplete!

Week 6 Day 1

"**Guest" Podcast**: https://www.youtube.com/watch?v=LLveGvDbyBE

It takes a lot of practice to really be able to identify statements that are claims and statements that are views, instead. *Like a lifetime's worth.* College Board and other test-makers try to write their prompts in a way that points you toward making a claim instead of stating a view. So, for this tests like SAT, ACT, Smarter Balanced, AP exams, etc—**answering EXACTLY what the prompt asks is key to scoring high**. My fill-in-the-blank strategy works for me—maybe highlighting the exact words in the prompt works better for you?...Not so much?

We'll keep working on this until you feel like you've got a way that works for YOU—I promise!

To start, let's go back to the rubric to fill in what College Board *doesn't* tell you about wording your claims, but does GRADE you on:

The response • presents a cohesive and logical organizational structure, with an insightful	The response • presents a cohesive and logical organizational structure, with a plausible	The response • presents an incohesive and inadequate organizational structure, with an unclear claim	The response • lacks cohesion and presents a missing or inadequate structure, with no identifiable

claim, effective order, and clear transitions	**claim**, effective order, and transitions.	and a lack of adequate transitions.	**claim** and few, if any, transitions.

Here's my **gloss** (that's the verb for the word *glossary*—it means "giving a short clarification"), starting with the lowest score:

No **identifiable** claim—no sentence or part of a sentence in your response **matches up** to the main question the prompt asks.

> This happens A LOT, not just in class but on the national AP exams—and it isn't because people leave their claim out. It is because they answer the WRONG QUESTION.

MODEL

Let's look at a prompt from a previous year. It has a story to read and these instructions:

The two main characters are a father and son. Since the son is the narrator, his thoughts are often expressed directly. On the other hand, figuring out what the father is thinking requires paying close attention to the telling details the author includes.

Select a section of the story where the telling details reveal what the father is most likely thinking but not saying. Then write a paragraph in which you analyze how the author uses telling details to provide the reader with insight into the father's character.

Many, many students wrote responses that discussed *what the narrator thought about his father*. In their answers they included claims like "The narrator doesn't accept his father's excuses" "The narrator does not understand what the father is doing" "The narrator goes along with his father because he has no choice."

> None of these statements matches up with the main question the prompt asks: *which telling details reveal* ***what the father is thinking*** *but not saying and what does* ***the father's thinking*** *mean about his character?* The each answer a different and easier question: *what are the narrator's thoughts* (which the prompt tells us ARE expressed directly, unlike the father's thoughts). See the next gloss for a reason why it's common for people to try to answer an easier question…

Next lowest rubric term is:

Unclear claim—a sentence or part of a sentence in your response seems to match up with some part of the main question in the prompt—but the "answer" it gives is **vague or broad** enough that it's not clear to the scorers what specifically you are trying to prove about the text.

> This happens A LOT too, not just in class but on the national AP exams—and it isn't because people aren't thinking carefully about their language. It is because they are AFRAID TO BE WRONG, so they say something "safe" instead.

Let me try to show you this with another model…

MODEL

Let's imagine that you were being assessed on *Bread* with this prompt:

Margaret Atwood has said in interviews that she can invent characters, but she cannot invent settings. In order to write about a place, she needs to have visited it. Connecting directly with an environment is important to her writing.

Select a section of *Bread* where the telling details reveal a meaning of the setting to the character(s) inhabiting it. Then write a paragraph in which you analyze how the author uses telling details to provide the reader with insight into the connection one or more characters feel to one setting.

And, let's imagine you decided to use Section 1 for your "section of the story"

1 Imagine a piece of bread. You don't have to imagine it, it's right here in the kitchen, on the breadboard, in its plastic bag, lying beside the bread knife. The bread knife is an old one you picked up at an auction; it has the word BREAD carved into the wooden handle. You open the bag, pull back the wrapper, cut yourself a slice. You put butter on it, then peanut butter, then honey, and you fold it over. Some of the honey runs out onto your fingers and you lick it off. It takes you about a minute to eat the bread. This bread happens to be brown, but there is also white bread, in the refrigerator, and a heel of rye you got last week, round as a full stomach then, now going moldy. Occasionally you make bread. You think of it as something relaxing to do with your hands.

Would YOU choose the "safe" route and write a claim like "the kitchen is like home to the character" "the character acts like they spend a lot of time here" "the character feels calm in the kitchen?"

> None of these statements gives a clear answer to the question *which telling details reveal* ***the meaning of the setting*** *and* ***how*** *the character is* ***connected*** *to it?* They each hint at more precise answers you *might* mean—but the wording isn't explicit enough for others to be sure of how to interpret your thoughts.

It feels riskier to say something more specific though, right? It's not, actually. Notice in the rubric that you can have *errors in interpretation* with a clear claim and get a higher score than if you have an *unclear claim.* So, a fill in the blank or kernel process that guides you to give a specific answer to the question asked—**especially** when you're nervous that it's not "right"—is key.

Next rubric term is:

Plausible claim—a sentence or part of a sentence in your response gives a clear, relevant "answer" matching up to all parts of the main question of the prompt.

This is the target you are aiming for. Even if you think it's wrong, stating an answer outright in your response is key to earning a "proficient" score or higher.

What's it look like? Let's return to our model…

MODEL

Let's imagine that you were being assessed on *Bread* with this prompt:

Margaret Atwood has said in interviews that she can invent characters, but she cannot invent settings. In order to write about a place, she needs to have visited it. Connecting directly with an environment is important to her writing.

Select a section of *Bread* where the telling details reveal a meaning of the setting to the character(s) inhabiting it. Then write a paragraph in which you analyze how the author uses telling details to provide the reader with insight into the connection one or more characters feel to one setting.

And, let's imagine you decided to use Section 1 for your "section of the story"

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In its most basic form, a plausible claim is a kernel—a simple statement of fact.

What does the setting mean to the character? **The kitchen means food.**

The prompt pushes you to expand that kernel by asking, *What connection does the character feel to it?* If you're careful to answer the WHOLE question the prompt asks, here's where you will add something. A systematizer might write something like:

The character trusts/knows they can make food to enjoy themselves/"relax" there.

My guess is that the person writing the unclear claims "the character acts like they spend a lot of time here" and "the character feels calm in the kitchen" above is wording to communicate empathic thoughts like:

The kitchen means comfort.

To fully answer the question, they should add a statement about the connection, too:

The character's connection is that in the kitchen they can relax/not worry about being messy/polite.

"The kitchen is like home to the character" gets pretty close to relevant—but since a kitchen is part of a home, the wording is too broad for me to be sure. It also needs a statement about the connection. Maybe:

Since the kitchen belongs to the character, it contains things the character enjoys/finds comfort in.

The character's body gets fed and relaxed in the kitchen, so it takes care of them like their home.

*the first of these is more systematizer, the second more empathic—but they "mean" the same, huh?

The highest rubric term is:

Insightful claim—a sentence or part of a sentence in your response gives a clear, relevant "answer" matching up to all parts of the main question of the prompt *that includes ideas beyond what is explicit in the text*.

> This requires you to put the explicit AND implicit telling details together to form your own interpretation. Even if the scorer doesn't agree with your interpretation, taking a risk to go beyond what the text says to what it might mean earns you the highest score.

Hmmm…let's see if I can prove this to you…

MODEL

Let's imagine that you were being assessed on *Bread* with this prompt:

Margaret Atwood has said in interviews that she can invent characters, but she cannot invent settings. In order to write about a place, she needs to have visited it. Connecting directly with an environment is important to her writing.

Select a section of *Bread* where the telling details reveal a meaning of the setting to the character(s) inhabiting it. Then write a paragraph in which you analyze how the author uses telling details to provide the reader with insight into the connection one or more characters feel to one setting.

And, let's imagine you decided to use Section 1 for your "section of the story"

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See how these could be disagreed with?....how they would NEED me to prove them true by interpreting implicit meanings of the text, not just the explicit words?

The kitchen and the character have had a close relationship for a long time—the character feels cared for by the kitchen, almost like it plays the part of a parent to the character. (empathic)

The kitchen is the character's memory—it holds things from the past and for the future; it is a place to return to when the character wants to just think or to recharge. (systematizer)

College Board assumes that the wording of your claim matches your thinking about what the text says and means. So, the 4 levels of claim line up with 4 levels of "understanding" the text:

The response • shows thorough **comprehension** of the source text and is free from errors of **interpretation**	The response • shows effective **comprehension** of the source text and is free from significant errors of **interpretation**	The response • shows a basic or general **comprehension** of the text and has some errors of **interpretation**	The response • shows little or no **comprehension** of the source text and has numerous errors of **interpretation**
INSIGHTFUL CLAIM	**PLAUSIBLE CLAIM**	**UNCLEAR CLAIM**	**UNIDENTIFIABLE CLAIM**

Comprehension to College Board is how well you **inventory** the information in the text. To do this well, remember: **give yourself time** to experience your first impression of it and think about why you reacted that way. And then you can focus on going back to peruse—examine its **EXPLICIT** details carefully, being sure you're not missing any—to come up with an answer to the prompt.

Interpretation to College Board is how well you **filter and find patterns in the IMPLICIT details** of the text. To do this well, remember: **go through a process** of finding, comparing and ranking explicit AND implicit details that are salient to the prompt. Then you connect the explicit TO the implicit details you ranked in a pattern—that **pattern is what you interpret they MEAN together**.

Errors in interpretation are illogical or inaccurate patterns/meanings.

ILLOGICAL is a problem they see in your wording for your reasoning. It would be illogical to say the character in Section 1 was "always starving" (it doesn't make sense to have some food go bad because it wasn't eaten).

> **Making yourself be explicit about your reasoning is a big help here**. If the person had said, "they are always starving—they make a huge, sweet, messy snack and eat it quickly" we scorers would not count "starving" as inaccurate.

Now it is CLEAR to others that they mean that the character *felt very hungry*, not that the character was always *without food*.

INACCURATE is a problem they see in your wording for your background knowledge. It would be considered inaccurate to say the character is "old because of their bread knife" (the bread knife is "old" but the implicit meaning of "picked up at an auction" is that the knife was already old when the character bought it).

Making yourself be explicit about your reasoning is a big help here, too. If the person had said, "the character is old—they buy knives and other kitchen things, which isn't something a younger person would do" we scorers would not count "old" as inaccurate. Now it is CLEAR they mean that the character *is an adult* not that the character was *elderly*.

Notice that with *inaccurate*, **College Board is judging your vocabulary and experience with the things discussed in the text**. There is little you can do about not knowing a word or not recognizing a thing in a text when it shows up on an assessment—except state your reasoning about the text clearly so it's easier for the scorer to "see" what you mean. English classes have you read texts we think contain words and things you won't be familiar with—and encourage you to notice them and research what they are—so that we increase your knowledge.

Very few of my students recognize the term "bread board" (a usually wooden cutting board for slicing bread by hand), and many were confused by the *bread knife* and *round* rye bread—their families don't make or buy unsliced bread in *boule* shape [yep—we use the French word for "ball"].

Students whose families do use these terms found Section 1 much easier to comprehend, filter and find patterns in than those whose don't. That's a kind of *bias* the podcasts from Week 3 discuss bias, if you're interested in hearing/reading more about this).

ASSIGNMENT: I want you to get a chance to practice applying what this lesson focused on: wording claims and reasoning. It's HARD TO DO WELL. So, today you won't be turning in your tries—just practicing for yourself. After you've practiced what is below—come into live conference break out rooms or post and respond to someone else's post on the DISCUSSION in Canvas:

Margaret Atwood has said in interviews that she can invent characters, but she cannot invent settings. In order to write about a place, she needs to have visited it. Connecting directly with an environment is important to her writing.

Select a section of *Bread* where the telling details reveal a meaning of the setting to the character(s) inhabiting it. Then write a paragraph in which you analyze how the author uses telling details to provide the reader with insight into the connection one or more characters feel to one setting.

Are you more of an **empathic** person? Write your claim and reasoning for the model prompt for Section 3 and respond to a *systematizer's* post/discussion:

3 Imagine a prison. There is something you know that you have not yet told. Those in control of the prison know that you know. So do those not in control. If you tell, thirty or forty or a hundred of your friends, your comrades, will be caught and will die. If you refuse to tell, tonight will be like last night. They always choose the night. You don't think about the night however, but about the piece of bread they offered you. How long does it take? The piece of bread was brown and fresh and reminded you of sunlight falling across a wooden floor. It reminded you of a bowl, a yellow bowl that was once in your home. It held apples and pears; it stood on a table you can also remember. It's not the hunger or the pain that is killing you but the absence of the yellow bowl. If you could only hold the bowl in your hands, right here, you could withstand anything, you tell yourself. The bread they offered you is **subversive**, it's treacherous, it does not mean life.

Are you more of a systematizer? Write your claim and reasoning for the model prompt for Section 2 and respond to an *empathic* person's post/discussion:

2 Imagine a famine. Now imagine a piece of bread. Both of these things are real but you happen to be in the same room with only one of them. Put yourself into a different room, that's what the mind is for. You are now lying on a thin mattress in a hot room. The walls are made of dried earth, and your sister, who is younger than you, is in the room with you. She is starving, her belly is bloated, flies land on her eyes; you brush them off with your hand. You have a cloth too, filthy but damp, and you press it to her lips and forehead. The piece of bread is the bread you've been saving, for days it seems. You are as hungry as she is, but not yet as weak. How long does this take? When will someone come with more bread? You think of going out to see if you might find something that could be eaten, but outside the streets are infested with scavengers and the stink of corpses is everywhere.

Should you share the bread or give the whole piece to your sister? Should you eat the piece of bread yourself? After all, you have a better chance of living, you're stronger. How long does it take to decide?

Are you an even balance of empathic and systematizer? Write your claim and reasoning for the model prompt for either Section 2 OR 3 and respond to a classmate's post/discussion on the SAME section.

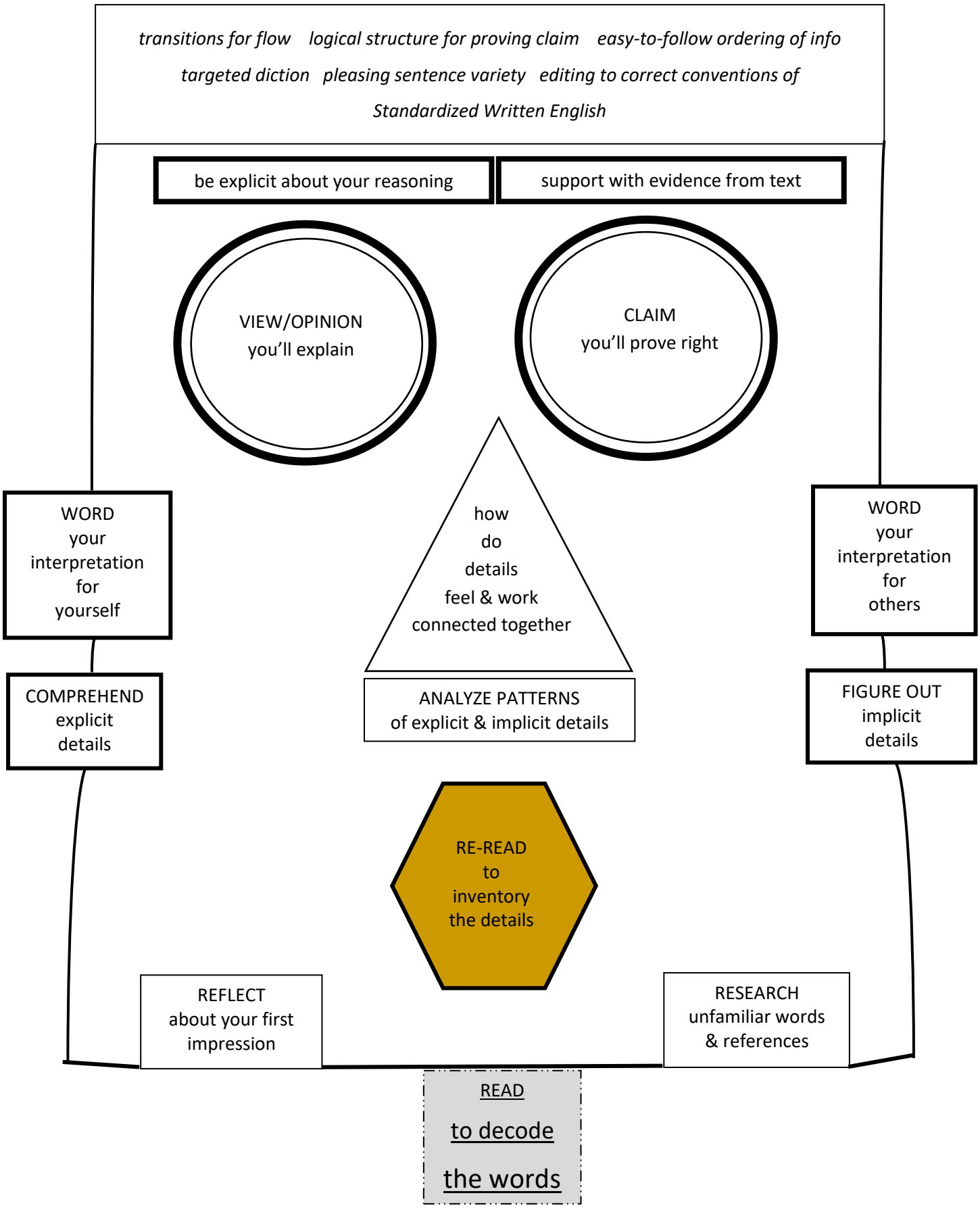
Week 6 Day 2

Whew! I've thrown A LOT OF WORDS at you about how to tackle reading and writing for College Board. Not surprisingly, I—English teacher and linguist—prefer words to understand others' thoughts and to explain my own. BUT—I know words aren't everyone's preference. Some people like images.

That's why….*TA-DA!*

I have enlisted *SpongeBob SquarePants'* help in communicating what I'm talking about!

…the show, that is—it is actually Squidward's house, a *moai*, that's supporting me…


transitions for flow *logical structure for proving claim* *easy-to-follow ordering of info*
targeted diction *pleasing sentence variety* *editing to correct conventions of*
Standardized Written English
be explicit about your reasoning
support with evidence from text
VIEW/OPINION
you'll explain
CLAIM
you'll prove right
how
do
details
feel & work
connected together
WORD
your
interpretation
for
yourself
WORD
your
interpretation
for
others
COMPREHEND
explicit
details
ANALYZE PATTERNS
of explicit & implicit details
FIGURE OUT
implicit
details
RE-READ
to
inventory
the details
REFLECT
about your first
impression
RESEARCH
unfamiliar words
& references
READ
to decode
the words

So, to get to the moai, you **read just to decode**. To step inside, you notice your first impression and think about why you reacted that way and you look up/ask about words and references you don't know. To move around, you open the door wide by **re-reading the text**. This time you direct your attention to making an inventory of the details. Filter the information to catch all the explicit clues and think through all the implicit clues. Putting these together in a pattern will make a meaning of it for you.

You might find your thoughts about the meaning lean toward the empathic side (focus on feelings) or toward the systematizer side (focus on how things connect) or maybe they balance the two sides. When you **put those thoughts into words** for others, consider that they may lean toward a different side than you, so be careful to **explain your reasoning explicitly** so they understand what you say as well as what you mean. When it's an assessment or work for this class that is the purpose of your reading—you want to translate your thoughts into a claim that you can prove/disprove with a test of evidence rather than a view that you give your personal reasons for.

…which brings us to the top floor of the *moai* house. And to the next set of terms in the rubric that College Board doesn't explain (but I will!).

The response • shows a perceptive **analysis** of the explicit and implicit meanings found in the text	The response • shows a reasonable **analysis** of the explicit and implicit meanings found in the text	The response • shows a limited or unconvincing **analysis** of the explicit and implicit meanings found in the text	The response • shows little or no **analysis** of the explicit and implicit meanings found in the text
• includes relevant, sufficient, and strategically chosen **support** for **claims**.	• includes relevant **support** for **claims**.	• includes limited or weak **support** for **claims**.	• includes little or no **support** for **claims**.
INSIGHTFUL CLAIM **Thorough Comprehension**	**PLAUSIBLE CLAIM** **Effective Comprehension**	**UNCLEAR CLAIM** **Basic/General Comprehension**	**UNIDENTIFIABLE CLAIM** **Little/No Comprehension**

Analysis to College Board is how explicit YOU are about how you connect the explicit TO the implicit details of a text to make the **pattern they MEAN together.** Interpretation is YOU making the pattern *for yourself;* analysis is YOU explaining the pattern *to others*.

Support to College Board is examples (data) as proof—so it is looking at how well you pick out useful quotations and/or paraphrase salient information and include them as **evidence that you test for your claim**.

The biggest weakness in students' responses—not just in class but on AP and other exams nationally—is that they have an interpretation, **but they do not explain it** (analysis), and **they don't show how they test evidence for it**. They just state it.

Like this:

In the kitchen, the bread loses value because there is an excess of it.

The scorers are looking for YOU to "show your work" like in math problems. They want you to explain your thinking, being explicit about your reasoning even if the WHYS seems obvious to you.

That would look like:

In the kitchen, the bread loses value because there is an excess of it. Not only is there the brown loaf the character slices, there is also white bread in the refrigerator and leftover rye. Maybe the character loves to eat bread and so every piece is important to them. But, they did not finish the rye bread before it grew mold because they have too much to eat on time. The brown bread is valuable to them now. The rye got forgotten or ignored; it stopped being important. The same thing could happen to the white bread.

Let's inventory and filter the details to see the pattern of my model response.

Claim and test
Explicit details from the text to support the claim
Implicit details from the text to support the claim
Analysis explaining how the details connect together to match the claim.

In the kitchen, the bread loses value because there is an excess of it. Not only is there the brown loaf the character slices, there is also white bread in the refrigerator and leftover rye. Maybe the character loves to eat bread and so every piece is important to them. But, they did not

finish the rye bread before it grew mold because they have more than they could eat. The brown bread is valuable to them now. The rye got forgotten or ignored; it stopped being important. The same thing could happen to the white bread.

See the "holes" in the response when I only discuss explicit details:

In the kitchen, the bread loses value because there is an excess of it. Not only is there the brown loaf the character slices, there is also white bread in the refrigerator and leftover rye.

And even when I include explicit details AND analysis of those details:

In the kitchen, the bread loses value because there is an excess of it. Not only is there the brown loaf the character slices, there is also white bread in the refrigerator and leftover rye. Maybe the character loves to eat bread and so every piece is important to them.

It's only when I ALSO include implicit details and analysis of them TOO that I have communicated all my thinking so that others can understand what I mean.

