

English 3: Whatcha Say?  
 Judy "Dr. Bae" Baker  
 jbaker@everettsd.org

**Learning Objectives** are to further develop your current skills and experience with Reading

- Determine complex literary and informational texts' key details.
- Analyze texts' craft and structure.
- Evaluate texts' knowledge and ideas.

Writing

- Compose arguments, explanatory texts and narratives within short and long time frames.
- Strengthen personal writing process and products.
- Research and communicate findings from sources.

Language

- Apply conventions of Standardized English.
- Acquire new academic and specialized vocabulary.

Speaking and Listening

- Converse and collaborate with diverse partners.
- Use digital and visual modes to present information.

(English/Language Arts Common Core State Standards for 11-12 grades).

**Timeline**

Sept 8	BEGINNING OF SEMESTER Intro to Class: Design Solutions
Sept 10	Picture Day!
Sept 13/20	Chang and Kajackaite Class Survey
Sept 14/21	Skloff et al.
Sept 16/27	Sainte Marie and Swinghammer
Sept 17	Podcast on College #1
Sept 20/30	Guthrie
Sept 24	Podcast on College #2
Sept 28	<i>AWRA ELA Diagnostic Test</i>
Oct 1/Oct 4	Cornwall
Oct 4/Oct 5	SOAPStone
Oct 11	Bernstein/Sondheim
Oct 13	Sophomores and Juniors PSAT (late start for non-testers)
Oct 19 20 21	Juniors SBA ELA, Math ( <i>special schedule but not late start</i> )
Oct 29	Seniors WCAS ( <i>regular schedule</i> )
Nov 8	MIDTERM of SEMESTER
Nov 10	
Jan 28	END of SEMESTER

**Course Grade Formula**

Formative Work	30%
Summative Work	70%

**Grading Policy**

Each student has the option to select a **body of work** to demonstrate objectives 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 summative assessments.

## Scoring of Work

- 4+** This work surpasses *end-of-11th grade* targets for skills.
- 4** This work meets *end-of-11th grade* targets for skills.
- 3** This work meets *current quarter 11th grade* targets for skills.
- 2** This work meets some *start-of-11th grade* targets for skills.
- 1** This work does not reach *start-of-11th grade* targets for skills--but attempts all requirements.
- INC** This work does not attempt all requirements--but was submitted.
- MI** No submission received.

Grading Scale	Letter Grade on Transcript
3.3-4.0	A
3.0-3.2	A-
2.7-2.9	B+
2.3-2.6	B
2.0-2.2	B-
1.8-1.9	C+
1.4-1.7	C
1.1-1.3	C-
0.9-1.0	D+
0.7-0.8	D
0.0-0.6	F

## Daily Lessons

September 8/16

Welcome to Portable 11! Today's agenda--

- Intro to Amenities (options, water, snacks, etc)
- What do you