I bet you already figured out that the meaning of College Board's wording in the rubric for analysis matches up exactly with the meaning of its wording for claims:

Insightful = Perceptive
Plausible = Reasonable
Unclear = Limited or Unconvincing
Unidentifiable = Little or No

What about the meaning of the words for support: *relevant, sufficient, strategically chosen, limited* and *weak*? These are all judging **how well you test your claim**.

Relevant is how salient (necessary for the purpose) the details you include are to YOUR claim. Example: pointing out that the bread is *brown*, *white* and *rye* **in type** is not relevant support for the claim about **the amount** of bread. BUT WAIT! *Why did I include those words in MY model response?* To show my comprehension—I wanted to show I had not missed that there were not 1, not 2 but 3 *different* breads in the setting. The clearest way for me to word that was to name each one by type. (I could have said *first second* and *third* bread—but do you see they might not have understood what I meant?)

Sufficient is how few "holes" you leave in the proof of your claim. Because you are *writing for others* to understand not just what you say but what you mean AND to be convinced that you are right, you are on the hook to provide all the evidence you can. I always imagine that the reader disagrees with me—that helps me keep going with evidence until I think: "So there! You have to admit I'm right!"

Strategically Chosen is a trick. College Board knows that anyone could say they have relevant and sufficient evidence if they talk about so much that's in the text that they *include* relevant and sufficient evidence mixed with irrelevant and excessive evidence. So *strategically chosen* is how well you ***exclude***, while *relevant* and *sufficient* focus on how well you **include**.

> Imagine—I could have written several more sentences in my response about the character's love of bread (they own a special board and knife for it, they also make it from scratch, etc). That would have been excessive—pointing out they had 3 breads was enough to "prove" they loved it. Pointing out that the bread in the setting was store-bought wasn't relevant to my test of why the bread lost value ('cuz the character couldn't finish it all, *not* because it wasn't made by hand).

Limited/Weak are antonyms for sufficient; both mean the amount of evidence is insufficient because it leaves too many "holes."

…

Ready to try applying Squidward's *moai*/my advice?

ASSIGNMENT: Alone or with classmates via phones or my break out rooms or a private chat, **FIRST pick either Section 3 or Section 2 and draft a response that is your best attempt to match all the expectations for the highest score from College Board (my model is here)**:

INSIGHTFUL CLAIM
Thorough Comprehension
Perceptive Analysis
Relevant, Sufficient, Strategic Support

Margaret Atwood has said in interviews that she can invent characters, but she cannot invent settings. In order to write about a place, she needs to have visited it. Connecting directly with an environment is important to her writing.

Select a section of *Bread* where the telling details reveal a meaning of the setting to the character(s) inhabiting it. Then write a paragraph in which you analyze how the author uses telling details to provide the reader with insight into the connection one or more characters feel to one setting.

3 Imagine a prison. There is something you know that you have not yet told. Those in control of the prison know that you know. So do those not in control. If you tell, thirty or forty or a hundred of your friends, your comrades, will be caught and will die. If you refuse to tell, tonight will be like last night. They always choose the night. You don't think about the night however, but about the piece of bread they offered you. How long does it take? The piece of bread was brown and fresh and reminded you of sunlight falling across a wooden floor. It reminded you of a bowl, a yellow bowl that was once in your home. It held apples and pears; it stood on a table you can also remember. It's not the hunger or the pain that is killing you but the absence of the yellow bowl. If you could only hold the bowl in your hands, right here, you could withstand anything, you tell yourself. The bread they offered you is **subversive**, it's treacherous, it does not mean life.

2 Imagine a famine. Now imagine a piece of bread. Both of these things are real but you happen to be in the same room with only one of them. Put yourself into a different room, that's what the mind is for. You are now lying on a thin mattress in a hot room. The walls are made of dried earth, and your sister, who is younger than you, is in the room with you. She is starving, her belly is bloated, flies land on her eyes; you brush them off with your hand. You have a cloth too, filthy but damp, and you press it to her lips and forehead. The piece of bread is the bread you've been saving, for days it seems. You are as hungry as she is, but not yet as weak. How long does this take? When will someone come with more bread? You think of going out to see if you might find something that could be eaten, but outside the streets are infested with scavengers and the stink of corpses is everywhere.

Should you share the bread or give the whole piece to your sister? Should you eat the piece of bread yourself? After all, you have a better chance of living, you're stronger. How long does it take to decide?

Then, like I did above, take away parts of your first response until what you have left only fits the next highest level:

PLAUSIBLE CLAIM
Effective Comprehension
Reasonable Analysis
Relevant Support

Then, take more parts away until you've got a response that would earn this level:

UNCLEAR CLAIM
Basic/General Comprehension
Limited/Unconvincing Analysis
Limited/Weak Support

No school this Friday—you've earned a 3 day weekend! Come into conference if you want to use a break out room or PRIVATE chat for the assignment or if you have questions for me!

Week 7 Day 1

Podcast

Today's topic is Short. But, I hope, inspiring.

While you were off on Friday, teachers and staff had a training day. We were happy to learn that some special needs students would finally be able to get to come into the building starting the first week of November—they are some of the learners worst affected by the closures because it's meant they could not work with their physical and occupational therapists and paraeducators. The numbers of Covid cases in Snohomish county are going up, and we might still lose this chance for them—and have to keep pushing back the return date for others as well. We're all feeling the strain of months of "not being able to"…go out, see friends, relax, etc. If you needed to hear that it's paying off—think of how grateful families of these kids are to everyone for their sacrifices and patience. If you need motivation to keep it up—well, it may actually get harder before it gets easier on us. The daily numbers of cases, hospitalizations and positive result rates are trending in the wrong direction.

Back to that training day. At Jackson, lots of teachers spoke out—actually broke the rules and said, this is important and we need to talk about it NOW!—about how stressed you guys are and how disconnected people are feeling. The District and building administrators reported that they had heard from students—individually and in group meetings—talking about what was working and what wasn't. They promised to try to find ways to adapt and improve. A first step was this: administrators said we teachers can back off on LIFs—use those short periods as connection time, to check in with you on what we covered that week, to let you talk to each other. Not another lesson, new material, tests or quizzes. That's a good start.

I've been working with our tech department on Canvas glitches, and they put in the work to roll out an update to try to fix how Canvas logs your activity (so you aren't wrongly marked absent when you actually did log in to Canvas on the class day). Again, a sign that people are listening and honoring the promise to try to improve.

Keep up the comments and complaints and requests for help—they aren't whining, they're feedback. You deserve us to do better.

Hang in there. I'm thinking about YOU—the *people* I am fighting through this with, not the students I am grading.

Assignment: Listen to me read the next text for class (**you can read it** and even peek ahead in your hard copy Springboard book pages 34-35).

We'll be working with this story like we did with *Bread*, **so you can re-read it/listen again as many times as you like to feel ready for Day 2 this week**.

ASSIGNMENT: **Take the survey at** https://forms.gle/bx79nR6JMStmPVms7.

Week 7 Day 2

As promised, we going to go deeply into Heynen's short story like we did with Atwood's text. We'll focus on this question:

What happened during the ice storm and why did it occur?

Remember the moai? Let's go through it…

First, **read just to decode**—just to "get" what it's about, what it says.

Then, notice **your first impression** and think about why you reacted that way.

Were you like me and felt surprise? relief?...maybe you felt disbelief? What in your memory/view of the world makes you react that way?

And, **look up/ask** about words and references you don't know.

The Springboard book glosses the word *flush* (a verb meaning "to fly away from danger") for you. I put the picture of a pheasant in the assignment because many of my students in the past weren't sure what it was.

To move on, you have to **make a choice**. Are you the kind of person who likes to explore on your own and then find out what you are supposed to do with what you find, or do you like to have a target or focus to look for? If you like a target, this is where you look closely at the question. If not, you…

Now, **re-read the text** to make an inventory of the details.

For some people, reading is "hearing" the words spoken out loud in their heads. Some readers' minds "make a movie" that fits the words. I've had people describe reading like Virtual Reality—in their minds they are *in the story*, experiencing what's happening. What is reading like for you? **What does your mind really pay attention to/"get" when you read? What does it easily miss?** (I miss visual cues; I can't "picture" very well and so I don't always catch important details about light, color, shape, size, position, etc.)

Then, Filter the information to catch all the explicit clues and think through all the implicit clues.

For the "hearing" readers, this might mean going back to weird wording, big changes in tone, etc to figure out what's going on. For "movie" readers, this might be a case of picking out where things transitioned from scene to scene or turned out differently than you would have predicted. VR readers? Explore—what's all going on in this part?...how do things look from

over here?...now over there? **You're done filtering when you can retell the story your own way and everything makes sense without anything being left out or changed.** Something not fitting when you re-tell?...that usually means there's an implicit clue you need to work out!

You're ready to put the clues together in a pattern to make a meaning you can explain to others.

For this step, I usually imagine that someone asked me, "hey, what are you reading about?" And when I told them, they said, "oh, yeah—so what's it say about that?" Think how hard it is to answer that for Atwood:

Me: I'm reading about a bunch of different people and their bread.

Them: Oh, yeah?...so what's the deal with these people and bread?

Me: ...it's complicated... sometimes there isn't enough bread and sometimes there's too much...blah blah blah...

Lots of people found the explanation of College Board's **kernel**—the simple sentence "baseline" that you build on to word a claim about a text—confusing last time.

Give me ANOTHER SHOT...?

A kernel is the simplest **start** to wording an answer to a question about a text. Our question this time is:

What happened during the ice storm and why did it occur?

So, College Board suggests going section by section and writing kernels:

Kernel: ___ happens.

There's no *one* word fill-in-the-blank. Instead the kernel is the simplest outline of each section. Name what's explicit in the story.

You've probably heard of the formula used by journalists to "cover" a story: **Who, What, Where, When—Why and How?**

Who:
Where:
When:
(did) **What:**

MODEL

1 One winter there was a freezing rain. How beautiful! people said when things outside started to shine with ice. But the freezing rain kept coming. Tree branches glistened like glass. Then broke like glass. Ice thickened on the windows until everything outside blurred. Farmers moved their livestock into the barns, and most animals were safe. But not the pheasants. Their eyes froze shut.

Who: farmers; pheasants
Where: in the countryside
When: during the ice storm
(did) **What:** protected livestock; eyes froze shut

The answers make simple sentences:

During the ice storm farmers in the countryside protected their livestock.
During the ice storm in the countryside pheasants' eyes were frozen shut.

Answering "how" shows that you comprehended the implicit and the explicit in the text:

1 One winter there was a freezing rain. How beautiful! people said when things outside started to shine with ice. But the freezing rain kept coming. Tree branches glistened like glass. Then broke like glass. Ice thickened on the windows until everything outside blurred. Farmers moved their livestock into the barns, and most animals were safe. But not the pheasants. Their eyes froze shut.

How (did this happen): Farmers moved animals into barns (explicit)
How (did this happen): Rain froze the pheasants' feathers (implicit)

Combining the answers makes a complex sentence:
During the ice storm farmers in the countryside protected their livestock by moving them into barns, while pheasants' eyes were frozen shut by rain on their feathers.

The prompt also asks for you to interpret why what happens, happened (in *the way that it did*).

Why (did this happen): the temperature made the storm dangerous

Creating an even more complex sentence:
Because the temperature made it dangerous, during the ice storm farmers in the countryside protected their livestock by moving them into barns, while pheasants' eyes were frozen shut by rain on their feathers.

ASSIGNMENT, Part 1: go through the process of writing the Who, What, Where, When—Why and How **kernels**→ making simple sentences → combining into complex sentence → adding why for more complex sentence for **the 3 remaining sections** of Heynen's story. **SUBMIT** all these as **#1 part of your assignment today.**

…

If you were answering the question in the prompt for the WHOLE story and not each section, you would not describe *every section's* Who, What, Where, When—Why and Hows. College Board's assessments test not only that you comprehend the text, but also how well you identify the telling details—the unpredictable/unexpected. That means they look for you to pick out the **best** implicit AND explicit from the text to answer the question. Remember the rubric language for strategically chosen versus just relevant support?

ASSIGNMENT, Part 2: As an answer for the WHOLE STORY draft a statement of claim (that can be proven with a test), quote/paraphrase evidence from the text that supports it and write analysis of the evidence (explanation of how the evidence passes your test). Try to meet the requirements of the highest level of response:

The response • shows thorough **comprehension** of the source text and is free from errors of **interpretation** • shows a perceptive **analysis** of the **explicit and implicit** meanings found in the text • includes relevant, sufficient, and strategically chosen **support** for **claims**.	The response • shows effective comprehension of the source text and is free from significant errors of interpretation • shows a reasonable analysis of the explicit and implicit meanings found in the text • includes relevant support for claims.	The response • shows a basic or general comprehension of the text and has some errors of interpretation • shows a limited or unconvincing analysis of the explicit and implicit meanings found in the text • includes limited or weak support for claims.	The response • shows little or no comprehension of the source text and has numerous errors of interpretation • shows little or no analysis of the explicit and implicit meanings found in the text • includes little or no support for claims.

SUBMIT your response as #2 for today's assignment.
You may use this class period and Friday to complete the 2 parts of the assignment.

Week 8 Day 1

Podcast

Today's topic is Deep versus Shallow Work.
Facing the seasons changing—both the meteorological and the election one—has got me looking for what is changing in MY OUTLOOK this year. Going into March, I see that I had pretty strongly-held beliefs about myself as a person and myself as a teacher that I had never really tested. The months since have made me question them.
Like I would guess *many* introverts who grew up in the US, I have heard my whole life that I should "get out more" and "stop being shy." The message from—well, everyone and everywhere—was this: it is unhealthy to be anti-social. I listened. I forced myself—the verb is accurate—to talk, listen, join up with people; I determined through trial and error what I could do that would make people tolerate me and what to avoid doing; in each new job and situation I've experienced, I pushed myself to the limits of what I could stand and then some.
It worked.
When I am given Myers-Briggs assessments professionally I rate *Extroverted*. Why? I can honestly answer "very" to questions about being comfortable interacting with strangers, working in a spotlight, speaking up in groups. Comfortable because I've done it enough

to be used to it, comfortable because I learned to see the value in it, comfortable because I decided the value was worth the personal stress it took. If the assessment asked the question differently—how much do you hate these things? Well, my profile would be the opposite.

I had to quarantine right at the start of the outbreak—Feb 29. School was still going on; I was teaching from home while substitutes covered my classes. Life was normal; my situation was temporary. I scrambled to make things work emailing and posting lessons online and then, just as I was eligible to leave my house, trying to deal with the policies and plans for the lockdowns at UW and at Jackson. Since I had a head start on most people, when everyone was freaking out about cabin fever and feeling cut off, I figured I had just adjusted already and that's why it didn't seem like such a burden to me. It took me a while to realize that, actually, "having to stay home" felt…*great.* Like—*ideal*. I could "talk" and "listen" and "join up" with people—digitally, without the agony of in-person embarrassment and awkwardness.

Worrying about people I couldn't be with was—is still—awful. Not seeing and hearing and witnessing that they're *really* ok…knowing that they might need help but I won't know it…that's killing me. The value of socializing, I realized, was—for me—being able to care for people. Not interacting face-to-face, I didn't—still don't—feel lonely. I realize this means that I—and all those who preach it—were wrong: being anti-social isn't unhealthy, it isn't being closed off from other people. For me, it is the more natural way to connect, to care. I laughed out loud (but, for the record, did not roll on the floor) reading the tweet: "Introverts on the Internet sure have been quiet since winning the war on parties." I learned something about myself: I LOVE being there for people. And that doesn't mean that I have to love, you know, being THERE.

Introverts care about others—at least I always have. Getting to do so in the way that actually feels good personally—that is, cozy in my house, able to think through and decide on what I want to say instead of blurting it out, not having to worry about how I look, sound, move—was never an option before. So, I compromised and found a way to socialize that I could be effective at. Just look at how perfect teaching is for someone like me: my relationship with others is explicitly defined—rules and everything!, there's a specified beginning and ending time, a controlled space and even a predetermined topic and purpose. I can wholeheartedly learn about and interact with new people, then be happy for them when they move on.

The Pandemic made me rethink what I believed about myself in that role. Since students don't choose, but get "stuck" with me as their teacher, I assumed I had a responsibility to offer them something special—that to be worth knowing, I had to bring something they could not get from anyone else. As a result, I focused my energy on **deep work**—that is Cal Newton's term. He defines it as "*Professional activities performed in a state of distraction-free concentration that push your cognitive capabilities to their limit."* I went hard at what I know best—being an academic—to create and refine a product (my class materials and organization) that I hoped my students would find valuable.

Cal Newton contrasts that term with its opposite, **shallow work**—the "*non-cognitive, logistical or minor duties that can be performed in a state of distraction*." He categorizes as shallow, anything someone with training could do *for you*—naming things like answering emails and participating in meetings. They're necessary to do a job, but don't add much value to it.

I loved this distinction when I first came across it—now I realize why: it may have been the first time I heard the strengths of introversion praised as productive while those of extraversion got demoted to distractions. I seized on it for my classes: remove anything shallow like busywork or typical class routines, open up the space for deep, independent work. Without being aware of it, I was recreating MY ideal, my preferred way of working.

Remote school makes me question Newton's dismissal of shallow work. If there has been one theme on the teacher side of the equation during all this, it has been shifting priorities. An excellent guide for teachers (linked in this podcast) states it succinctly: "Reduce the workload, prioritize positive interactions to connect with students and families on a personal level. *What matters most right now is how students feel as they are learning*." The last eight months have convinced me that shallow work—routine connecting, checking in and keeping up on things—isn't a distraction from what I should be working on. It is an equal part of it, deserving of equal attention. I do this job *for* students, because I care for them. I don't do it as a project to create the perfect "English class."

So, I see now that I am learning again—through trial and error—how to interact effectively, *socially*, despite the fact that I have to operate outside of my preferred ways.

We have focused on the **HOWs** of College Board assessments in detail, practicing claim, selecting evidence and analysis of implicit and explicit telling details with 3 readings: Epstein's photos, *Bread* and "What Happened During the Ice Storm."

Now we can look at the WHATs—specifically, the WHATs of a paragraph.

Core Argumentative Paragraph Elements

Topic Sentence	what claim am I going to test?
Evidence	where are data for my claim?
Analysis	how do data prove the claim—pass the test?
Commentary	why does it matter that *this* claim is valid?
Hinges	when do I put connectors—to *TEACH*?

Paragraph elements do NOT have to follow a specific order—so you may find and you may put any element anywhere in a paragraph. Some elements may not be a full sentence or may be more than one sentence or may show up more than once. In formal academic writing, we indent or leave space between paragraphs. Journalism like the *New York Times* divides up a single paragraph into parts to make articles easier to read—so the "paragraph" has breaks in it.

I promised you that I wouldn't just teach you how to improve your writing and reading and researching for English class. So, let's look at real world writing which has a similar purpose to what College Board asks: analyzing and interpreting information.

Real World MODEL from the *New York Times*

In college admissions, the nation can't come to terms with a tricky five-letter word: *merit*. Michael Young, a British sociologist, coined the pejorative term "meritocracy" over a half-century ago to describe a future in which standardized intelligence tests would crown a new elite. Yet as Rebecca Zwick explains in

her new book *Who Gets In?* the meaning has shifted. The word "merit," she writes, has come to mean "academic excellence, narrowly defined" as grades and test scores.

But that's just one way to think of an applicant's worthiness. Dr. Zwick, professor emeritus at the University of California at Santa Barbara, has long been a researcher at the Educational Testing Service, which develops and administers the SAT. She disputes the notion that testing prowess — or any other attribute, for that matter — entitles a student to a spot at his [sic] chosen college. "There is, in fact, no absolute definition of merit," she writes.

That brings us to you, the anxious applicant, the frazzled parent, the confused citizen, all wondering what colleges want. It's worth taking a deep breath and noting that only 13 percent of four-year colleges accept fewer than half of their applicants. Yes, rejection stings. But say these words aloud: The admissions process isn't fair.

Adapted from Eric Hoover's article for the *New York Times*—read it here:
https://www.nytimes.com/2017/11/01/education/edlife/what-college-admissions-wants.html?hpw&rref=education&action=%20click&pgtype=Homepage&module=well-region&region=bottom-well&WT.nav=bottom-well

ASSIGNMENT: Time to visit Squidward's moai!

1. First, **read just to decode**—just to "get" what it's about, what it says.

   I had to read "only 13 percent of four-year colleges accept fewer than half of their applicants" a few times, slowly to be sure I figured out what it was saying.

2. Notice **your first impression** and think about why you reacted that way.

   Did this stress you out? Make you feel relief? Anger you?...

   And, **look up/ask** about words and references you don't know.

   Almost none of even my UW students knows the word *pejorative*. Do you need to check dictionary.com for *elite*? *emeritus*? *dispute*? *prowess*? *attribute (noun)*? *frazzled*? Feel like you need to know more about *Educational Testing Service* or Zwick's book to "get" this info?

3. **Re-read the text** to make an inventory of the details. Then, Filter the information to catch all the explicit clues and think through all the implicit clues.

   You're done filtering when you can retell the paragraph your own way and everything makes sense without anything being left out or changed. Something not fitting when you re-tell?...that usually means there's an implicit clue you need to work out!

4. You're ready to put the clues together in a pattern to make a meaning you can explain to someone who asked, "what are you reading about?...what does the NY Times say about that?."

Let's test my definitions of the core paragraph elements by seeing if we can identify a sentence, sentences or parts of sentences in the paragraph that fit each one.

TOPIC SENTENCE What is the **claim** the paragraph is **testing**?

In college admissions, the nation can't come to terms with a tricky five-letter word: *merit.* Michael Young, a British sociologist, coined the pejorative term "meritocracy" over a half-century ago to describe a future in which standardized intelligence tests would crown a new elite. Yet as Rebecca Zwick explains in her new book *Who Gets In?* the meaning has shifted. The word "merit," she writes, has come to mean "academic excellence, narrowly defined" as grades and test scores.

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I could write my answer like this:
This paragraph **claims** that in college admissions, the word *merit*'s meaning has shifted. Now there is more than one way to think of an applicant's worthiness or what colleges want in an applicant. The paragraph doesn't state **the test it uses to prove the claim** outright, but it is implied. The claim is valid if there is proof of several definitions or ways to "merit" admission to a college.

EVIDENCE Where are the **data** for the claim?

In college admissions, the nation can't come to terms with a tricky five-letter word: *merit*. Michael Young, a British sociologist, coined the pejorative term "meritocracy" over a half-century ago to describe a future in which standardized intelligence tests would crown a new elite. Yet as Rebecca Zwick explains in her new book *Who Gets In?* the meaning has shifted. The word "merit," she writes, has come to mean "academic excellence, narrowly defined" as grades and test scores.

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I can write my answer like this:
The **evidence** this paragraph gives to prove that "merit" has several meanings includes the explicit views of testing for worthiness from a sociologist and from a professor/researcher. It also supports its claim with a statistic about college acceptance and reminds us of something we know is true about "merit:" not being seen as "worthy"—being rejected—hurts our feelings.

ANALYSIS How does it show the data **pass the test** implicitly and explicitly?

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I could write my answer like this:
To explain how the data prove that "merit" does not mean just one thing, the paragraph is explicit that the sociologist's view of testing for it is "pejorative," which means as a negative or dangerous thing. The paragraph gives details that the researcher not only wrote a book on the subject, but is also an expert in the tests that get used for admissions. With her background, it implies, we should accept that she is right when she says there is no "absolute definition," even having high test scores, that equals "meriting" acceptance into a college. Finally, the paragraph states outright that we are left "wondering" instead of knowing for sure what colleges think makes someone worthy. And it points out that few colleges are really hard to get into—which is an implicit way of saying, merit may not matter as much as we think it does.

What's left to identify in the paragraph? So far we have:

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Ready for the two NEW concepts?

COMMENTARY Why does it **matter** that the claim is proven valid?

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I could write my answer like this:
The paragraph ends by reminding us that while we may not have a clear answer on what colleges think "merits" admission, we can reduce our stress about it by accepting the fact that the process is not a fair and—it implies—maybe applying to colleges that are not as difficult to get into.

That leaves us with the **HINGES**—transitions, emphasizing words, organizational signals that connect the elements to each other to move the reader through the information (Squidward's moai's forehead):

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Did the data prove my definitions of core paragraph elements actually work for real world writing?

Well….drumroll…let's look at the test results:

In college admissions, the nation can't come to terms with a tricky five-letter word: *merit*. Michael Young, a British sociologist, coined the pejorative term "meritocracy" over a half-century ago to describe a future in which standardized intelligence tests would crown a new elite. Yet as Rebecca Zwick explains in her new book *Who Gets In?* the meaning has shifted. The word "merit," she writes, has come to mean "academic excellence, narrowly defined" as grades and test scores.

But that's just one way to think of an applicant's worthiness. Dr. Zwick, professor emeritus at the University of California at Santa Barbara, has long been a researcher at the Educational Testing Service, which develops and administers the SAT. She disputes the notion that testing prowess — or any other attribute, for that matter — entitles a student to a spot at his [sic] chosen college. "There is, in fact, no absolute definition of merit," she writes.
That brings us to you, the anxious applicant, the frazzled parent, the confused citizen, all wondering what colleges want. It's worth taking a deep breath and noting that only 13 percent of four-year colleges accept fewer than half of their applicants. Yes, rejection stings. But say these words aloud: The admissions process isn't fair.

OUCH THAT'S HARD TO READ!!!!

That was a lot of work to go through with me. So, let me offer you a reward! On the subject of *Making Things Easier To Read*…

Lots of students tell me—especially these days—that reading tires you out very quickly.

I have 2 guaranteed technology tricks to help. And both of them are simple!

Tip #1 (Ironic): Open up your reading as a Googledoc—then:

Changing the font to something that takes you a little more time to read actually keeps more info in your memory and makes you process it more effectively than "easy" fonts.

Test it for yourself:

Changing the font to something that takes you a little more time to read actually keeps more info in your memory and makes you process it more effectively than "easy" fonts.

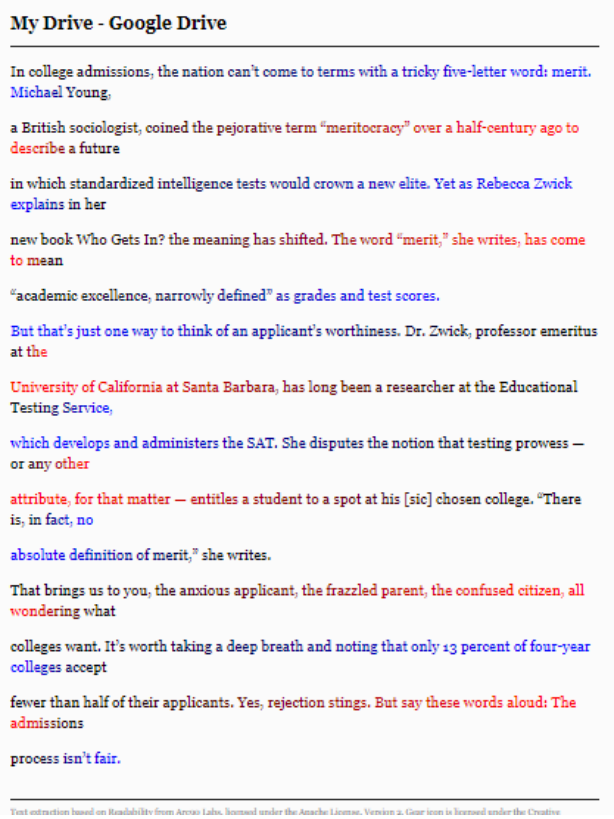
Tip #2 (Chromatic):

Beeline extension for Chrome is a button that will AUTOMATICALLY color code each sentence of text, space it out and remove the formatting and other distractors so your eyes and brain do less labor to read and make sense of text.

You can even choose the colors!

https://chrome.google.com/webstore/detail/beeline-reader/ifjafammaookpiajfbedmacfldaiamgg?hl=en

Today's reading looks *like this* using Beeline:



My Drive - Google Drive

In college admissions, the nation can't come to terms with a tricky five-letter word: merit. Michael Young,

a British sociologist, coined the pejorative term "meritocracy" over a half-century ago to describe a future

in which standardized intelligence tests would crown a new elite. Yet as Rebecca Zwick explains in her

new book Who Gets In? the meaning has shifted. The word "merit," she writes, has come to mean

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…maybe combining both tips would be **too much**, right? *Ha ha…unless…*

That brings us to you, the anxious applicant, the frazzled parent, the confused citizen, all wondering what colleges want.

It's worth taking a deep breath and noting that only 13 percent of four-year colleges accept fewer than half of their applicants.

Yes, rejection stings.

But say these words aloud: The admissions process isn't fair.

Try using these or another strategy you like to read our next story before you hear me read it to you—it's a spooky mystery! I put a Google doc version (if you want to try changing fonts) and a pdf version (if you want to use the Beeline extension).

ASSIGNMENT: read to decode Dahl's "Lamb to the Slaughter," **notice your first impression and research terms/concepts that are unfamiliar.** (If you'd like to use the hard copy, it's pages 47-57.)

Week 8 Day 2

Listen to me read Dahl's story.

Before we go forward, I'd like to go back to the beginning of this class—to the question, **Why**? Why spend the time and effort to examine fiction closely? It's made up, right? So how can analyzing its implicit and explicit details be relevant to the real world? A murder mystery like "Lamb to the Slaughter" is a good example of what interpreting fiction does for us: it presents us with realistic situations that we can use to practice judging and understanding. In fact, many authors talk about their storytelling as a kind of thought experiment—they want to see how something would feel or work in the real world, so they create a scenario and characters and then narrate what they think would happen.

Research has shown that interpreting literature has real world effects. You might imagine that it would be a beneficial effect—like improving how well people problem solve or how open they are to new ideas. But, it can also have a negative effect. The paragraph I'd like us to practice dissecting is on what is called the *CSI effect*—

Here's a paragraph about the effect from an article by Ericksen:

The CSI effect is prosecutors' belief that TV programs are skewing jurors' courtroom expectations, ultimately making it more difficult to win their cases and convict defendants. CSI-viewers tend to have higher expectations for scientific evidence in trials. But they also show patterns of superior legal knowledge compared to their non-CSI-watching counterparts. One survey indicated that CSI viewers were more likely to expect evidence relevant to a specific crime than

non-CSI viewers. They also knew what type of evidence would be irrelevant to specific crimes. However, more knowledgeable jurors isn't always a good thing. Jurors may think they are more knowledgeable on forensic evidence than they truly are. They may be aware of forensic testing and its capabilities but not understand when it is appropriately used in a case.

ASSIGNMENT: Time to visit Squidward's moai!

1. First, **read just to decode**—just to "get" what it's about, what it says.

2. Notice **your first impression** and think about why you reacted that way.

   And, **look up/ask** about words and references you don't know.

   Did you know what *skew*, *juror* and *forensic evidence* meant? Do you feel familiar enough with criminal trials to "get" what Ericksen is describing? Did you feel like looking at some scenes from CSI on YouTube would be helpful for understanding what this was arguing?

3. **Re-read the text** to make an inventory of the details. Then, Filter the information to catch all the explicit clues and think through all the implicit clues.

   You're done filtering when you can retell the paragraph your own way and everything makes sense without anything being left out or changed. Something not fitting when you re-tell?...that usually means there's an implicit clue you need to work out!

4. You're ready to put the clues together in a pattern to make a meaning you can explain to someone who asked, "what are you reading about?...what does the article say about that?."

Your turn to test my definitions of the core paragraph elements.

Topic Sentence	what claim am I going to test?
Evidence	where are data for my claim?
Analysis	how do data prove the claim—pass the test?
Commentary	why does it matter that *this* claim is valid?
Hinges	when do I put connectors—to *TEACH*?

ASSIGNMENT: Part 1—Answer the questions below.

The statement which BEST paraphrases the **claim** Ericksen's paragraph is testing is:

a. Jurors' standards for evidence change from viewing CSI.
b. There are both good and bad effects from viewing CSI.
c. The CSI effect is causing problems in court cases.
d. CSI-viewers understand evidence better than non-viewers.

The **topic sentence**(s) that contain the paragraph's claim is:

a. One survey indicated that CSI viewers were more likely to expect evidence relevant to a specific crime than non-CSI viewers. They also knew what type of evidence would be irrelevant to specific crimes.
b. The CSI effect is prosecutors' belief that TV programs are skewing jurors' courtroom expectations, ultimately making it more difficult to win their cases and convict defendants.
c. Jurors may think they are more knowledgeable on forensic evidence than they truly are. They may be aware of forensic testing and its capabilities but not understand when it is appropriately used in a case.
d. CSI-viewers tend to have higher expectations for scientific evidence in trials. But, they also show patterns of superior legal knowledge compared to their non-CSI-watching counterparts.

Which of the following does NOT contain **evidence** supporting the claim in the paragraph?

a. One survey indicated that CSI viewers were more likely to expect evidence relevant to a specific crime than non-CSI viewers. They also knew what type of evidence would be irrelevant to specific crimes.
b. The CSI effect is prosecutors' belief that TV programs are skewing jurors' courtroom expectations, ultimately making it more difficult to win their cases and convict defendants.
c. Jurors may think they are more knowledgeable on forensic evidence than they truly are. They may be aware of forensic testing and its capabilities but not understand when it is appropriately used in a case.

d. CSI-viewers tend to have higher expectations for scientific evidence in trials. But, they also show patterns of superior legal knowledge compared to their non-CSI-watching counterparts.

The sentence that BEST fits the definition of **commentary** for this paragraph is

a. However, more knowledgeable jurors isn't always a good thing.
b. Jurors may think they are more knowledgeable on forensic evidence than they truly are.
c. They may be aware of forensic testing and its capabilities but not understand when it is appropriately used in a case.
d. None of the above.

It is accurate to say that this paragraph contains no **analysis.**

a. True
b. False

It is accurate to say that this paragraph contains no **hinges**.

a. True
b. False

I will reveal the key and explain why options are correct/incorrect in conference today.

ASSIGNMENT: Part 2—Go through the steps of reading and interpreting this additional paragraph from Ericksen's article:

Criminals have access to the same television programming as the rest of us. Some believe crime shows are changing their behavior as well. While these programs are not always entirely true, many of the proceedings are based upon facts. Criminals are taking notes and becoming more skilled at covering their tracks. They know to wear gloves to avoid leaving fingerprints, and they know to use bleach to clean up incriminating evidence.

Then, re-create the "steps/facts of the crime" in "Lamb to the Slaughter" in a NONVERBAL form (no words allowed). Upload your recreation as your SUBMIT for today's lesson.

Week 9 Day 1

Podcast

Today's topic is blindsight.

Ok, as far as I know that isn't actually a word. There's hindsight—the perspective you gain on the past once it's over—and foresight—strategic planning for a future you imagine is coming. There is also oversight, one of the words in English that means two, opposite things. We call it an oversight if you didn't notice something that you should have while doing a task; oversight is the name, too, that we give the job of monitoring or supervising a task to make sure there aren't any…er…oversights.

But the kind of sight I am talking about is present-moment—the perspective of not knowing how things will turn out, being blind to the future, not noticing what you're not noticing. The before time…before we knew there was going to be an after that.

Remember those memes about 2020 from way back in the 20-teens, when we could ask, "what will you be doing in 5 years, 2 years, next year, months from now?"...and get the joking answer: "I don't know; I don't have 20/20 vision!" Well, we didn't expect THIS. We didn't even notice what we didn't notice then that we are hyperaware of now—a cough. A hug. Toilet paper. How tired the person scanning our groceries looks. school.

Historians recognize that—to use a technical term—a time imbalance fallacy skews our understanding of the past. Put simply, already knowing what happened blinds us to what it was like to not yet know. Adages like "history is written by the victors"—when it isn't meant literally—remind us that we are aware that we revise our view of the past to make it linear in our heads. We find ourselves "seeing" technology was always moving us toward smart phones, social media, e-commerce; politics was always getting more polarized and divisive; the economy was always changing into what it is now.

You often hear that "those who do not learn from history are doomed to repeat it." It shows that we know we are prone to edit our timelines retroactively, removing what we no longer worry about—and that this causes us to make similar mistakes again and again. The actual statement by George Santayana is this: "Those who cannot remember the past are condemned to repeat it."

I'm thinking about blindsight now because this week is a known unknown: we know we don't know what the outcome of elections will be. And there are lots of concerning known knowns—about threats of violence, fears of fraud, memories of arguments and fights and disappointments and disagreements. In a moment like this the concept of unknown unknowns feels very tangible. What might we be missing?...what's already changing that we aren't recognizing?...what might we allow ourselves to forget once the unknown becomes known?

Scientific observation exists to help us undo this tendency to "photoshop" the steps of cause/effect when it comes to naturally occurring phenomena. It forces us to test our editing. To do that, we identify variables we hypothesize are factors; we control, manipulate and monitor them in repeated trials. We document results whether definitive, inconclusive, confirming or contradicting to our expectation. There is no control group for us to test society and no ability to replicate historical events to dissect how they work, however. Our data is our individual and collective memories, which aren't reliable, which are biased, which are altered. We formulate

a hypothesis of what's going on and will happen—and act on it—based on those data, throwing out results that we deem unimportant as we go along.

As I have lived longer and longer, I have realized something on a personal level about valuing blindsight. Not being able to mentally, emotionally, intellectually "get back" to how I was prior—recreating the past in my head instead of holding on to it in its REAL messy, irrelevant, half-formed state—works against me in everyday life, just as Santayana warned it would on mass scale. I don't recognize the patterns of harmful or hurtful behaviors while I am doing them. I also don't notice the things that would, if I was aware of them, fix, change or improve situations. I overemphasize the things I have decided—based on experience—matter; I neglect things that might, in fact, be, become or even have always been key.

I have lived through major changes in myself, my beliefs, people I was and am close to, the world around me. But my understanding of how those changes came about; which potential alternatives were just as likely but are now forgotten; what mattered, really, versus what seemed to have mattered later—I cannot say that this has grown. It is easy to become rigid, stop considering that I might be wrong, missing something or dealing with something new this time.

When I talk to someone younger than me who is going through something painful, I often tell them there is no way I promise that everything will get better, but I can say, for certain, that it won't always be like this. Age has given me enough data—skewed, biased, redacted as it is—to recognize when I feel like the present situation is a prison, and remember that the sentence ends. You are not stuck; life will change; it, you—everything—will be different. You just can't see what will happen until it's occurred. And, maybe, it's healthy to delete all the doubt and worry and other scenarios from your memory once you've gotten to a better situation.

This week I'm thinking, though, that maybe, if we can stand it, it's also important not to. Remembering—holding on some way to the feelings of anxiety and hope, the old beliefs and theories, the uncertainty of the will-be-known still being unknown—without the filter of what comes after…sitting with our present-moment experience on a collective and on a personal level to sort things out for ourselves. I think we could learn from it not what was always going to happen, but what really actually mattered.

The core paragraph elements of claim, evidence, analysis and commentary are **WHAT** you say in an argumentative paragraph. Hinges are WHERE/WHEN you connect these together. Up until now, we've taught you *transitions* for connecting SENTENCES.

To this point of English, teachers have probably focused on two basic jobs of transitions:

- giving directions (like a map) so the audience "follows" the path of your thinking from idea to idea
- making phrases or sentences flow instead of be choppy (as if they were separate texts in a chat).

Dahl is an author who packs a lot of thoughts into a few words. He is successful because he slips in just enough transitions that we don't get lost, but not so many that the phrases don't flow. Peruse this passage, with what I see as **transitions** highlighted:

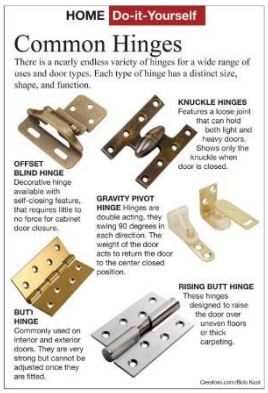
Mary Maloney was waiting for her husband to come home from work.

Now and again she would glance up at the clock, but without anxiety, merely to please herself with the thought that each minute gone by made it nearer the time when he would come. There was a slow smiling air about her, and about everything she did. The drop of a head as she bent over her sewing was curiously tranquil. Her skin—for this was her sixth month with child—had acquired a wonderful translucent quality, the mouth was soft, and the eyes, with their new placid look, seemed larger, darker than before. When the clock said ten minutes to five, she began to listen, and a few moments later, punctually as always, she heard the tires on the gravel outside, and the car door slamming, the footsteps passing the window, the key turning in the lock. She laid aside her sewing, stood up, and went forward to kiss him as he came in.

My model of paragraph elements uses the term *hinges* to include both the basic and more complex ways of connecting elements in a paragraph. **Beyond transitions, hinges are words throughout a series of sentences that connect to each other logically—they *work together* to help the audience not just follow, but understand (I would say "experience") your meaning.** That is, hinges ***cohere*** with each other and with the ideas around them. To me, *cohere* and *hinge* are closely related concepts—after all *cohesive* is related to *adhesive*—like glue, tape, Velcro, things that "stick on." Cohesive things make sense/work together logically; hinged things work together to accomplish a job.

Linguistics makes a big deal out of **coherence**—we say language can't just be used, it has to **make sense** to the audience to count as *communication*. Have you heard the term "incoherent" used when someone is trying to express something, but can't be understood? Usually this means that the person's words are recognizable, but seem so random or out of order that the audience cannot figure out what the person is talking about. One of the signs that someone may be having a stroke is that they become incoherent. Intoxication and allergic reactions can also cause people to become incoherent.

Being *incoherent* means people cannot understand *what you intend to say*. If what you **say** can be understood, but the audience cannot understand *what you intend for it to **mean***—that's usually a problem of *cohesion*. The audience can't figure out the overall pattern that connects what you're saying together. You can say, "ugh. pizza. stomach"—I know what all those things mean, but not what you are trying to communicate by saying them together (you don't like pizza? You're hungry for pizza? You dropped pizza on your lap?). So if you lack cohesion, it's like your words are "unhinged." Ever heard someone called that? We are supposed to imagine they are out of whack (that's actually a technical term!)—they don't fit/work with what's around them the way they are supposed to…



In criminal cases, lawyers work with their witnesses on hinging—they want what people say on the stand to make sense, and they also want the person to come across to the jury as logical. Witnesses practice giving their testimony and answering questions from other lawyers to be ready to express themselves and communicate their meaning to the jury effectively. I think it can be argued that Mary Maloney's character focused on hinging in order to get away with murder in the story!

Hinging done well is *subtle* (that means hard to notice because it fits so well). Dahl is a master hinger—look at how these choices Dahl made in wording *work together* to get us to "experience" the scene he is narrating:

Mary Maloney was waiting for her husband to come home from work.

Now and again she would glance up at the clock, but without anxiety, merely to please herself with the thought that each minute gone by made it nearer the time when he would come. There was a slow smiling air about her, and about everything she did. The drop of a head as she bent over her sewing was curiously tranquil. Her skin—for this was her sixth month with child—had acquired a wonderful translucent quality, the mouth was soft, and the eyes, with their new placid look, seemed larger, darker than before. When the clock said ten minutes to five, she began to listen, and a few moments later, punctually as always, she heard the tires on the gravel outside, and the car door slamming, the footsteps passing the window, the key turning in the lock. She laid aside her sewing, stood up, and went forward to kiss him as he came in.

If I had to analyze WHY these are hinges, I would say: he uses *was/would/did/to do* effectively to keep us from getting lost trying to follow WHEN things are happening; he puts as/with/when/for this/before to show us more than one thing going on/mattering at a time. As a result, he gets us to "experience" A LOT—what Mary is doing, what she is thinking, how she looks, how she feels, what happened to make her look and feel that way, Patrick's actions outside of the scene, her actions in response to his.

It takes constant effort to hinge well. So, let's do the OPPOSITE!...

ASSIGNMENT: Rewrite Dahl's paragraph in the same order WITHOUT effective hinges. Challenge yourself to capture as much detail as Dahl, with as few connections and logical links to help us "experience" the scene as possible. **SUBMIT your paragraph as part 1 of today's assignment**.

I'll get you started: Mary Maloney waited. Her husband was at work. He had not come home. She glanced at the clock a few times. She was…

…

College Board assesses your use of hinges to **cohere** your claims, evidence, analysis and commentary into a "structure:"

STRUCTURE	The response • presents a cohesive and logical **organizational structure**, with an insightful claim, effective **order,** and clear **transitions**	The response • presents a cohesive and logical **organizational structure**, with a plausible claim, effective **order**, and **transitions**.	The response • presents an incohesive and inadequate **organizational structure**, with an unclear claim and a lack of adequate **transitions**.	The response • lacks cohesion and presents a missing or inadequate **structure**, with no identifiable claim and few, if any, **transitions**.

It is constant work to do this well. But, it can help to have go-tos at the ready. Here's a list of "formula" **hinges** commonly used in academic writing to cohere claims with evidence:

Making a claim:
clearly, logically, finding that, defining __ as, questioning, noting, exploring the issue of, asking, it follows, if…then, consequently, thus

Giving an example of:
after all, as illustrated by, for instance/example, specifically, a case in point, this can be seen when/in, defined as, exemplified as, one case of this is

Introducing data for/against:
according to, as argued by, lines up with/is challenged by what ___ says/ finds/ witnessed, in dis/agreement, corroborated/rebutted by, ___ calls into question/seconds this, the view of, not the only one who sees it this way, advocating/questioning this is ___, supporting/refuting this, listen to, as ___ tells it

Laying out cause/effect
accordingly, as a result, consequently, hence, since, thus, therefore, so, then, followed by, leading to, coming/emerging from, the outcome of which is, progressing from

(Graff and Birkenstein *They Say/I Say* 105)

And for cohering evidence to analysis:

Elaborating/clarifying:
actually, by extension/extrapolation, in short, that is, in other words, to put it another way, to be frank, ultimately, in sum, this means to say, we understand from this

Comparing/contrasting
along the same/different lines, in the same/another vein/way, likewise, similarly, although, by contrast, however, on the other hand, regardless, nonetheless, nevertheless, whereas, while also, yet, pro/con, separating out X and Y

Adding on:
also, besides, furthermore, in addition, indeed, in fact, moreover, so too, at the same time, meanwhile

Critiquing:
however, yet, but, except, although, still, with this caveat/ condition/ qualification/ note

Other points of view:
admittedly, although ___ is true, still…, granted, naturally, logically, of course, perhaps, sometimes, yet, but also, let's not overlook, at the same time, from another perspective/view/side, looking deeper we see

(Graff and Birkenstein *They Say/I Say* 105)

…

This leaves us with just one more set of College Board's assessment expectations to clarify:

USE of LANGUAGE	The response • uses highly effective **diction** and **sentence variety** • demonstrates a strong command of the **conventions** of standard written English, with almost no errors.	The response • uses purposeful **diction** and **sentence variety** • demonstrates an adequate command of the **conventions** of standard written English, with only slight errors that do not interfere with meaning.	The response • uses inappropriate **diction** and has limited **sentence variety** • contains several errors in the **conventions** of standard written English that interfere with meaning.	The response • uses **diction** that is inaccurate and inappropriate and has little to no **sentence variety** • contains many errors in the **conventions** of standard written English that interfere with meaning.
	INSIGHTFUL CLAIM **Thorough Comprehension** **Perceptive Analysis** **Relevant, Sufficient, Strategic Support** **Cohesive, Logical Structure** **Effective Order** **Clear Transitions**	**PLAUSIBLE CLAIM** **Effective Comprehension** **Reasonable Analysis** **Relevant Support** **Cohesive, Logical Structure** **Effective Order** **Transitions**	**UNCLEAR CLAIM** **Basic/General Comprehension** **Limited/Unconvincing Analysis** **Limited/Weak Support** **Incohesive, Inadequate Structure** **Lack of Adequate Transitions**	**UNIDENTIFIABLE CLAIM** **Little/No Comprehension** **Little/No Analysis** **Little/No Support** **Lack of Cohesion** **Missing/Inadequate Structure** **Few/No Transitions**

Let's begin with the most confusing of these—

Diction—many people (even English teachers) think this is the same as "word choice." It's not—but they are related. **Diction is the *pattern* of word choice in a text—usually it's a pattern of complexity, but it can also be a pattern of effect or of style.** *That's not very helpful as a definition is it?* The basic categories for diction in English writing are: *formal, informal, poetic*.

To make sense out of those categories think of *diction* in terms of video games.

> All the levels of a game are still one thing, playing the game, right? OK—all diction is language. It makes no sense to say that any text has "no" diction. In games, different **LEVELS** of play have higher or lower complexity of details, more/less assumed knowledge, greater/lesser difficult tasks, right? **Diction levels get more/less complex,** too. The pattern of diction can "level up"—be a group of more complex sentences, more precise terms for things and have a more analytical, creative or informative function—or "level down" as a group of less complex sentences, more general terms for things and more personal, regulatory or instrumental function.
>
> There are types of games that don't get harder but instead change **STAGES**: you were on an island, but now you're in the desert; or you were battling and now you're having to build something. The switch makes you use different tools, focus on different aspects of the environment, perform very different tasks. **Varied dictions have stages like that.** In *poetic*

diction, you expect lots of flowery, symbolic and lyrical language to express abstract or emotional ideas; in *technical* diction, you expect lots of jargon and direct statements to express concrete directions; in *social* diction, you expect a lot of idioms and slang with colorful, personal language to express relationships and personalities.

Finally, some games have very different **VERSIONS** (or a series may create very different experiences of the same basic concept)—**diction works like versions, also**. Classroom diction is really different than Hip Hop diction—but sometimes in the same person/group, phrases and humor and slang cross over with each other; children's everyday diction is different than elders' diction—but then there's an in-between diction just for they talk with each other *at home* and how they talk to each other *in public*.

That's pretty complicated (very interesting to me…but maybe not worth the time to think about for other people!). So, let's focus on what is the most useful to know/do about diction for College Board:

Highly Effective—they want "**formal**" **diction**, which, for prompts that ask you to make an argument means using academic terms relevant to the prompt (like calling Mary Maloney a "character" instead of a person), complex sentences and having an analytical/informative function. **Paraphrasing and descriptions** in those prompts' answers use vivid words that really get the scorer to see/feel/hear/experience your meaning. Writing Mary Maloney "seems nice" would be less effective, say, than Mary Maloney "appears to be angelic and sweet."

Purposeful—they mean "**appropriate to the purpose**." If a prompt asked you to compose a short story, your patterns of diction would fit the characters, situations, etc. If you were writing Patrick Maloney's "side" of the story, your diction would probably be different that the diction Dahl uses for Mary's thoughts, actions and appearance. If you were writing about a place that was beautiful, you would want lots of visual details. If the plot is scary you might include more abstract statements to match the confusion and fear.

Inappropriate—they feel like the WAY you express your thoughts **doesn't fit the situation of taking an assessment**. They'd call out obvious school-inappropriate words, insulting or offensive language. Abbreviations [even b/c for *because* or esp. for *especially*], symbols like arrows, smileys, etc—they always call these "inappropriate." lol ¯_(ツ)_/¯ They don't say this outright, but they will call African-American Vernacular, also called Black English, regional and cultural dialects (Spanglish, Southernism, New Yorker phrases, etc) "inappropriate." They would say that diction including these is not understood by a wider audience (like them), so it's inappropriate for you to use it. [the linguist in me goes "hmph."]

Inaccurate—this one has ME, the linguist stumped. No pattern is accurate (right, true) or inaccurate (wrong, false)—it's just fitting or not fitting. My interpretation is that College Board means your response is **both inappropriate in level AND has mistaken *word choices*.** So, you call Mary Maloney Patrick's *gfriend, girl, girlfriend, significant other* instead of "wife" or "spouse;" you say "they got drunk" instead of "they drank alcohol/whiskey (or *whisky* as the British spell it)."

Dahl put words into his characters' mouths that fit patterns he hoped would seem believable/realistic to his readers. In the scene where Mary eavesdrops on the policemen as they finish up the lamb roast in her kitchen, he picks diction that mimics how they would actually talk in a situation like the one he is narrating. Notice how they use informal, relaxed social language with each other (even swearing, since they do not realize Mrs. Maloney is listening)—that choice of diction is very telling: they clearly do not suspect a thing is amiss.

The woman stayed where she was, listening to them speaking among themselves, their voices thick and sloppy because their mouths were full of meat.
"Have some more, Charlie?"
"No. Better not finish it."
"She wants us to finish it. She said so. Be doing her a favor."
"Okay then. Give me some more."
"That's the hell of a big club the guy must've used to hit poor Patrick," one of them was saying. "The doc says his skull was smashed all to pieces just like from a sledgehammer."
"That's why it ought to be easy to find."
"Exactly what I say."
"Whoever done it, they're not going to be carrying a thing like that around with them longer than they need."

ASSIGNMENT: Rewrite the policemen's dialogue with diction that would be appropriate if these characters were suspicious of Mrs. Maloney. Challenge yourself to be as realistic as Dahl about how the policemen he created for the story would talk in the kitchen where she sent them to eat the lamb roast. **SUBMIT your dialogue as part 2 of today's assignment**.

Week 9 Day 2

We're finishing the rubric!!!!!! It's a read-only day…

USE of LANGUAGE	The response • **sentence variety** • demonstrates a strong command of the **conventions** of standard written English, with almost no errors.	The response • **sentence variety** • demonstrates an adequate command of the **conventions** of standard written English, with only	The response • has limited **sentence variety** • contains several errors in the **conventions** of standard written English that interfere with meaning.	The response • has little to no **sentence variety** • contains many errors in the **conventions** of standard

		slight errors that do not interfere with meaning.		written English that interfere with meaning.
	INSIGHTFUL CLAIM **Thorough Comprehension** **Perceptive Analysis** **Relevant, Sufficient, Strategic Support** **Cohesive, Logical Structure** **Effective Order** **Clear Transitions** **Highly Effective Diction**	**PLAUSIBLE CLAIM** **Effective Comprehension** **Reasonable Analysis** **Relevant Support** **Cohesive, Logical Structure** **Effective Order** **Transitions** **Purposeful Diction**	**UNCLEAR CLAIM** **Basic/General Comprehension** **Limited/Unconvincing Analysis** **Limited/Weak Support** **Incohesive, Inadequate Structure** **Lack of Adequate Transitions** **Inappropriate Diction**	**UNIDENTIFIABLE CLAIM** **Little/No Comprehension** **Little/No Analysis** **Little/No Support** **Lack of Cohesion** **Missing/Inadequate Structure** **Few/No Transitions** **Inappropriate Diction** **Inaccurate Word Choice**

What does College Board mean by Sentence Variety?
Unlike diction, this one is very clear cut! College Board is looking for you to show that you are skilled in composing a range of

- **sentence types**—that is, sentences for different purposes: to ***ask, tell, command, emote***.
- **sentence structures**—that is, the **set of parts of speech** you include changes from sentence to sentence
- **sentence syntax**—that is, the **order of parts of speech** is not the same from sentence to sentence.

Sentence variety does ***NOT*** mean you
change verb tenses (present, future, past, etc); discuss multiple topics or have more than one focus in a paragraph; substitute different words for the same idea/concept.
These jumble together separate thoughts you want to communicate, making it difficult for the reader to understand what you intend for them to mean.

What Should You Do?
In answering a prompt, you should avoid writing sentences where you are *emoting* or *commanding* (the first is too personal, the second too rude for them to accept as fitting into appropriate diction… *That sucks! Oh, grow up*.). You may have been taught to include questions just to have sentence variety. I'm not a fan of this. *Why?* It feels like a gimmick to me. But, having questions as well as statements DOES qualify as *variety*. Without them you are left only writing sentences that tell.

To help you do that in a way that is effective for your reader, consider this: there are 2 forms of telling that sentences can take

- **defining/describing** (telling aspects, parts, patterns, steps of someone/thing)
- **showing cause/effect** (telling sequence, relationship, outcome of someone/thing)

In answering a prompt, you should write sentences that take both forms not *just* for variety, but also so you are showing you comprehend and can analyze the telling details to prove a *complex* (insightful not simplistic) claim—not just **state** WHAT/WHO and WHEN/WHERE but also **interpret** HOW/WHY.

For variety in sentence structure, write more than 3 sentences as your answer and avoid 3 **simple**, 3 **compound** or 3 **complex** sentences *in a row.*

For variety in sentence syntax, no 3 sentences *in a row* should have the same number or order of syntax elements.

Ready for this in a SYSTEMATIC form?

Syntax Element	**Is…**	**Examples that define/ describe**	**Examples that show cause/ effect**
Subject	WHO/WHAT is/acts.	**The pheasants** were safe.	**The boys** decided**.**
Predicate	WHAT/HOW the subject is or does.	The pheasants **were safe**.	The boys **decided**.
Object	WHO/WHAT is affected; WHAT is achieved	The pheasants were safe **from the farmers.**	The boys decided **to protect *them.***
Modifier	Adjectives define character of nouns; adverbs define form of verbs	The **huddling** pheasants were safe from the **groups of** farmers.	The boys decided **unselfishly** to protect them.
Conjunction	Connects two of the same part of speech or syntax element	The huddling pheasants, the small gray hens **along with** the larger brown cocks, were safe from the groups of farmers **and** their clubs.	The boys decided unselfishly to protect **rather than** harm them.
Independent Clause	Subject + predicate +/- object +/- modifier	***Can stand alone*** *as a sentence; is compounded with dependent clause(s) for complex sentences, with other independent clause(s) for compound ones.*	
Dependent Clause	**Removable** prepositional phrase, modifying phrase (adjectival or adverbial) or nominal (noun)/verbal phrase **attached to** independent clause to make a **complex sentence**	The pheasants huddling **in the ditch** were safe from **being found by** the groups of farmers and **killed with** their clubs.	**Their thoughts silent**, the boys **each** decided unselfishly to protect rather than harm the pheasants, **who like them needed shelter to survive.**

Models from Heynen

1 One winter there was a freezing rain. How beautiful! people said when things outside started to shine with ice. But the freezing rain kept coming. Tree branches glistened like glass. Then broke like glass. Ice thickened on the windows until everything outside blurred. Farmers moved their livestock into the barns, and most animals were safe. But not the pheasants. Their eyes froze shut.

4 Then one of the boys said, Shh. He was taking off his coat, the thin layer of ice splintering in flakes as he pulled his arms from the sleeves. But the inside of the coat was dry and warm. He covered two of the crouching pheasants with his coat, rounding the back of it over them like a shell. The other boys did the same. They covered all the helpless pheasants. The small gray hens and the larger brown cocks. Now the boys felt the rain soaking through their shirts and freezing. They ran across the slippery fields, unsure of their footing, the ice clinging to their skin as they made their way toward the warm blurry lights of the house.

Structure Level	Parts of Speech/Syntax	Communicates Meaning	Examples of telling sentences that define/describe	Examples that show cause/effect
simple	**noun**+ **verb**	**WHO/WHAT acts/is.**	There was a freezing rain. Tree branches glistened. Most animals were safe. The pheasants [were] not. The coat was dry and warm.	Things outside started to shine. Then [they] broke. Ice thickened. Everything outside blurred. Ice splinter[ed].
simple	**subject**+ **verb**+ **object**	WHO/WHAT acts **using/achieves something**.	How beautiful! people said. One said, Shh. He was taking off his coat. He pulled his arms. They felt the rain soaking and freezing. They were unsure of their footing.	Farmers moved livestock. He covered two pheasants. He rounded the back of it. The other boys did the same. They made their way.
complex	**subject**+ **predicate** + **prepositional phrase**	WHO/WHAT acts/achieves **WHERE/WHEN**	One winter there was a freezing rain. Ice thickened on the windows. He pulled his arms from the sleeves. Inside of the coat [it] was dry and warm. As he pulled his arms from the sleeves, the layer of ice splintered. The boys felt the rain soaking through their shirts. Ice was clinging to their skin.	How beautiful! people said when things outside started to shine. Farmers moved livestock into the barns. He rounded the back of it over them. They ran across the slippery fields [and] made their way toward the lights.
complex	**subject**+ **predicate** + **adverbial dependent clause**	WHO/WHAT acts/achieves **HOW**	Things outside started to shine with ice. The layer of ice splintered in flakes. Ice [was] clinging to their skin as they made their way.	Ice thickened until [the point that] everything outside blurred. But, the pheasants' eyes froze shut. He covered two pheasants with his coat.
complex	**subject**+ **predicate** + **adjectival dependent clause**	**Some kind of** WHO/WHAT acts/achieves	[They] glistened like glass. Then [they] broke like glass. They [went] toward the lights of the house, [which were] warm and blurry.	He rounded the back of it [so it was] over them like a shell.
complex	**subject**+ **predicate** + **nominal dependent clause**	**Some kind of** WHO/WHAT acts/achieves	They ran across the slippery fields, [being] unsure of their footing.	[Unlike the outside, on which had formed] a thin layer of ice, the inside of the coat was dry and warm.
complex	**subject**+ **predicate** + **verbal dependent clause**	WHO/WHAT acts/achieves **HOW**	The freezing rain kept coming.	[As] the ice thickened, everything outside blurred.
compound	**>2 independent clauses** +**conjunction**	*Combines multiple of above*	He [took off] his coat, [and] the thin layer of ice splinter[ed]. He covered the pheasants with his coat, [and he] rounded the back of it over them.	Farmers moved their livestock, and most animals were safe. But the pheasants were not safe, [rather] their eyes froze shut.

What does College Board mean by Command of/Errors in Conventions?

When they score this, College Board graders do not just count up the number of errors you make (whew!). They look at the pattern your errors fit—*basic* (lowest on the lists below) to *advanced* (higher to highest on the lists). Then they judge whether your mistakes occur *often, occasionally or only rarely* **when compared to the amount of correct usage** in your writing.

Here are the areas they consider:

<table>
<tr><th>Sentence Completion</th><th>Punctuation</th><th>Grammar Usage</th></tr>
<tr><td>Avoids “fused” sentences [run together, comma splices] (They went to the store, they bought groceries.).

May use purposeful fragments such as “Not us.” or in dialogue.

Avoids sentence fragments that are not purposeful—such as restrictive phrases (Going into town) or dependent clauses (Because of the rain)</td><td>Semicolons between two independent clauses (I studied late into the night; consequently, I passed the test or I studied; I passed).

Colons to introduce a list or quotation.

Hyphenates commonly combined terms (self-driving but not high school).

Ellipsis […] to indicate a pause or break or to show omitted words.

Commas, parentheses or dashes to set off nonrestrictive/ parenthetical information [appositives, explanatory phrases/clauses] (Batman, the famous caped crusader, battled the Joker; The winner (a rookie) got attention; Our teacher loves sweets—birthday cake included)

Uses a comma
• to separate coordinate adjectives (He wore an old, warm shirt but not He wore an old, green shirt.)
• before a coordinating conjunction [and, but, for, nor, or, yet, so] in a compound sentence
• in complete addresses (12345 67th Ave., Spokane, WA)
• in dates (September 11, 2001)
• with single words in a series (red, blue and green signs OR red, blue, and green signs—both OK)
• in greetings and closings of letters
• to set off an introductory element from the rest of the sentence (Therefore,)
• to set off yes and no (Yes, thank you)
• to set off a tag question (It’s true, isn’t it?)
• to indicate direct address (Is that you, Steve?).</td><td>Parallel Construction in series
• with single words [verbs particularly in informational and technical writing] (A scientist observes, hypothesizes, and analyzes.)
• with clauses (The coach told the players they should get plenty of sleep, they should eat well, and they should do some warm-up exercises.).
• with phrases [infinitive] (Jamillah likes to hike, swim, and ride a bicycle.).

Verbs
Avoids inappropriate shifts in verb tense.
Consistent and appropriate voice and mood.
Correctly uses
• active and passive voices
• indicative, imperative, interrogative, conditional, subjunctive moods
• perfect tense (I had walked, I have walked; I will have walked)
• simple verb tenses (I walked; I walk; I will walk)
• progressive (I was walking; I am walking; I will be walking)
• modal auxiliaries [can, may, must] to convey various conditions
• past tense of frequently occurring irregular verbs (sat, hid, told)
• regular and irregular verbs.

Uses verb tense to convey
• various times, sequences, states, and conditions
• a sense of past, present, and future
• conjecture (If I had driven, I would not have to walk home; You must have walked home since you do not drive).

Uses frequently confused words correctly (apart, a part of; maybe, may be; everyday, every day; there, they’re, their; lead, led; you’re, your; it’s its; is biased, has a bias; effect, affect; used to, use to)

Avoids misplaced or dangling modifiers.
Pronouns
Avoids inappropriate shifts in pronoun number and person and vague, ambiguous or unclear pronoun references (She and her sisters said it was theirs).
Correctly uses
• pronoun case [subject, object, possessive] (He and I go; Give it to him or me; Its ours)
• intensive pronouns (This is a book of yours; I, myself agree.)
• relative pronouns [who, whose, whom, which, that]
• relative adverbs [where, when, why]
• common personal, possessive, and indefinite pronouns [I, me, my; they, them, their; anyone, everything, no one]
• reflexive pronouns [myself, ourselves].

Agreement
Pronouns with antecedents [singular-singular; plural-plural]
(The teacher told each student to turn in his or her papers; The teacher told the students to turn in their papers; Everybody wants his or her own book bag; They all want their own book bags; He brought his dog to school; He and Gary brought their lunches)

Subjects with verbs [singular-singular; plural-plural]
(My friend and I go to recess together; Sally goes to recess with her friends; Neither the coach nor the player is going to the banquet; None of us wants a second helping of pie; The school board is an elected body; People with colds should stay home from school)

Includes pronouns to refer to a [close] antecedent (The boy walked his dog).

Adjectives/Adverbs
Use conventional patterns to order adjectives within sentences (a small red bag, not a red small bag).</td></tr>
<tr><td>Capitalization
title/official name (President of the US vs the president says; Jackson High School vs in high school; Mom vs my mom)

titles of books

first word in a sentence

the pronoun I

names of people

days of the week

months of the year

holidays

product names

geographic names

greetings and closings</td><td>Apostrophes
• in possessive nouns (one dog’s house, two dogs’ houses).
• to form contractions
• in [frequently occurring] possessives.

Uses commas and quotation marks to mark direct speech and quotations from text.

Nouns
Correctly uses
• regular and irregular plural nouns
• abstract nouns (childhood)
• singular and plural nouns with matching verbs in basic sentences (He hops; We hop)
• collective nouns (group)
• frequently occurring irregular plural nouns (feet, children, teeth, mice, fish).

Conjunctions
• correlative (either/or, neither/nor)
• coordinate (and, but)
• subordinate (because, although)
• frequently occurring transitions (so, then, however, also).

Correctly uses determiners [articles, demonstratives] (the book is by me; a book is needed; that book is hers)</td><td></td></tr>
</table>

	Uses **end punctuation** for sentences.	Correctly use comparative and superlative adjectives and adverbs.

How can errors "interfere with meaning?"
If we are being precise, nothing interferes with meaning. What College Board means is that writing choices that go against their conventions [the word means *expectations*] make it difficult for scorers to be sure they are interpreting the meaning YOU intend to communicate. Spelling a word wrong "interferes" in cases where the word as written can be mistaken for a different word, changing the possible meaning of your sentence. It's a common mistake, for example, to write *apart* when you mean *a part*. See how this makes it hard to be sure how to interpret the sentence: *this is apart from that*? Apostrophe mistakes—also very common—can cause a similar confusion: *The boy's act* versus *The boys act*.

Whew!

ASSIGNMENT: Part 1—highlight every word/concept that is unfamiliar to you in the Conventions rubric above.

Googling terms in an "errors" rubric like this one is a very helpful self-teaching method—searching will yield sites that explain rules that no one ever taught you, give examples to clarify what never made sense and maybe even introduce you to ways that standard Written English works that you never noticed before. I'll be asking for you to tell me what YOU think the best way for you to improve on your conventions is. Take some time now to think about what has and hasn't worked for you before.

Part 2—Try out a ChompChomp™ exercise for ONE [bolded in the rubric] area of conventions *that you think you know well* and ONE *that you think you have trouble with* here: https://chompchomp.com/exercises.htm.

***Why*?** We've been working through how College Board assesses your written answers to a prompt. College Board, of course, also uses multiple choice questions on its exams. While we continue to work with communicating your thoughts to others in writing, I want to start adding to your knowledge and experience dealing with this kind of assessment, too. So…

Part 2—Review the two sets of practice College Board questions I have linked on today's assignment.

There is nothing to submit today. I don't want you to be anxious about doing well on these kinds of test questions (you have enough of that to deal with!). Treat these two examples of assessments as **models** we will analyze.

Today your objective is:
- Paying attention to your first impressions of the rubric and each assessment
- Making an inventory of details so you're sure you didn't miss anything
- Filtering info to highlight what is salient for YOU
- Finding patterns in details to decide what should come next for YOU to refine your skills, knowledge and experience.

Week 10 Days 1 and 2

Wednesday is a holiday; the class period schedule for Friday is altered to cover the periods of "A Classes, Day 2." There is no Connect-LIF this week. Come conference with me/classmates during the final 30 minutes of class if you'd like.

In this midterm week, I want to emphasize something that I try to always keep in mind as a teacher: it is easy to get caught up in rubrics and tests and forget (or put aside) learning. Getting assessed can—does—get in the way of what school is supposed to be for: getting better, gaining knowledge, refining your skills. So, let me bring us back to that focus: There's only one way to get better at **comprehension** and **analysis**. Conveniently, it's the same way that works to strengthen your command over **diction**, **sentence variety** and **conventions**. *Languaging*. Reading, writing, speaking and listening—and thinking about how you and others do these. The wider the range of texts **you try** to interpret, the more types of texts **you try** to produce and the greater experience **you have trying** to communicate in different situations, the deeper, broader and larger your languaging abilities get.

THAT's the objective of this class. *Not* doing well on assessments: deepening, broadening and enlarging YOUR languaging. We have been working on:
- Putting your thoughts in words for *yourself*
- Putting your thoughts in words for *others*
- Recognizing when a statement is a **claim** and when it isn't
- Stating something you think in the form of a claim.

The next reading—and the assessment that will follow it—flips the script: they are both examples of writing that concentrates on how *others* put their thoughts in words *for themselves*.

ASSIGNMENT: Step 1—Go through the reading process for part 1 of the next class text. It's written by President Abraham Lincoln's favorite author, Ambrose Bierce. So, it's OLD, which makes it a challenge to decode, filter and interpret. Time to visit Squidward's moai!

1. First, **read just to decode**—just to "get" what it's about, what it says.

   You can listen to it (0:00-6:30) here: https://www.youtube.com/watch?v=4A3EGr7lNuY

2. Notice **your first impression** and think about why you reacted that way.
   Look up/ask about words and references you don't know. (Pages 66-68 of your Springboard book glosses some of the words—see the attached digital file of those pages)

3. **Re-read the text** to make an inventory of the details. Then, filter the information to catch all the explicit clues and think through all the implicit clues.
   You're done filtering when you can retell it your own way, and everything makes sense without anything being left out or changed. Something not fitting when you re-tell?...that usually means there's an implicit clue you need to work out!

4. You're ready to put the clues together in a pattern to make a meaning you can explain to someone who asked, "what are you reading about?...what does the story say about that?"

"The Incident At Owl Creek" by Ambrose Bierce—Part One

A man stood upon a railroad bridge in northern Alabama, looking down into the swift water twenty feet below. The man's hands were behind his back, the wrists bound with a cord. A rope closely encircled his neck. It was attached to a stout cross-timber above his head and the slack fell to the level of his knees. Some loose boards laid upon the ties supporting the rails of the railway supplied a footing for him and his executioners—two private soldiers of the Federal army, directed by a sergeant who in civil life may have been a deputy sheriff. At a short remove upon the same temporary platform was an officer in the uniform of his rank, armed. He was a captain. A sentinel at each end of the bridge stood with his rifle in the position known as "support," that is to say, vertical in front of the left shoulder, the hammer resting on the forearm thrown straight across the chest—a formal and unnatural position, enforcing an erect carriage of the body. It did not appear to be the duty of these two men to know what was occurring at the center of the bridge; they merely blockaded the two ends of the foot planking that traversed it.

Beyond one of the sentinels nobody was in sight; the railroad ran straight away into a forest for a hundred yards, then, curving, was lost to view. Doubtless there was an outpost farther along. The other bank of the stream was open ground—a gentle slope topped with a stockade of vertical tree trunks, loopholed for rifles, with a single embrasure through which protruded the muzzle of a brass cannon commanding the bridge. Midway up the slope between the bridge and fort were the spectators—a single company of infantry in line, at "parade rest," the butts of their rifles on the ground, the barrels inclining slightly backward against the right shoulder, the hands crossed upon the stock. A lieutenant stood at the right of the line, the point of his sword upon the ground, his left hand resting upon his right. Excepting the group of four at the center of the bridge, not a man moved. The company faced the bridge, staring stonily, motionless. The sentinels, facing the banks of the stream, might have been statues to adorn the bridge. The captain stood with folded arms, silent, observing the work of his subordinates, but making no sign. Death is a dignitary who when he comes announced is to be received with formal manifestations of respect, even by those most familiar with him. In the code of military etiquette silence and fixity are forms of deference.

The man who was engaged in being hanged was apparently about thirty-five years of age. He was a civilian, if one might judge from his habit, which was that of a planter. His features were good—a straight nose, firm mouth, broad forehead, from which his long, dark hair was combed straight back, falling behind his ears to the collar of his well fitting frock coat. He wore a moustache and pointed beard, but no whiskers; his eyes were large and dark gray, and had a kindly expression which one would hardly have expected in one whose neck was in the hemp. Evidently this was no vulgar assassin. The liberal military code makes provision for hanging many kinds of persons, and gentlemen are not excluded.

The preparations being complete, the two private soldiers stepped aside and each drew away the plank upon which he had been standing. The sergeant turned to the captain, saluted and placed himself immediately behind that officer, who in turn moved apart one pace. These movements left the condemned man and the sergeant standing on the two ends of the same plank, which spanned three of the cross-ties of the bridge. The end upon which the civilian stood almost, but not quite, reached a fourth. This plank had been held in place by the weight of the captain; it was now held by that of the sergeant. At a signal from the former the latter would step aside, the plank would tilt and the condemned man go down between two ties. The arrangement commended itself to his judgement as simple and effective. His face had not been covered nor his eyes bandaged. He looked a moment at his "unsteadfast footing," then let his gaze wander to the swirling water of the stream racing madly beneath his feet. A piece of dancing driftwood caught his attention and his eyes followed it down the current. How slowly it appeared to move! What a sluggish stream!

He closed his eyes in order to fix his last thoughts upon his wife and children. The water, touched to gold by the early sun, the brooding mists under the banks at some distance down the stream, the fort, the soldiers, the piece of drift—all had distracted him. And now he became conscious of a new disturbance. Striking through the thought of his dear ones was sound which he could neither ignore nor understand, a sharp, distinct, metallic percussion like the stroke of a blacksmith's hammer upon the anvil; it had the same ringing quality. He wondered what it was, and whether immeasurably distant or near by— it seemed both. Its recurrence was regular, but as slow as the tolling of a death knell. He awaited each new stroke with impatience and—he knew not

why—apprehension. The intervals of silence grew progressively longer; the delays became maddening. With their greater infrequency the sounds increased in strength and sharpness. They hurt his ear like the thrust of a knife; he feared he would shriek. What he heard was the ticking of his watch.

He unclosed his eyes and saw again the water below him. "If I could free my hands," he thought, "I might throw off the noose and spring into the stream. By diving I could evade the bullets and, swimming vigorously, reach the bank, take to the woods and get away home. My home, thank God, is as yet outside their lines; my wife and little ones are still beyond the invader's farthest advance."

As these thoughts, which have here to be set down in words, were flashed into the doomed man's brain rather than evolved from it the captain nodded to the sergeant. The sergeant stepped aside.

ASSIGNMENT: Step 2—Review the structures of telling sentences using examples from the passage I list below:

Structure Level	Parts of Speech/Syntax	Communicates Meaning	Examples of telling sentences that define/describe	Examples that show cause/effect
simple	**noun+ verb**	**WHO/WHAT acts/is.**	What a sluggish stream! A	It seemed both. I
simple	**subject+ verb+ object**	WHO/WHAT acts **using/achieves something.**	He was a captain. B	What he heard was the ticking of his watch. J
complex	**subject+ predicate + prepositional phrase**	WHO/WHAT acts/achieves **WHERE/WHEN**	He unclosed his eyes and saw again the water below him. C	By swimming vigorously I could reach the bank, take to the woods and get away home. K
complex	**subject+ predicate + adverbial dependent clause**	WHO/WHAT acts/achieves **HOW**	The sergeant stepped aside. D	With their greater infrequency the sounds increased in strength and sharpness. L
complex	**subject+ predicate + adjectival dependent clause**	**Some kind of** WHO/WHAT acts/achieves	The water, touched to gold by the early sun, the brooding mists under the banks at some distance down the stream, the fort, the soldiers, the piece of drift—all had distracted him. E	Its recurrence was regular, but as slow as the tolling of a death knell. M
complex	**subject+ predicate + nominal dependent clause**	**Some kind of** WHO/WHAT acts/achieves	He was a civilian, if one might judge from his habit, which was that of a planter. F	His eyes were large and dark gray, and had a kindly expression which one would hardly have expected in one whose neck was in the hemp. N
complex	**subject+ predicate + verbal dependent clause**	WHO/WHAT acts/achieves **HOW**	The arrangement commended itself to his judgement as simple and effective. G	The railroad ran straight away into a forest for a hundred yards, then, curving, was lost to view. O
compound	**>2 independent clauses +conjunction**	*Combines multiple of above*	His face had not been covered nor his eyes bandaged. H	The liberal military code makes provision for hanging many kinds of persons, and gentlemen are not excluded. P

ASSIGNMENT: Step 3—Analyze the following 4 sentences from the passage. **Decide which spot in the above table each one belongs to (A, B, C...P?) and then write a claim stating which category and WHY this category is the best fit for example sentence 1, 2, 3 and 4.** SUBMIT your 4 claims for this week's assignment.

Sentence 1: It did not appear to be the duty of these two men to know what was occurring at the center of the bridge; they merely blockaded the two ends of the foot planking that traversed it.

Sentence 2: Excepting the group of four at the center of the bridge, not a man moved.

Sentence 3: They hurt his ear like the thrust of a knife; he feared he would shriek.

Sentence 4: He closed his eyes in order to fix his last thoughts upon his wife and children.

This challenges you to demonstrate *as a reader* College Board's highest level of *writing*:

INSIGHTFUL CLAIM Thorough Comprehension Perceptive Analysis Relevant, Sufficient, Strategic Support	PLAUSIBLE CLAIM Effective Comprehension Reasonable Analysis Relevant Support	UNCLEAR CLAIM Basic/General Comprehension Limited/Unconvincing Analysis Limited/Weak Support	UNIDENTIFIABLE CLAIM Little/No Comprehension Little/No Analysis, Support

Cohesive, Logical Structure Effective Order Clear Transitions Highly Effective Diction Sentence Variety Few Conventions Errors	Cohesive, Logical Structure Effective Order Transitions Purposeful Diction Sentence Variety Some Conventions Errors	Incohesive, Inadequate Structure Lack of Adequate Transitions Inappropriate Diction Limited Sentence Variety Interfering Conventions Errors	Lack of Cohesion Missing/Inadequate Structure Few/No Transitions Inappropriate Diction Inaccurate Word Choice Little/No Sentence Variety Many Interfering Conventions Errors

Week 11 Day 1

Podcast

Today's topic is English—well, really it's Lies You Shouldn't Believe About English.

One of the biggest lies we tell about English—well about languaging, in general—is that you need schooling to learn it. There's only one way to get better at languaging: and that's *languaging*. Listening, speaking, singing along, reciting nursery rhymes, role playing dialogues, acting, being exposed to subtitles, using Google translate just for fun—all of these improve your ability to comprehend and to produce and increase the size and the speed of your cognitive "database" for interpreting communication.

Schools actually began as clubs—the Latin ***schola*** meant intermission from work, rest time used for learning, learned conversation, debate and attending lectures (the ancients enjoyed a cross between TED talks and hanging out). It came to be used as a term for the meeting place of teachers and students, a place for instruction and formal lectures—which is how it came into English. Greek ***skhole*** was also spare time, leisure, rest, ease; idleness. Because getting to take a break from labor to participate in learned discussion was a luxury, the word connotes a holding back of other duties, a keeping clear of down time—basically, it was social time. (Harper)

Fast forward a millennium and you get "grammar schools"—started by the Holy Roman Empire to spread Latin to its conquered territories. Boys from well-off families—that is, future soldiers, priests, merchants and leaders—paid lecturers and tutors to be taught to read and write…Latin. Only Latin works—religious and, then with the Renaissance, secular—were read and only Latin was written. Any other languaging was called **vulgar**—that is, speech. And speech was treated as *profane* (that is, the opposite of *sacred*). Schooling equaled privilege, it meant access to information and power—the strategy of using school this way is a big factor in why the Empire hung on so long.

Schools in the United Kingdom—British, Scottish, Irish, Welsh—even after the Protestant Reformation and during and after the English Renaissance (Queen Elizabeth's reign, when Shakespeare was creating his plays and poetry) were still Latin grammar schools. English, as a "public" written/read language, only started developing *while the 13 Colonies were being settled* (not just "American" English, mind you, *ALL* English used for public business, law, records and correspondence everywhere was being made up, refined and "standardized" in parallel with the British North American colonies—which were separate from Spanish colonies like Florida, Puerto Rico, the Gulf and the Caribbean or French ones in Louisiana, Canada and the Caribbean.

It was the 18th century when schools in England start teaching reading and writing English—because they faced a big increase in students since the industrial revolution had created new wealth in the working classes. Latin and a classical education became reserved for the rich and "well-bred." English universities did not change their curriculum. English was needed so that instructions, contracts and other communication could be conducted, but a gentleman still knew his Latin and Greek or he was not a gentleman. On the other side of the pond—that is, in the North American colonies, Yale didn't allow students to speak English on its campus until 2 years before the Revolution—20 years after the first authoritative English dictionary was published. The Ivy League colleges did not teach English writing—outside of English translating from Latin and Greek—until the 20th century.

After the Revolutionary War was won, John Adams proposed making English the official language—which was voted down. To this day, the US has no official language. Noah Webster was a schoolteacher who didn't give up on the idea of having a national language—he wanted to break from the British culturally as well as governmentally, and so he focused on school. You have probably been taught that he created a rival *AMERICAN* English Dictionary for the newly independent states, with his own personal choices of spelling and definitions. That's what he is famous for.

However, his dictionary isn't what actually accomplished his goal of making an American dialect of this newly developing language English, the national "public" language—it was his Spelling Books, which used revolutionary *American* works as the texts students would memorize and recite. He published these just as the colonies were converting to states, and schools throughout the country bought and kept on buying and using them into the 1900s—after all, the large majority of the US' free population (so not counting indigenous Native Americans, who were prohibited from owning land and enslaved African-Americans) was 1st or 2nd generation immigrant from the beginning of the colonies until 1930.

The Spellers were considered so important for teaching "the" way Americans should talk and what Americans should know that a Confederate version with Separatists' works was created in the South during the Civil War.

People who today complain that English grammar, its spelling, its conventions are being "corrupted," show their ignorance. English is a hybrid of dialects from separate Indo-European branches (Germanic, Celtic and Romantic)—brought together by invasions, takeovers and colonizing of the British Isles. These have contradictory patterns of grammar and syntax, and so English has never been consistent in its grammar, spelling, syntax, punctuation—nothing.

Currently, the number of people who speak and read English *who have a mother tongue that is not English* **far** outnumber those whose mother tongue is English.

So, don't believe the lies. English was and is still being made up—literally—as we speak (it). By reading and listening to others—but also by writing and speaking YOURSELF—you are languaging English as "right" as anyone else. School isn't the source of what English is. In fact, given that Millennials and Gen Z have *written the earliest* ***and*** *the most often* of ANY GENERATIONS IN HUMAN HISTORY, you arguably have more right to say what's…er…right than than any older generations do.

Your English is superb, you funky little languagers!

Why? Why is it worth the time and effort it takes to analyze the structure and syntax of sentences?

I won't lie to you—in real life, this is a task that is rarely used outside of the jobs of lawyers and those who write, use and interpret rules (like contracts, patents, laws, regulations). In those jobs, precisely dissecting clauses, subjects, objects, etc is key to arguing what a rule *means* when someone is being accused of breaking it or when the rule is being challenged. For example, try the sentence "Any person supervising a worker who witnesses misconduct must report the misconduct immediately." *Who* is being required to do *what when* by this sentence? Do supervisors have to report when workers witness something? Or do they report when supervisors witness misconduct by the workers they supervise? Or both?

For everyone else, structure and syntax, like diction and conventions, only matter because people judge how we use them. They might treat us better/worse as a person because our languaging matches preset patterns in their head—stereotypes. College Board and other testing companies assess you *based on those stereotypes*, too. So, getting better at recognizing and producing what they and others consider "educated" languaging means improving test scores, with all the rewards that come with better test scores.

So, are you good at…?

- Recognizing and using varied syntax and structures for writing phrases, sentences and passages?
- Identifying and using ordering, hinging and transitioning so that words and ideas flow when read by others?
- Recognizing and adapting salient diction?
- Identifying and using expected conventions?

Do these things seem WORTHWHILE to get better at?

Give me A SHOT to convince you…

There are ways to tackle standardized tests to show your languaging knowledge/skill at its best.

A very highly respected trainer and scorer for College Board, Marci Bowman gives this shocking advice on taking standardized multiple choice questions:

Skip reading the passage on the test. No, *really*.

This advice seems to go against logic AND the instructions on the test that say, *Read the following passage and then answer the questions*. Why in the world would it work?

- ✓ **Timed tests** reward you for getting as many questions right as possible. But, *they are designed to slow you down and stress you out*. **Reading the passage and then re-reading parts as you answer each question takes too much time and drains your energy**. We test-designers know this—and we use it to make tests harder to do well on. You should take the test in the way that best shows what YOU know/can do, not in the way that gets us the results we want.

DO NOT READ THE PASSAGE FIRST. And, ready for another mind-blowing piece of advice?
DO NOT ANSWER THE QUESTIONS IN THE ORDER THEY COME ON THE TEST. Instead,

Step One: quickly organize all the questions for each segment of the text into these categories:

1. **Easiest questions (answer FIRST)**
2. **Easy questions (answer SECOND)**
3. **Hard questions (answer LAST—if you have time left).**

- ✓ Why does this work? **ALL questions count the same for your score**. Why *not* focus on "getting" 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?

How do I know if a question is easiest, easy or hard? I call the sorting and answering steps the Bowman Process (after its author). Here it is…

On tests like the PSAT, SAT, Smarter Balanced, ACT and college placement examinations, there are 3 categories of questions about LANGUAGING:

- **Proofreading** questions—YOU correct errors in syntax or conventions that can interfere with meaning. [**EASIEST**]
- **Editing** questions—YOU refine diction; order sentence/paragraph parts for clarity; eliminate repetition. [**EASIER**]
- **Revision** questions—YOU improve (**TEACH**) the effectiveness of writing for readers' understanding through elaborating, transitioning, streamlining the content of passages. [**HARDEST**]

So…

Step Two: for *one* segment of the text *at a time*, START WITH PROOFREADING QUESTIONS. These are the easiest because they are right or wrong, and they focus on ONE SENTENCE at a time.

FIND the PROOFREADING QUESTIONS, then, look at the question's answers FIRST. ID what rules the question is "testing." *Then* read only THAT sentence to see how the proofreading choices "fit" the rest of the sentence. DON'T CHECK EACH ANSWER WITH THE ORIGINAL—this takes TOO MUCH time!!

So, from Practice Test 2:

Look at the answers for this PROOFREADING item. ASK: What **rules** is this question testing?

A. NO CHANGE (parts, "king" and "man";)
B. parts: "king" and "man,"
C. parts "king" and "man";
D. parts; "king" and "man"

Answer: This question is testing rules for **semicolons, colons, commas**. They are ALL you have to think about when you check to see how the proofread sentence works:

A. The name Kingman was selected for its two parts, "king" and "man"; Cantonese for "scenery" and "composition."

B. The name Kingman was selected for its two parts: "king" and "man," Cantonese for "scenery" and "composition."

C. The name Kingman was selected for its two parts "king" and "man"; Cantonese for "scenery" and "composition."

D. The name Kingman was selected for its two parts; "king" and "man" Cantonese for "scenery" and "composition."

Tip: If one of the possible answers to a PROOFREADING question is grammatically correct, that is ALWAYS the right answer (even if it sounds awkward). Often students judge style instead of just proofreading—don't be that person!

Step Three: for *the same* segment of the passage, NOW DO THE EDITING QUESTIONS, looking at the question's answers FIRST. These are easier because they have ONE specific task each. The MOST LOGICAL, UNREPETITIVE and CLEAREST answer is right. The "guide" many test-takers use for EDITING Qs is: *simplest is best* or *less is better than more*.

DON'T CHECK EACH ANSWER WITH THE ORIGINAL—this takes TOO MUCH time!!

So, from Practice Test 2:

Look at the answers for this EDITING item. ASK: What **task** is the focus?

Which choice most effectively combines the sentences at the underlined portion?
A. During his career, Kingman exhibited his work internationally, and Kingman also garnered much acclaim.
B. During his career, Kingman exhibited his work internationally; from exhibiting, he garnered much acclaim.
C. During his career, Kingman exhibited his work internationally but garnered much acclaim.
D. During his career, Kingman exhibited his work internationally, garnering much acclaim.

Answer: This question directs you to **COMBINE sentences—**that is, make an accurate, NONREPETITIVE, clear compound sentence. **Implicit in "accurate"** is the fact that a conjunction is required for compound sentences. So, some of the choices will have inaccurate conjunctions (like "but" when the 2nd sentence isn't an exception or "also" when the 2nd sentence isn't an addition). Unlike PROOFREADING questions, there may be a grammatically correct WRONG answer—this is **because it is *repetitive or unclear*.**

Tip: **The longest-to-decide questions ask you to re-order the sentences in a paragraph. If you're under a time crunch, skip these (mark C and move on) and instead use the time to answer more questions. If you have time at the end, return to these.**

Step Four: **for *the same* segment of the passage, answer any REVISION questions. These are the hardest because they involve reading multiple sentences, often include new information and force you to make judgment calls. Focus ONLY on the specific goal in the question—wrong answers will do something *other than that goal*.**

DON'T CHECK EACH ANSWER WITH THE ORIGINAL—this takes TOO MUCH time!!

So, from Practice Test 2:

Look at the answers for this REVISING item. ASK: What **effect** is the goal?

The writer wants to conclude the passage with a sentence that emphasizes an enduring legacy of Kingman's work. Which choice would best accomplish this goal?

A. Although Kingman's work might not be as famous as that of some other watercolor painters, such as Georgia O'Keeffe and Edward Hopper, it is well regarded by many people.

B. Since Kingman's death in 2000, museums across the United States and in China have continued to ensure that his now-iconic landscapes remain available for the public to enjoy.

C. The urban landscapes depicted in Kingman's body of work are a testament to aptness of the name chosen for Kingman when he was just a boy.

D. Kingman's work was but one example of a long-lasting tradition refreshed by an innovative artist with a new perspective.

Answer: This question directs you to **COMPOSE a CONCLUSION that *EMPHASIZES* one aspect of the topic—**that is, add a relevant but not redundant (already said) "why does this **aspect** matter" sentence to the paragraph. **Implicit in revision questions** is the target: **improving** READER'S UNDERSTANDING. Unlike PROOFREADING questions, the answers will all be grammatically correct. Unlike EDITING questions, the answers may all be accurate. Revising is about **SALIENCE**—matching wording to purpose (which is *informing the reader*).

Tip: **The info in conclusion answers is often new, which freaks test-takers out. Their discomfort makes them choose the "safest" (but *wrong)* answer because it best fits what the passage *already says*. Don't be that person!!!**

ASSIGNMENT: Step 1—Revisit Practice Test 1, using the Bowman process above to **answer all its questions.** Pay attention to whether you see a difference in the speed, the level of stress, the ease of finding the right answer with the process versus how you do normally.

I will share the key in the conference today.

For your assignment last week, here is my breakdown of the Parts of Speech/Syntax for the 4 sentences. In conference, feel free to ask for me to explain/clarify why parts are categorized the way they are:

SUBJECT	PREDICATE					SUBJECT	PREDICATE			
NOUN	VERB	OBJECT	adjectival	OBJECT with verbal	preposition al+ adjectival	NOUN	ADVERB +VERB	OBJECT	adjectival	with verbal
It	did not appear to be	the duty	{of these two men}	to know what {was occurring}	{at the center of the bridge};	they	merely blockaded	the two ends	{of the foot planking	that traversed it}.

SUBJECT	PREDICATE		SUBJECT
nominal + adjectival	prepositional + adjectival	VERB	NOUN
{Excepting the group of four}	{at the center of the bridge},	not…moved	a man.

SUBJECT	PREDICATE			SUBJECT	PREDICATE	
NOUN	VERB	OBJECT	adverbial + adjectival	NOUN	VERB	nominal as OBJECT
They	hurt	his ear	{like the thrust of a knife};	he	feared	{he would shriek}.

SUBJECT	PREDICATE			
NOUN	VERB	OBJECT	verbal with object	prepositional
He	closed	his eyes	{in order to fix his last thoughts}	{upon his wife and children}.

ASSIGNMENT: Step 2—Re-read Part 1 (attached) of Bierce's story, **paying attention to the paragraphs' logical structure, the order of information, transitions and each sentence's type, structure and conventions.** Then **go through the reading process for part 2 of the story.** On Day 2 this week, I will give you multiple choice questions to answer about the telling details and the language of the first 2 parts of the story.

Time to visit Squidward's moai!

1. First, **read just to decode**—just to "get" what it's about, what it says.

   You can listen to it (6:31-9:18) here: https://www.youtube.com/watch?v=4A3EGr7lNuY

2. Notice **your first impression** and think about why you reacted that way.
   Look up/ask about words and references you don't know. (Pages 72-73 of your Springboard book glosses some of the words—see the attached digital file of those pages)

3. **Re-read the text** to make an inventory of the details. Then, filter the information to catch all the explicit clues and think through all the implicit clues.
   You're done filtering when you can retell it your own way, and everything makes sense without anything being left out or changed. Something not fitting when you re-tell?...that usually means there's an implicit clue you need to work out!

4. You're ready to put the clues together in a pattern to make a meaning you can explain to someone who asked, "what are you reading about?...what does the story say about that?"

"The Incident At Owl Creek" by Ambrose Bierce—Part Two

Peyton Farquhar was a well to do planter, of an old and highly respected Alabama family. Being a slave owner and like other slave owners a politician, he was naturally an original secessionist and ardently devoted to the Southern cause. Circumstances of an imperious nature, which it is unnecessary to relate here, had prevented him from taking service with that gallant army which had fought the disastrous campaigns ending with the fall of Corinth, and he chafed under the inglorious restraint, longing for the release of his energies, the larger life of the soldier, the opportunity for distinction. That opportunity, he felt, would come, as it comes to all in wartime. Meanwhile he did what he could. No service was too humble for him to perform in the aid of the South, no adventure too perilous for him to undertake if consistent with the character of a civilian who was at heart a soldier, and who in good faith and without too much qualification assented to at least a part of the frankly villainous dictum that all is fair in love and war.

One evening while Farquhar and his wife were sitting on a rustic bench near the entrance to his grounds, a gray-clad soldier rode up to the gate and asked for a drink of water. Mrs. Farquhar was only too happy to serve him with her own white hands. While she was fetching the water her husband approached the dusty horseman and inquired eagerly for news from the front.

"The Yanks are repairing the railroads," said the man, "and are getting ready for another advance. They have reached the Owl Creek bridge, put it in order and built a stockade on the north bank. The commandant has issued an order, which is posted everywhere, declaring that any civilian caught interfering with the railroad, its bridges, tunnels, or trains will be summarily hanged. I saw the order."

"How far is it to the Owl Creek bridge?" Farquhar asked.

"About thirty miles."

"Is there no force on this side of the creek?"

"Only a picket post half a mile out, on the railroad, and a single sentinel at this end of the bridge."

"Suppose a man—a civilian and student of hanging—should elude the picket post and perhaps get the better of the sentinel," said Farquhar, smiling, "what could he accomplish?"

The soldier reflected. "I was there a month ago," he replied. "I observed that the flood of last winter had lodged a great quantity of driftwood against the wooden pier at this end of the bridge. It is now dry and would burn like tinder."

The lady had now brought the water, which the soldier drank. He thanked her ceremoniously, bowed to her husband and rode away. An hour later, after nightfall, he repassed the plantation, going northward in the direction from which he had come. He was a Federal scout.

Week 11 Day 2

Test Time!

Test on Bierce Parts One and Two

ASSIGNMENT: Select your answers for each of the following 9 multiple choice items. **SUBMIT your 9 answers.** Then, choose 2 of the questions on Part 1 and 2 of the questions on Part 2, for these 4, **write an explanation** of why your selected answer is a better choice than each of the remaining 3 options (why it is right, and why each other option is wrong). **SUBMIT your 4 explanations.**

An Incident At Owl Creek, Parts One and Two

A man stood upon a railroad bridge in northern Alabama, looking down into the swift water twenty feet below. The man's hands were behind his back, the wrists bound with a cord. A rope closely encircled his neck. It was attached to a stout cross-timber above his head and the slack fell to the level of his knees. Some loose boards laid upon the ties supporting the rails of the railway supplied a footing for him and his executioners—two private soldiers of the Federal army, directed by a sergeant who in civil life may have been a deputy sheriff. At a short remove upon the same temporary platform was an officer in the uniform of his rank, armed. He was a captain. A sentinel at each end of the bridge stood with his rifle in the position known as "support," that is to say, vertical in front of the left shoulder, the hammer resting on the forearm thrown straight across the chest—a formal and unnatural position, enforcing an erect carriage of the body. It did not appear to be the duty of these two men to know what was occurring at the center of the bridge; they merely blockaded the two ends of the foot planking that traversed it.

Beyond one of the sentinels nobody was in sight; the railroad ran straight away into a forest for a hundred yards, then, curving, was lost to view. Doubtless there was an outpost farther along. The other bank of the stream was open ground—a gentle slope topped with a stockade of vertical tree trunks, loopholed for rifles, with a single embrasure through which protruded the muzzle of a brass cannon commanding the bridge. Midway up the slope between the bridge and fort were the spectators—a single company of infantry in line, at "parade rest," the butts of their rifles on the ground, the barrels inclining slightly backward against the right shoulder, the hands crossed upon the stock. A lieutenant stood at the right of the line, the point of his sword upon the ground, his left hand resting upon his right. Excepting the group of four at the center of the bridge, not a man moved. The company faced the bridge, staring stonily, motionless. The sentinels, facing the banks of the stream, might have been statues to adorn the bridge. The captain stood with folded arms, silent, observing the work of his subordinates, but making no sign. Death is a dignitary who when he comes announced is to be received with formal manifestations of respect, even by those most familiar with him. In the code of military etiquette silence and fixity are forms of deference.

The man who was engaged in being hanged was apparently about thirty-five years of age. He was a civilian, if one might judge from his habit, which was that of a planter. His features were good—a straight nose, firm mouth, broad forehead, from which his long, dark hair was combed straight back, falling behind his ears to the collar of his well fitting frock coat. He wore a moustache and pointed beard, but no whiskers; his eyes were large and dark gray, and had a kindly expression which one would hardly have expected in one whose neck was in the hemp. Evidently this was no vulgar assassin. The liberal military code makes provision for hanging many kinds of persons, and gentlemen are not excluded.

The preparations being complete, the two private soldiers stepped aside and each drew away the plank upon which he had been standing. The sergeant turned to the captain, saluted and placed himself immediately behind that officer, who in turn moved apart one pace. These movements left the condemned man and the sergeant standing on the two ends of the same plank, which spanned three of the cross-ties of the bridge. The end upon which the civilian stood almost, but not quite, reached a fourth. This plank had been held in place by the weight of the captain; it was now held by that of the sergeant. At a signal from the former the latter would step aside, the plank would tilt and the condemned man go down between two ties. The arrangement commended itself to his judgement as simple and effective. His face had not been covered nor his eyes bandaged. He looked a moment at his "unsteadfast footing," then let his gaze wander to the swirling water of the stream racing madly beneath his feet. A piece of dancing driftwood caught his attention and his eyes followed it down the current. How slowly it appeared to move! What a sluggish stream!

He closed his eyes in order to fix his last thoughts upon his wife and children. The water, touched to gold by the early sun, the brooding mists under the banks at some distance down the stream, the fort, the soldiers, the piece of drift—all had distracted him. And now he became conscious of a new disturbance. Striking through the thought of his dear ones was sound which he could neither ignore nor understand, a sharp, distinct, metallic percussion like the stroke of a blacksmith's hammer upon the anvil; it had the same ringing quality. He wondered what it was, and whether immeasurably distant or near by— it seemed both. Its recurrence was regular, but as slow as the tolling of a death knell. He awaited each new stroke with impatience and—he knew not why—apprehension. The intervals of silence grew progressively longer; the delays became maddening. With their greater infrequency the sounds increased in strength and sharpness. They hurt his ear like the thrust of a knife; he feared he would shriek. What he heard was the ticking of his watch.

He unclosed his eyes and saw again the water below him. "If I could free my hands," he thought, "I might throw off the noose and spring into the stream. By diving I could evade the bullets and, swimming vigorously, reach the bank, take to the woods and get away home. My home, thank God, is as yet outside their lines; my wife and little ones are still beyond the invader's farthest advance."

As these thoughts, which have here to be set down in words, were flashed into the doomed man's brain rather than evolved from it the captain nodded to the sergeant. The sergeant stepped aside.

II

Peyton Farquhar was a well to do planter, of an old and highly respected Alabama family. Being a slave owner and like other slave owners a politician, he was naturally an original secessionist and ardently devoted to the Southern cause. Circumstances of an imperious nature, which it is unnecessary to relate here, had prevented him from taking service with that gallant army which had fought the disastrous campaigns ending with the fall of Corinth, and he chafed under the inglorious restraint, longing for the release of his energies, the larger life of the soldier, the opportunity for distinction. That opportunity, he felt, would come, as it comes to all in wartime. Meanwhile he did what he could. No service was too humble for him to perform in the aid of the South, no adventure too perilous for him to undertake if consistent with the character of a civilian who was at heart a soldier, and who in good faith and without too much qualification assented to at least a part of the frankly villainous dictum that all is fair in love and war.

One evening while Farquhar and his wife were sitting on a rustic bench near the entrance to his grounds, a gray-clad soldier rode up to the gate and asked for a drink of water. Mrs. Farquhar was only too happy to serve him with her own white hands. While she was fetching the water her husband approached the dusty horseman and inquired eagerly for news from the front.

"The Yanks are repairing the railroads," said the man, "and are getting ready for another advance. They have reached the Owl Creek bridge, put it in order and built a stockade on the north bank. The commandant has issued an order, which is posted everywhere, declaring that any civilian caught interfering with the railroad, its bridges, tunnels, or trains will be summarily hanged. I saw the order."

"How far is it to the Owl Creek bridge?" Farquhar asked.

"About thirty miles."

"Is there no force on this side of the creek?"

"Only a picket post half a mile out, on the railroad, and a single sentinel at this end of the bridge."

"Suppose a man—a civilian and student of hanging—should elude the picket post and perhaps get the better of the sentinel," said Farquhar, smiling, "what could he accomplish?"

The soldier reflected. "I was there a month ago," he replied. "I observed that the flood of last winter had lodged a great quantity of driftwood against the wooden pier at this end of the bridge. It is now dry and would burn like tinder."

The lady had now brought the water, which the soldier drank. He thanked her ceremoniously, bowed to her husband and rode away. An hour later, after nightfall, he repassed the plantation, going northward in the direction from which he had come. He was a Federal scout.

Q1: Which choice **best** describes a theme of Part 1?

a. Military discipline is inhumane.
b. Heroism requires sacrifice.
c. Loyalty is more important than family.
d. Death comes to everyone eventually.

Q2: Which sentence from Part 1 **best** supports the answer to the previous question?

a. The liberal military code makes provision for hanging many kinds of persons, and gentlemen are not excluded.
b. “My home, thank God, is as yet outside their lines; my wife and little ones are still beyond the invader's farthest advance."
c. He wore a moustache and pointed beard, but no whiskers; his eyes were large and dark gray, and had a kindly expression which one would hardly have expected in one whose neck was in the hemp.
d. Death is a dignitary who when he comes announced is to be received with formal manifestations of respect, even by those most familiar with him.

> Striking through the thought of his dear ones was sound which he could neither ignore nor understand, a sharp, distinct, metallic percussion like the stroke of a blacksmith's hammer upon the anvil; it had the same ringing quality. He wondered what it was, and whether immeasurably distant or near by— it seemed both. Its recurrence was regular, but as slow as the tolling of a death knell. He awaited each new stroke with impatience and—he knew not why—apprehension. The intervals of silence grew progressively longer; the delays became maddening. With their greater infrequency the sounds increased in strength and sharpness. They hurt his ear like the thrust of a knife; he feared he would shriek. What he heard was the ticking of his watch.

Q3: Which choice **best** describes the intended effect of the above excerpt from Part 1?

a. Sound imagery makes the reader “hear” the events.
b. Ordering of information makes the reader experience the character’s state of mind.
c. The slowing rhythm parallels the watch’s ticking sound.
d. Repetition emphasizes the character’s perception of the passage of time.

> A sentinel at each end of the bridge stood with his rifle in the position known as "support," that is to say, vertical in front of the left shoulder, the hammer resting on the forearm thrown straight across the chest—a formal and unnatural position, enforcing an erect carriage of the body.
>
> Midway up the slope between the bridge and fort were the spectators—a single company of infantry in line, at "parade rest," the butts of their rifles on the ground, the barrels inclining slightly backward against the right shoulder, the hands crossed upon the stock.

Q4: Which choice **best** describes the writer’s purpose for including the sentences above in Part 1?

a. To contrast infantry soldiers with Farquhar, who “looked a moment at his ‘unsteadfast footing,’ then let his gaze wander to the swirling water of the stream racing madly beneath his feet.”
b. To compare infantry soldiers with their officers, “A lieutenant stood at the right of the line, the point of his sword upon the ground, his left hand resting upon his right” and “The captain stood with folded arms, silent, observing the work of his subordinates, but making no sign.”
c. To imply a potential escape route, “Beyond one of the sentinels nobody was in sight; the railroad ran straight away into a forest for a hundred yards, then, curving, was lost to view.”
d. To provide explicit support for the statement, “Death is a dignitary who when he comes announced is to be received with formal manifestations of respect, even by those most familiar with him.”

Q5: Which choice **best** describes the main character in Part 1?

a. Farquhar feels heroic.
b. Farquhar feels resigned.
c. Farquhar feels afraid.
d. Farquhar feels remorse.

Peyton Farquhar was a well to do planter, of an old and highly respected Alabama family. Being a slave owner and like other slave owners a politician, he was naturally an original secessionist and ardently devoted to the Southern cause.

Q6: Which choice **best** defines the underlined phrases in the above excerpt from Part 2?

a. They are telling details that state Farquhar strongly supports the war.
b. They are telling details that imply Farquhar does not support the war.
c. They are telling details that imply Farquhar is loyal to his heritage.
d. They are telling details that describe Farquhar's public reputation but nothing of his private thoughts.

One evening while Farquhar and his wife were sitting on a rustic bench near the entrance to his grounds, a gray-clad soldier rode up to the gate and asked for a drink of water. Mrs. Farquhar was only too happy to serve him with her own white hands. While she was fetching the water her husband approached the dusty horseman and inquired eagerly for news from the front.

Q7: Which choice **best** defines the effect of the underlined phrases in the above excerpt from Part 2?

a. They emphasize the attitude of the main character toward the war.
b. They emphasize the tranquility of the main character's setting.
c. They highlight the contrast between the main character and the soldier.
d. They highlight the trust the main character has for the soldier.

The lady had now brought the water, which the soldier drank. He thanked her ceremoniously, bowed to her husband and rode away. An hour later, after nightfall, he repassed the plantation, going northward in the direction from which he had come. He was a Federal scout.

Q8: Which choice **best** describes the effect of the final two sentences in the above excerpt from Part 2?

a. They contrast the duties of soldiers with the comforts of home.
b. They imply that Farquhar's plan has been put into action.
c. They reverse the reader's view of the character of the soldier.
d. They emphasize the relationship between soldiers and the community.

Q9: Which two excerpts **best** reveal the motivation of the main character in Parts 1 and 2 of Bierce's story?

A. "My home, thank God, is as yet outside their lines; my wife and little ones are still beyond the invader's farthest advance."
B. No service was too humble for him to perform in the aid of the South, no adventure too perilous for him to undertake if consistent with the character of a civilian who was at heart a soldier, and who in good faith and without too much qualification assented to at least a part of the frankly villainous dictum that all is fair in love and war.
C. Circumstances of an imperious nature, which it is unnecessary to relate here, had prevented him from taking service with that gallant army which had fought the disastrous campaigns ending with the fall of Corinth, and he chafed under the inglorious restraint, longing for the release of his energies, the larger life of the soldier, the opportunity for distinction.
D. That opportunity, he felt, would come, as it comes to all in wartime. Meanwhile he did what he could.
E. "Suppose a man—a civilian and student of hanging—should elude the picket post and perhaps get the better of the sentinel," said Farquhar, smiling, "what could he accomplish?"

Test Time is Over!

Week 12

Happy Holiday Week!

ASSIGNMENT: Re-read Parts 1 and 2 (attached) of Bierce's story, **paying attention to the ORDER OF EVENTS in the PLOT (what's happening when).** Then **go through the reading process for part 3 of the story—your goal is to fit all the events in the story together in a timeline that makes sense.**

Time to visit Squidward's moai!

1. First, **read just to decode**—just to "get" what it's about, what it says.

   You can listen to it (9:19-22:53) here: https://www.youtube.com/watch?v=4A3EGr7lNuY

2. Notice **your first impression** and think about why you reacted that way.
   Look up/ask about words and references you don't know. (Pages 76-80 of your Springboard book glosses LOTS of the words—see the attached digital file of those pages)

3. **Re-read the text** to make an inventory of the details. Then, filter the information to catch all the explicit clues and think through all the implicit clues.

You're done filtering when you can retell it your own way, and everything makes sense without anything being left out or changed. Something not fitting when you re-tell?...that usually means there's an implicit clue you need to work out!

4. You're ready to put the clues together in a pattern to make a meaning you can explain to someone who asked, "what are you reading about?...what does the story say about that?"

"The Incident At Owl Creek" by Ambrose Bierce—Part Three

As Peyton Farquhar fell straight downward through the bridge he lost consciousness and was as one already dead. From this state he was awakened—ages later, it seemed to him—by the pain of a sharp pressure upon his throat, followed by a sense of suffocation. Keen, poignant agonies seemed to shoot from his neck downward through every fiber of his body and limbs. These pains appeared to flash along well defined lines of ramification and to beat with an inconceivably rapid periodicity. They seemed like streams of pulsating fire heating him to an intolerable temperature. As to his head, he was conscious of nothing but a feeling of fullness—of congestion. These sensations were unaccompanied by thought. The intellectual part of his nature was already effaced; he had power only to feel, and feeling was torment. He was conscious of motion. Encompassed in a luminous cloud, of which he was now merely the fiery heart, without material substance, he swung through unthinkable arcs of oscillation, like a vast pendulum. Then all at once, with terrible suddenness, the light about him shot upward with the noise of a loud splash; a frightful roaring was in his ears, and all was cold and dark. The power of thought was restored; he knew that the rope had broken and he had fallen into the stream. There was no additional strangulation; the noose about his neck was already suffocating him and kept the water from his lungs. To die of hanging at the bottom of a river!—the idea seemed to him ludicrous. He opened his eyes in the darkness and saw above him a gleam of light, but how distant, how inaccessible! He was still sinking, for the light became fainter and fainter until it was a mere glimmer. Then it began to grow and brighten, and he knew that he was rising toward the surface—knew it with reluctance, for he was now very comfortable. "To be hanged and drowned," he thought, "that is not so bad; but I do not wish to be shot. No; I will not be shot; that is not fair."

He was not conscious of an effort, but a sharp pain in his wrist apprised him that he was trying to free his hands. He gave the struggle his attention, as an idler might observe the feat of a juggler, without interest in the outcome. What splendid effort!—what magnificent, what superhuman strength! Ah, that was a fine endeavor! Bravo! The cord fell away; his arms parted and floated upward, the hands dimly seen on each side in the growing light. He watched them with a new interest as first one and then the other pounced upon the noose at his neck. They tore it away and thrust it fiercely aside, its undulations resembling those of a water snake. "Put it back, put it back!" He thought he shouted these words to his hands, for the undoing of the noose had been succeeded by the direst pang that he had yet experienced. His neck ached horribly; his brain was on fire, his heart, which had been fluttering faintly, gave a great leap, trying to force itself out at his mouth. His whole body was racked and wrenched with an insupportable anguish! But his disobedient hands gave no heed to the command. They beat the water vigorously with quick, downward strokes, forcing him to the surface. He felt his head emerge; his eyes were blinded by the sunlight; his chest expanded convulsively, and with a supreme and crowning agony his lungs engulfed a great draught of air, which instantly he expelled in a shriek!

He was now in full possession of his physical senses. They were, indeed, preternaturally keen and alert. Something in the awful disturbance of his organic system had so exalted and refined them that they made record of things never before perceived. He felt the ripples upon his face and heard their separate sounds as they struck. He looked at the forest on the bank of the stream, saw the individual trees, the leaves and the veining of each leaf—he saw the very insects upon them: the locusts, the brilliant bodied flies, the gray spiders stretching their webs from twig to twig. He noted the prismatic colors in all the dewdrops upon a million blades of grass. The humming of the gnats that danced above the eddies of the stream, the beating of the dragon flies' wings, the strokes of the water spiders' legs, like oars which had lifted their boat—all these made audible music. A fish slid along beneath his eyes and he heard the rush of its body parting the water.

He had come to the surface facing down the stream; in a moment the visible world seemed to wheel slowly round, himself the pivotal point, and he saw the bridge, the fort, the soldiers upon the bridge, the captain, the sergeant, the two privates, his executioners. They were in silhouette against the blue sky. They shouted and gesticulated, pointing at him. The captain had drawn his pistol, but did not fire; the others were unarmed. Their movements were grotesque and horrible, their forms gigantic.

Suddenly he heard a sharp report and something struck the water smartly within a few inches of his head, spattering his face with spray. He heard a second report, and saw one of the sentinels with his rifle at his shoulder, a light cloud of blue smoke rising from the muzzle. The man in the water saw the eye of the man on the bridge gazing into his own through the sights of the rifle. He observed that it was a gray eye and remembered having read that gray eyes were keenest, and that all famous marksmen had them. Nevertheless, this one had missed.

A counter-swirl had caught Farquhar and turned him half round; he was again looking at the forest on the bank opposite the fort. The sound of a clear, high voice in a monotonous singsong now rang out behind him and came across the water with a distinctness that pierced and subdued all other sounds, even the beating of the ripples in his ears. Although no soldier, he had frequented camps enough to know the dread significance of that deliberate, drawling, aspirated chant; the lieutenant on shore was taking a part in the morning's work. How coldly and pitilessly—with what an even, calm intonation, presaging, and enforcing tranquility in the men—with what accurately measured interval fell those cruel words:

"Company!… Attention!… Shoulder arms!… Ready!… Aim!… Fire!"

Farquhar dived—dived as deeply as he could. The water roared in his ears like the voice of Niagara, yet he heard the dull thunder of the volley and, rising again toward the surface, met shining bits of metal, singularly flattened, oscillating slowly downward. Some of them touched him on the face and hands, then fell away, continuing their descent. One lodged between his collar and neck; it was uncomfortably warm and he snatched it out.

As he rose to the surface, gasping for breath, he saw that he had been a long time under water; he was perceptibly farther downstream—nearer to safety. The soldiers had almost finished reloading; the metal ramrods flashed all at once in the sunshine as they were drawn from the barrels, turned in the air, and thrust into their sockets. The two sentinels fired again, independently and ineffectually.

The hunted man saw all this over his shoulder; he was now swimming vigorously with the current. His brain was as energetic as his arms and legs; he thought with the rapidity of lightning:

"The officer," he reasoned, "will not make that martinet's error a second time. It is as easy to dodge a volley as a single shot. He has probably already given the command to fire at will. God help me, I cannot dodge them all!"

An appalling splash within two yards of him was followed by a loud, rushing sound, DIMINUENDO, which seemed to travel back through the air to the fort and died in an explosion which stirred the very river to its deeps! A rising sheet of water curved over him, fell down upon him, blinded him, strangled him!

The cannon had taken an hand in the game. As he shook his head free from the commotion of the smitten water he heard the deflected shot humming through the air ahead, and in an instant it was cracking and smashing the branches in the forest beyond.

"They will not do that again," he thought; "the next time they will use a charge of grape. I must keep my eye upon the gun; the smoke will apprise me—the report arrives too late; it lags behind the missile. That is a good gun."

Suddenly he felt himself whirled round and round—spinning like a top. The water, the banks, the forests, the now distant bridge, fort and men, all were commingled and blurred. Objects were represented by their colors only; circular horizontal streaks of color—that was all he saw. He had been caught in a vortex and was being whirled on with a velocity of advance and gyration that made him giddy and sick. In few moments he was flung upon the gravel at the foot of the left bank of the stream—the southern bank—and behind a projecting point which concealed him from his enemies. The sudden arrest of his motion, the abrasion of one of his hands on the gravel, restored him, and he wept with delight. He dug his fingers into the sand, threw it over himself in handfuls and audibly blessed it. It looked like diamonds, rubies, emeralds; he could think of nothing beautiful which it did not resemble. The trees upon the bank were giant garden plants; he noted a definite order in their arrangement, inhaled the fragrance of their blooms. A strange roseate light shone through the spaces among their trunks and the wind made in their branches the music of Aeolian harps. He had not wish to perfect his escape—he was content to remain in that enchanting spot until retaken.

A whiz and a rattle of grapeshot among the branches high above his head roused him from his dream. The baffled cannoneer had fired him a random farewell. He sprang to his feet, rushed up the sloping bank, and plunged into the forest.

All that day he traveled, laying his course by the rounding sun. The forest seemed interminable; nowhere did he discover a break in it, not even a woodman's road. He had not known that he lived in so wild a region. There was something uncanny in the revelation.

By nightfall he was fatigued, footsore, famished. The thought of his wife and children urged him on. At last he found a road which led him in what he knew to be the right direction. It was as wide and straight as a city street, yet it seemed untraveled. No fields bordered it, no dwelling anywhere. Not so much as the barking of a dog suggested human habitation. The black bodies of the trees formed a straight wall on both sides, terminating on the horizon in a point, like a diagram in a lesson in perspective. Overhead, as he looked up through this rift in the wood, shone great golden stars looking unfamiliar and grouped in strange constellations. He was sure they were arranged in some order which had a secret and malign significance. The wood on either side was full of singular noises, among which—once, twice, and again—he distinctly heard whispers in an unknown tongue.

His neck was in pain and lifting his hand to it found it horribly swollen. He knew that it had a circle of black where the rope had bruised it. His eyes felt congested; he could no longer close them. His tongue was swollen with thirst; he relieved its fever by thrusting it forward from between his teeth into the cold air. How softly the turf had carpeted the untraveled avenue—he could no longer feel the roadway beneath his feet!

Doubtless, despite his suffering, he had fallen asleep while walking, for now he sees another scene—perhaps he has merely recovered from a delirium. He stands at the gate of his own home. All is as he left it, and all bright and beautiful in the morning sunshine. He must have traveled the entire night. As he pushes open the gate and passes up the wide white walk, he sees a flutter of female garments; his wife, looking fresh and cool and sweet, steps down from the veranda to meet him. At the bottom of the steps she stands waiting, with a smile of ineffable joy, an attitude of matchless grace and dignity. Ah, how beautiful she is! He springs forwards with extended arms. As he is about to clasp her he feels a stunning blow upon the back of the neck; a blinding white light blazes all about him with a sound like the shock of a cannon—then all is darkness and silence!

Peyton Farquhar was dead; his body, with a broken neck, swung gently from side to side beneath the timbers of the Owl Creek bridge.

Week 13 Day 1

Welcome Back!
Thirty minutes after class starts, I will present an award-winning movie version of Bierce's story—join me in CONFERENCES to view it. It is about a half hour long. Sorry, I have to stream it live in order not to break the law; it is copyright protected so I cannot record or post it for you to view on your own. I will re-present the movie on Friday in CONFERENCES if you miss it.

ASSIGNMENT: I will open break out rooms afterward where you can **discuss with your classmates** the following:

1. WHAT explicit "crime" did Peyton Farquhar do that caused him to be hanged?
2. WHEN/WHERE explicitly did he decide to commit that "crime?"
3. WHAT explicitly did he hope to accomplish?
4. WHY, implicitly, did he wish to accomplish it?
5. HOW, implicitly, did he get caught?
6. WHAT actions described in the story explicitly DO occur on Owl Creek Bridge?
7. WHAT actions described in the story implicitly DO NOT occur?
8. How would you best answer the question: What is the occurrence at Owl Creek Bridge, and Why does it occur?

On Day 2, you will take the second summative assessment for my class, which is a prompt you respond to by writing a paragraph. I will post a review of what College Board expects/grades you on—you can review in advance by opening the CourseBook under Syllabus.

Week 13 Day 2

Assessment Review

The rubric you'll be graded on is this:

Exemplary 4-4+	Proficient 3-3.9	Emerging 2-2.9	Incomplete 1-1.9
INSIGHTFUL CLAIM Thorough Comprehension	PLAUSIBLE CLAIM Effective Comprehension	UNCLEAR CLAIM Basic/General Comprehension	UNIDENTIFIABLE CLAIM Little/No Comprehension

Perceptive Analysis Relevant, Sufficient, Strategic Support Cohesive, Logical Structure Effective Order Clear Transitions Highly Effective Diction Sentence Variety Few Conventions Errors	Reasonable Analysis Relevant Support Cohesive, Logical Structure Effective Order Transitions Purposeful Diction Sentence Variety Some Conventions Errors	Limited/Unconvincing Analysis Limited/Weak Support Incohesive, Inadequate Structure Lack of Adequate Transitions Inappropriate Diction Limited Sentence Variety Interfering Conventions Errors	Little/No Analysis, Support Lack of Cohesion Missing/Inadequate Structure Few/No Transitions Inappropriate Diction Inaccurate Word Choice Little/No Sentence Variety Many Interfering Conventions Errors

Your assessment prompt requires you to **write a paragraph** as your response.

A review of explanations of what you should do:

Part of Paragraph Structure	Answers the question…
Topic Sentence	what claim am I going to test?
Evidence	where are data for my claim?
Analysis	how do data prove the claim—pass the test?
Commentary	why does it matter that *this* claim is valid?
Hinges	when in the paragraph do I put connectors—to *TEACH the reader?*

Plausible claim—a sentence or part of a sentence in your response gives **a clear, relevant "answer" matching up to all parts of the main question of the prompt**. Even if you think it's wrong, stating an answer outright in your response is key to earning a 3.0 or higher.

Comprehension is how well you **inventory** the information in the text. To do this well, remember: give yourself time to experience your first impression of it and think about why you reacted that way. And then you can focus on going back to peruse—**examine its EXPLICIT details carefully, being sure you're not missing any**—to come up with an answer to the prompt.

Interpretation is how well you **filter and find patterns in the IMPLICIT details** of the text. To do this well, remember: go through a **process of finding, comparing and ranking explicit AND implicit details that are salient to the prompt**. Then you connect the explicit TO the implicit details you ranked in a pattern—that pattern is **what you interpret they MEAN together**.

Analysis is how **explicit YOU** are about how you connect the explicit TO the implicit details of a text to make the pattern they MEAN together**. Interpretation is YOU making the pattern *for yourself;* analysis is YOU explaining the pattern *to others***.

Support is examples (data) as proof—so it is looking at how well you **pick out useful quotations and/or information to paraphrase and include them as evidence that you test for your claim**.

Hinges include both the basic and more complex ways of connecting elements in a paragraph. **Beyond transitions,** hinges are words throughout a series of sentences that connect to each other logically—**they *work together* to help the audience not just follow, but understand** (I would say "experience") your meaning.

Structure is **coherent** when the ideas are in an order that HELPS the audience understand what you SAY. It is **cohesive** if it HELPS the audience understand *what you intend to* ***mean.***

Highly Effective Diction—means **using academic terms** relevant to the prompt (like calling Mary Maloney a "character" instead of a person), **formal sentences and having an analytical/ informative function**. **Paraphrasing and descriptions use vivid words** that really get the scorer to see/feel/hear/experience your meaning.

For ***sentence variety***, the **set of parts of speech and the order of parts of speech change from sentence to sentence.** Your sentences should **DO a mix of**

- defining/describing (telling aspects, parts, patterns, steps of someone/thing)
- showing cause/effect (telling sequence, relationship, outcome of someone/thing)

Using both forms is not *just* variety, but also showing you comprehend and can analyze the telling details to prove a *complex* claim—not just state WHAT/WHO and WHEN/WHERE but also interpret HOW/WHY.

Errors in conventions that do not interfere with meaning, means that writing choices follow the conventions rules (see the rubric under Pages on Canvas) so it's easy for scorers to be sure they are interpreting the meaning YOU intend to communicate.

Week 14 Day 1

Podcast

Today's topic is *language*…and how it's related to languaging.

There's a recurring pattern in my podcasts, huh? It's that language isn't what you have been taught to think it is. Even those of us who study linguistics find it really hard to re-vise our conception of language, though. Today I'd like to target exactly that: how the thing we call *language* is conceived.

You'll often hear comparisons of the brain and thinking to a computer that's computing—we even use terms like *memory* and artificial *intelligence* for computing. But, if we were being precise, we'd compare not thinking and brains, but **logic** to a computer. All computing is, is logic—that is computers are "programmed" with a set of definitions and rules about the relations between them. At the very base level is machine coding: 0 is off, 1 is on; string 0s and 1s together and you can—like pushing some and not other piano keys—create complex machine output (pianos are percussion because this is how they "make sound").

Computer *language* is, like mathematics which it relies heavily on, a *code*, with a *key*. A=1, B=√2, C=print, etc. When a programmer "writes in" *C++, Java* or whatever, they are combining preset scripts that exist in the official code to "run" instructions, the same way that when we do math, we combine algebra formulas and operations to "solve" for an answer.

Computer languages grow and change—programmers can add to the key, delete from the key, etc. Old languages and highly specialized ones can also die out—if computers aren't intentionally loaded with the key and if programmers don't use the language, the language stops being "alive."

This is how we often talk about human language—it grows and changes, lives or dies, gets used or gets forgotten. But, that's not how human language works.

People aren't computers. You get that, right?... Brains aren't machines that process information, even if we talk about them that way (*information* comes from a Latin word for teaching—*shaping a brain into form).* When babies are learning to talk, they are not memorizing a code from those around them. Nor are we when we are studying language—even when we look up a word or a conventions rule we don't know or rote repeat phrases *Bonjour, Monsieur. Bonjour, Madame. Ça va? Ça va bien*. to make them habits. Language is not a set of words and grammar—it's not a code. Logic is not *language*.

Still with me?...

The clearest way I can put what this means for our conception of language is: **There is no "English" or "Arabic" or "Salish" or any language which people speak "in," write "in," gesture "in," read "in," listen "in."** No human language is a thing we can express in, out of or between. Think of facial expressions. Do people frown "in" Spanish? Is there a Dutch surprise that isn't Cambodian surprise that isn't Mayan surprise? Would that mean bilingual people are bifacial, too?

No. What a person recognizes and performs as a frown fits with what they have experienced those around them do and interpret when they are communicating the feeling that a frown represents. Can you imagine how different a person who is always around professional clowns or mimes frowns? It's a habit, and it changes according to your situation. All of us who rolled our eyes in front of our parents one time too many know this—you change your expressions according to what you predict the reaction will be.

Choosing your expression is languaging, in words or whatever form you decide to use. It is putting on a performance—and it works like every other human **art**. Coding versus creating is, in fact, THE difference between arts and sciences. The sciences—mathematics, included—are ways humans code and interpret reality together. The sciences of archaeology, farming, of medicine, of physics, of any THING: these are all built up sets of definitions and rules that get passed from person to person (linguistics is the science of language; psychology is the science of thinking); sciences change and grow, and they die out. The arts re-present reality—in them, we create and act to share new THINGS with each other.

Logic is a part of languaging—it's called **semiotics**. Semiotics isn't "installed" in you any more than a frown, surprise or eye roll is. When you language, you make choices to act and react in certain ways with others so that they will interact with you. Just like sharing toys (or not), eating with your mouth open (or not) or manspreading (or not) …semiotics is cultural and social expectations for behavior that you try to fit or not. So, using a dictionary is a choice to follow the author's lead (or not, if you ignore the word, fill in your own meaning, etc). Deciding to accept (or reject) the truth of a statement is your choice. You may play with words, sounds, gestures, volume—allow others to, or not.

The point is this: When you desire to communicate, you apply what you have seen about how people talk, write, listen, gesture for your purpose. This is why a group of people who don't understand each other's language, who are a mix of hearing and deaf, who include both those who are nonverbal and verbal can and do communicate. They try and fail and try again until they come up with "ad hoc" rules and behaviors that work. We have a great languaging idiom for this decision making and improvising you might have heard: *reading the room*.

Inside your brain *for yourself*, you are also making choices. What you think, believe, imagine—your creations—none of these are captured "in" language. To remember, to problem solve, to express, to interpret creations and reality…that is, for our inner cognitive purposes, we use tools: we tie a string around our finger, repeat a number silently, draw a diagram, visualize, etc. One of the tools we use is *languaging*. We semiotically code things for ourselves—with keys only we understand. With others, we translate images, ideas, experiences, feelings—using words, sounds, gestures—to perform a version of our thoughts. To understand others, we do the same. So, maybe we highlight a word. We recite texts. We mimic their voices.

None of this is IN a language. We translate our thoughts *into* words. We translate others' words into thoughts.

So, what we call English, Arabic, Salish—they are not things. They are individuals languaging, countless acts inside people's heads and outside of them to share what they have created. It isn't possible to define what IS or ISN'T English or any language, since it is and isn't what it is and isn't in any given moment among languagers translating their thoughts; it is different in different moments, for different languagers, for different purposes.

Language as a code one writes "in" is very concrete. *Languaging* as a tool is a difficult thing to imagine, to believe, to think. Try translating my words for yourself to feel it!

Next podcast I will show you how deep language as a translating tool goes cognitively!...stay tuned!

The remainder of this semester we will take what we've been working on with **telling details** and apply it to what College Board calls **pivotal phrases**.

Recap: What are *Telling Details*?

Without saying so, College Board uses *telling details* in lesson and assessment prompts for writing, reading, researching and discussing to practice and test:

- How well you **inventory** the details you're given (so you aren't missing anything in the text).
- How well you **filter**:
  find info that is *revealing* or *unexpected* and ignore info that is *typical* or *expected* in a text;

  compare your found info to **criteria** (**that the prompt's directions tell you to look for**)

  rank your found and compared info by **salience** to solve for the **best evidence to use from the text in your answer to the prompt**.

Think of **telling details** as clues the author puts into the text. Some clues are **explicit details**—they say what they are/mean directly. Other clues are **implicit details**—they require you to interpret what they are/mean.

Explicit clues in a text are intended to be *noticed*; implicit clues must be *detected*.

To effectively figure out the mystery of a text, you have to connect the explicit AND the implicit TELLING DETAILS as clues together in a pattern that makes sense as a meaning.

What are *Pivotal Phrases*?

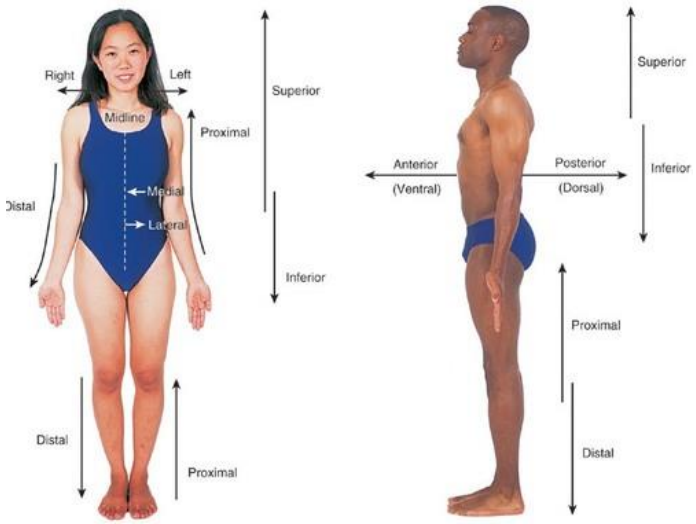
Those who do "movement" activities—marchers, dancers, martial arts, rock and mountain climbers, athletes, weight and fitness trainers, boxers, etc—know this one in their bones! If you're one, try it: stand up and show (don't tell!) the difference between

a **turn**

and

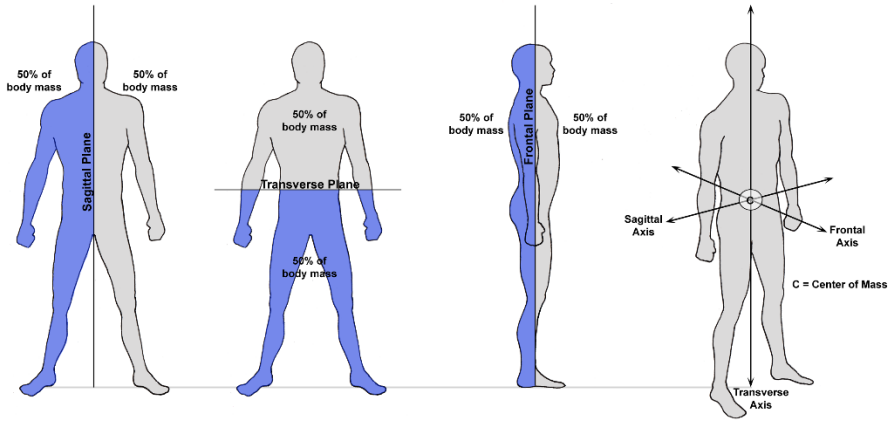
a **pivot**

For those who aren't…try looking at this diagram about the medical terms for directions of the human body and thinking about what you do when you **turn** your body.



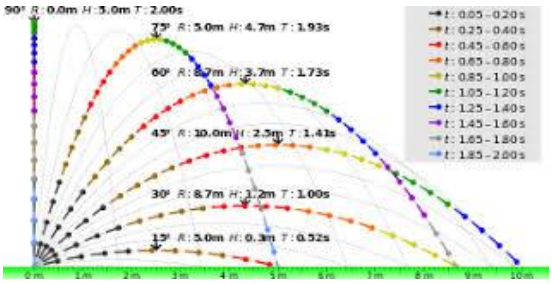
Credit: https://www.blendspace.com/lessons/-Bt6-S5Yujn98A/directional-terms-and-planes

Now try looking at this diagram, showing the medical terms for the anatomical planes of movement of the human body, what do you think a **pivot** might do instead?



Credit: https://www.crossfit.com/essentials/planes-of-the-body

Now, everyone look at this figure showing a range of trajectories for an object that is launched from the ground:



ASSIGNMENT: Considering your own turning, pivoting and these images, what are your **best answers to these questions**:

What does a *turn* do that a *pivot* **doesn't**?

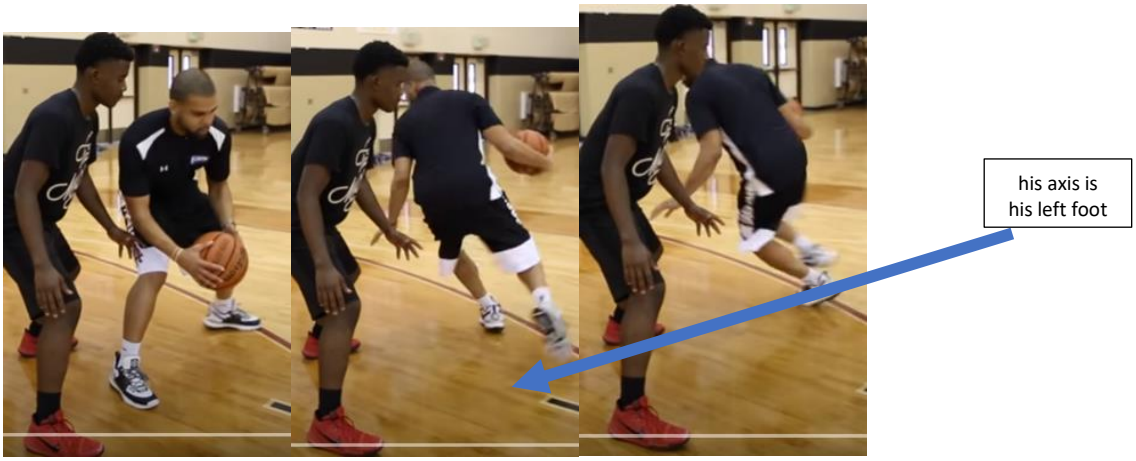
What does a *pivot* do that a *turn* **doesn't**?

What do **both** *pivots* and *turns* do?

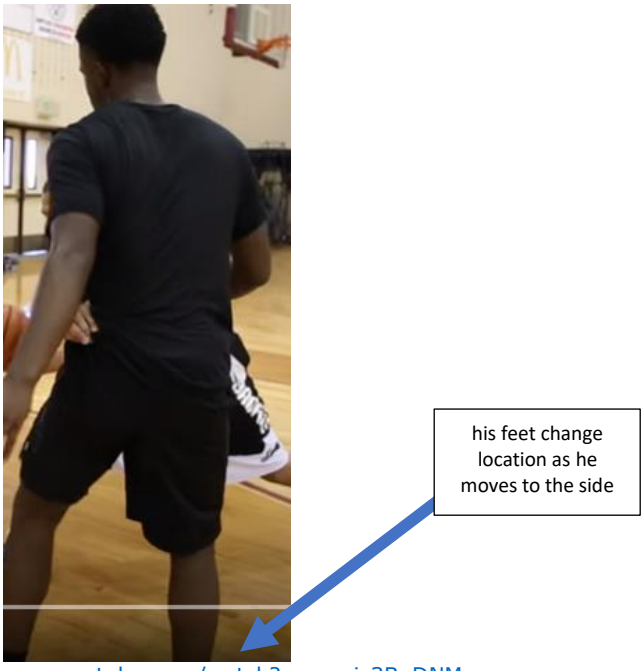
So, if we had to write an effective paraphrase of the definitions *for an audience who hasn't been trained in movement, medicine or anatomy,* what wording would be good to use?

Here's my best shot…

Pivot **means something/one stays in place but switches the direction they are "facing" (they spin on their axis)**

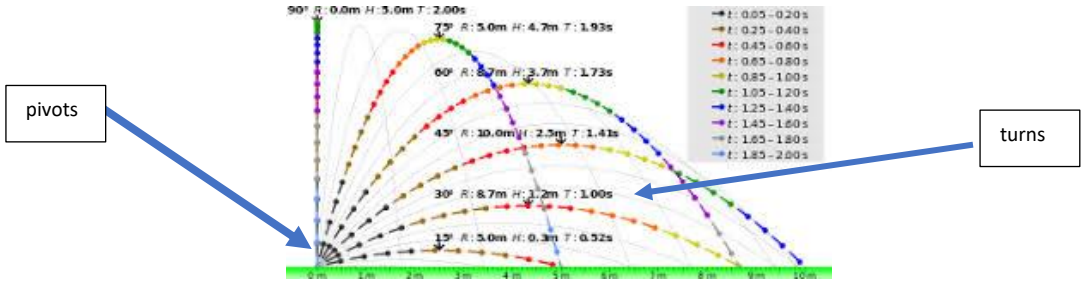


—with a *turn*, something/one moves out of place in a direction ("forward" or "straight ahead" as well as to the sides or backward).



Credit: https://www.youtube.com/watch?v=smrjc3BnDNM

The numerous angles of launch in the graph are pivots—they "face" the rocket in different directions. When the rocket is actually launched, its trajectory is (an upward than downward) turn from its launch point.



We have thus far in class focused on **telling details**—which I would argue are choices an author makes that act like *turns*—"moving" the meaning WE are making from where it was to something further on, going off to a side of it or filling in the background. We can "back up" to before a telling detail and we're in a "different place" about the topic than we are after it.

Out next unit *turns* (get it?) to **pivotal phrases** (and…even though College Board doesn't say it, **pivotal techniques**). I would argue these are choices that act to change the way WE are looking at the meaning—literally, the view we had as a reader shifts so we see the SAME meaning we were making from a different perspective. If we "look back" after a pivotal phrase, it's as if we are seeing the meaning "from a different angle" than after we pivot.

ASSIGNMENT: First, read "Tamara's Opus" page 202-203 in your Springboard book (and attached). Try expanding what you've been doing as Squidward's moai to find pivotal phrases as well as telling details:

transitions for flow *logical structure for proving claim* *easy-to-follow ordering of info*

targeted diction *pleasing sentence variety* *editing to correct conventions of*

Standardized Written English

be explicit about your reasoning

support with evidence from text

VIEW/OPINION
you'll explain

CLAIM
you'll prove right

how
do details
feel & work
connected together?

what are before & after
perspectives?

WORD
your
interpretation
for
yourself

WORD
your
interpretation
for
others

IDENTIFY
pivotal moments for meaning

ANALYZE PATTERNS
of explicit & implicit details

COMPREHEND
explicit
details

FIGURE OUT
implicit
details

RE-READ
to
inventory
the details

REFLECT
about your first
impression

RESEARCH
unfamiliar words
& references

READ

to decode

the words

That means…

1. First, **read just to decode**—just to "get" what it's about, what it says.
   I won't be reading this one to you because we will be watching it performed next. This assignment is just to "see" the words for yourself.

2. Notice **your first impression** and **think about why you reacted that way**.
   Look up/ask about words and references you don't know. (Some terms are glossed in the book.)

3. **Re-read the text** to make an inventory of the details. Then, filter the information to catch all the clues that are explicit **telling details**, think through all the clues that are implicit **telling details** and compare your perspective on the topic before and after **pivotal phrases**.

   You're done filtering when you can retell it your own way, and everything makes sense without anything being left out or changed. Something not fitting when you re-tell?...that usually means there's an implicit clue you need to work out!

4. You're ready to put the clues AND PERSPECTIVES together in a pattern to make a meaning you can explain to someone who asked, "what are you reading about?...what are the details and the perspectives the text gives about that?"

ASSIGNMENT: Second, LISTEN and WATCH for pivotal techniques of **this text *as a performance***…

https://www.youtube.com/watch?v=_U5BwD8zOeM

ASSIGNMENT: Third, answer the questions on page 205 (also attached). **SUBMIT your answers** as today's assignment. I'll replay the performance in CONFERENCES so you can enjoy it again and discuss it with classmates!

Week 14 Day 2

Listen to me read Montague's "The Fight," which is a story in the form of a poem.

Then, **using pages 193-194 in your Springboard book** (and attached), go through the process yourself to interpret the poem, using the updated Squidward's moai with pivotal moments:

That means…

1. First, **read just to decode**—just to "get" what it's about, what it says.

2. Notice **your first impression** and **think about why you reacted that way**.
   Look up/ask about words and references you don't know (some terms are glossed in the book)

3. **Re-read the text** to make an inventory of the details. Then, filter the information to catch all the clues that are explicit **telling details**, think through all the clues that are implicit **telling details** and compare your perspective on the topic before and after **pivotal phrases**.

   You're done filtering when you can retell it your own way, and everything makes sense without anything being left out or changed. Something not fitting when you re-tell?...that usually means there's an implicit clue you need to work out!

4. You're ready to put the clues AND PERSPECTIVES together in a pattern to make a meaning you can explain to someone who asked, "what are you reading about?...what are the details and the perspectives the text gives about that?"

ASSIGNMENT: With a partner or alone, **complete the questions on pages 195 and 196**. Post your answers to the DISCUSSION or discuss live during the extended CONFERENCES time today!

Week 15 Day 1

Listen to one of the most famous stories—and most popular holiday stories—in English: O. Henry's "Gift of the Magi:" https://www.youtube.com/watch?v=TXWMS4KFm1k

Then read it on pages 87-91 of your Springboard book (and attached).

ASSIGNMENT (no submit): say, think, discuss, write answers to the Springboard questions on page 92 (attached) OR imagine, design, draw a "movie poster" for the story capturing its **themes, characters and setting**.

Looking for multiple choice PRACTICE? Try the model language questions on pages 96-98 (and attached). I can share the key with you!

Week 15 Day 2

So…there's going to be a new schedule of class times starting in January. I've attached it. I'd like your suggestions/feedback on how I might change up the way class runs to go along with the change.

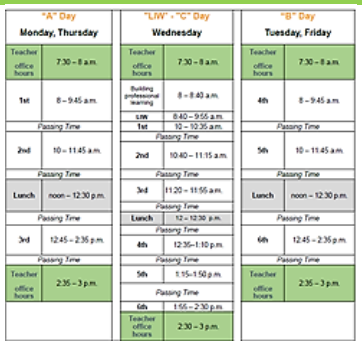
Please take the survey here: https://forms.gle/DTZFgmH6nJCLThWK8

As promised, I've got an **entirely optional** FUN thing for you to enjoy. The same night that Joshua Bennett performed "Tamara's Opus," Lin-Manuel Miranda debuted this crazy thing he had been working on—a hip hop album about Alexander Hamilton. You can see how nervous he is, and how the audience (and what an audience!) reacts. Now we know how this idea would go on to become the musical Hamilton, but you get to see how it started…

https://www.youtube.com/watch?v=WNFf7nMIGnE

Come enjoy this in CONFERENCES today if you'd like!

Week 16 Day 1+*C*



"A" Day Monday, Thursday		"LW" - "C" Day Wednesday		"B" Day Tuesday, Friday	
Teacher office hours	7:30 – 8 a.m.	Teacher office hours	7:30 – 8 a.m.	Teacher office hours	7:30 – 8 a.m.
1st	8 – 9:45 a.m.	Building professional learning	8 – 8:40 a.m.	4th	8 – 9:45 a.m.
Passing Time		LW	8:40 – 9:55 a.m.	Passing Time	
2nd	10 – 11:45 a.m.	1st	10 – 10:35 a.m.	5th	10 – 11:45 a.m.
Passing Time		Passing Time		Passing Time	
Lunch	noon – 12:30 p.m.	2nd	10:40 – 11:15 a.m.	Lunch	noon – 12:30 p.m.
Passing Time		Passing Time		Passing Time	
3rd	12:45 – 2:35 p.m.	3rd	11:20 – 11:55 a.m.	6th	12:45 – 2:35 p.m.
Passing Time		Passing Time		Passing Time	
Teacher office hours	2:35 – 3 p.m.	Lunch	12 – 12:30 p.m.	Teacher office hours	2:35 – 3 p.m.
		Passing Time			
		4th	12:35–1:10 p.m.		
		Passing Time			
		5th	1:15–1:50 p.m.		
		Passing Time			
		6th	1:55 – 2:30 p.m.		
		Teacher office hours	2:30 – 3 p.m.		

The people have spoken! Responses to my survey about how Wednesdays should be used were just about unanimous, so:

In the ABCAB schedule, Wednesdays will be "extra work time for Day 1 assignments."

(remember to log in to my Canvas class to be counted PRESENT on Wednesdays, just like other days)

Now, in honor of this new year, let's look at where we've been and where we're going:

WHERE WE'VE BEEN

Despite tech glitches, really bad days and quarantine fatigue, it happened: we got through College Board's Pre-AP ENG 1 essential standards for Units 1 and 2 (of 4). Through formative assignments using class readings you tried out their target skills. In two

summatives you got to see how College Board assesses them. In the gradebook, this work shows up as 8 items graded as incomplete or complete and two summatives scored from 1.0 – 4+ on the grading scale.

3.6-4+	**A**
3.1-3.5	**B**
2.6-3.0	**C**
2.0-2.5	**D**
1.0-1.9	**F**

Why does where we've been matter?

For Future You: While I do not agree with the system personally, grades in high school COUNT—even one "bad" class grade hurts your GPA *a lot* for a *long* time. This means that if you *can* improve your final grade in any class, you should. I define "can" as "without making myself miserable from stress or overwork." For my class and others, take a deep breath and look at the gradebook—are there assignments/tests you can turn in late or redo *without making yourself miserable*? Improve that grade to help out Future You.

For Present You: WYSIWYG—what you've seen is what you'll get. There are no new standards until second semester. Love 'em or hate 'em, the skills you've been working on are THE SKILLS we focus on in January. Hate it or love it, THE RUBRIC (expectations) for those skills in January is the same:

Exemplary 4-4+	Proficient 3-3.9	Emerging 2-2.9	Incomplete 1-1.9
INSIGHTFUL CLAIM Thorough Comprehension Perceptive Analysis Relevant, Sufficient, Strategic Support Cohesive, Logical Structure Effective Order Clear Transitions Highly Effective Diction Sentence Variety Few Conventions Errors	PLAUSIBLE CLAIM Effective Comprehension Reasonable Analysis Relevant Support Cohesive, Logical Structure Effective Order Transitions Purposeful Diction Sentence Variety Some Conventions Errors	UNCLEAR CLAIM Basic/General Comprehension Limited/Unconvincing Analysis Limited/Weak Support Incohesive, Inadequate Structure Lack of Adequate Transitions Inappropriate Diction Limited Sentence Variety Interfering Conventions Errors	UNIDENTIFIABLE CLAIM Little/No Comprehension Little/No Analysis, Support Lack of Cohesion Missing/Inadequate Structure Few/No Transitions Inappropriate Diction Inaccurate Word Choice Little/No Sentence Variety Many Interfering Conventions Errors

This means no surprises for Present You to worry about. This month is for you to hone your decoding, inventorying, filtering and interpreting, your thinking, and your organizing and wording of claims, analysis, evidence and commentary in paragraph form. It's dedicated time and space for you to use to show your skills at their best.

WHERE WE'RE GOING

Now that the break is over, I will return to grading the summative prompts.

You have some decisions to make.

As promised,

Each student has the option to select a **body of work** to demonstrate learning for grading by the final semester deadline. The body of work may include in-class and/or out-of-school writing, tests/quizzes, nonverbal materials, etc—*by agreement with the instructor*. The body of work may replace or add to class-assigned work.

The DEADLINE is **midnight on Friday, January 22**. By then every student must **submit ALL formative and summative work** for me to count toward the class grade. I will NOT give final exams during finals week (Jan 25-29)—you will be able to use my class time to study/complete work for other classes (just be sure to log in to be counted PRESENT).

Why does the option to select a body of work matter?

It gives you a say in what counts for your grade. Did you complete all the **formatives**?—great, you probably want me to count them AS IS. What if some are missing?...maybe you'd like to do something else in place of what I asked for. Still got an incomplete? You could go back and add what's missing, or you could propose a new assignment to replace it.

For example: You could ask to answer similar questions about a show you're watching, a song you love, etc; a group could request the chance to record a zoom together discussing a class reading or other story, article, poem, etc; you could create a scene or segment as a movie/webtoon/radio play/etc adaptation of a text. *You describe what you'd do, and if I accept your proposal, I grade what you submit as complete/incomplete.*

How 'bout your grade on the **Bierce (multiple choice) summative** and—up soon!—on the **summative (paragraph) prompt**? Want to retake? You can request a different multiple choice test and/or a different prompt. Would you rather revise? You can ask for a chance to correct your response(s), explaining what was wrong and why your improvements "fix" the problem.

Maybe you just want a clean slate?… Same deal as formatives. *You describe what you'd do, and if I accept your proposal, I grade what you submit on the 1.0-4+ grading scale.* You could propose something like…

> **Sample Summative Replacement Examples**
> In units 1 and 2 you analyzed how creators—photographers, cartoonists, biographers, fiction authors, College Board, journalists, test designers, film makers, spoken word poets, lyricists and musical performers—use telling details and pivotal phrases/techniques to explicitly and implicitly communicate meaning to their audiences. As a reader, you decoded texts, noticed your first impressions, then re-read the text to inventory its details and filter the salient information in those details. You thought through the patterns of information and different perspectives you found to decide on your interpretation of the text's complex meanings. You put that interpretation in words for others to understand your thinking, perspective and meanings.
>
> **#1** Flip the script. YOU create a text that uses telling details and pivotal phrases/techniques to express perspective(s) and complex meaning(s) that are significant to you. YOU select and organize details to make patterns that clue your audience in to salient information they need for comprehending and interpreting your text's explicit and implicit meanings. Your text may be made up of words, graphics, movements and/or sounds in any combination you like.
>
> **#2** Take over Baker's job. YOU select a new text for class that uses telling details and pivotal phrases/techniques to express perspective(s) and complex meaning(s). Design questions (and write a key of the answers) as assignments/summatives for students in ENG 1 to identify implicit and explicit details, filter for patterns and comprehend salient information so they can make an argument for how to interpret that text. Your text may be in any of the genres/forms (or any combination of them) we've studied.
>
> **#3** Show College Board how it's *really* done. Record a reaction video or podcast, write a Reddit post or online review analyzing and interpreting a text YOU think is worth the time and effort to look at in-depth. Your text may be in any genre/form.

Come to CONFERENCES today with questions about the body of work (and/or email Baker at jbaker@everettsd.org).

Where do I go to propose a body of work to Baker?
https://forms.gle/8thFR2xibjJuDZ1J6

Week 16 Day 2

I've posted the summative prompt and the Bierce summative grades. Many students will be revising these. So, **DO NOT SHARE YOUR ANSWERS WITH ANYONE ELSE—both you and the other person will be cheating if you do.**

The 2 summatives are worth 56% of your grade; the 8 formatives are worth 44%. This means: Each summative is worth more than 1.0 of your possible 4.0 in the class.

Grading Scale

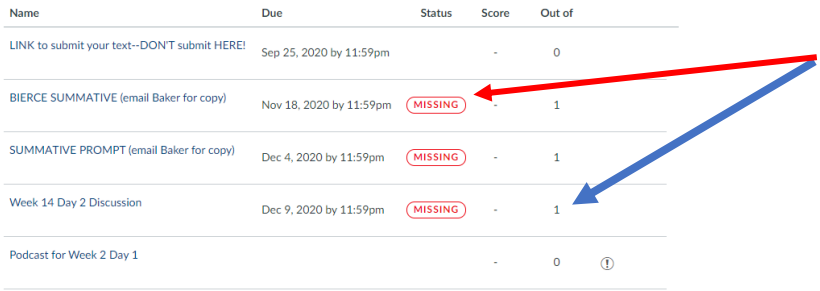
Score	Equals
3.6-4+	**A**
3.1-3.5	**B**
2.6-3.0	**C**
2.0-2.5	**D**
0.0-1.9	**F**

The summatives TESTED and the formatives practiced these skills:

- Paying attention to your first impression of something/someone
- Reflecting on your reaction
- Researching unfamiliar references

- Making an inventory of details in a text
- Filtering info in a text
- Figuring out implicit clues
- Comprehending explicit clues
- Finding important patterns in the details
- Noticing pivotal phrases/techniques in a text
- Comparing before/after perspective changed in a pivotal moment
- Connecting patterns together to interpret a text's meaning(s)
- Putting your thoughts in words for *yourself*
- Putting your thoughts in words for *others*
- Recognizing when a statement is a **claim** and when it is a view or opinion
- Stating an interpretation in the form of a claim
- Being explicit about your reasoning as analysis
- Supporting claims with quotations and paraphrases of evidence from texts
- Recognizing and using varied syntax and structures for writing phrases, sentences and passages
- Identifying and using ordering, hinging and transitioning so that words and ideas flow when read by others
- Recognizing and adapting salient diction for College Board
- Identifying and using expected conventions for College Board

You can now review all your formative submissions to Canvas—click on GRADES. I do not post your scores here [that's what the District gradebook is for], what you'll see is a list of every assignment. Look at the **Out of** column to see what counts for points (is 1 under Out of) but is still MISSING (in the **Status** column). You can ignore assignments that are Out of 0 (these were not required); you do not have to worry about LATE (there's no penalty).



Name	Due	Status	Score	Out of
LINK to submit your text--DON'T submit HERE!	Sep 25, 2020 by 11:59pm		-	0
BIERCE SUMMATIVE (email Baker for copy)	Nov 18, 2020 by 11:59pm	MISSING	-	1
SUMMATIVE PROMPT (email Baker for copy)	Dec 4, 2020 by 11:59pm	MISSING	-	1
Week 14 Day 2 Discussion	Dec 9, 2020 by 11:59pm	MISSING	-	1
Podcast for Week 2 Day 1			-	0

I have re-opened all the formative assignments. You can now submit MISSING formative assignments and/or resubmit any formatives in the District gradebook that are INC. I will grade anything turned in by midnight on Jan 22.

MISSING assignments hurt your grade A LOT—consider going back and completing anything that's missing.

You can propose to REPLACE formatives with something you think would show the skills of the class.
You can propose to RETAKE summatives, REVISE summatives or REPLACE summatives.

Retake means you are requesting a new test to take.

Revise means you are requesting the chance to correct your original response—making the changes to improve it, explaining what was WRONG and why each change fixes it.

Replace means you are asking me to accept a new way YOU design to show me the skills graded by the summative rubric.

Where do I go to propose a body of work to Baker?
https://forms.gle/8thFR2xibjJuDZ1J6

Come to conference today and/or email me with your questions about your body of work!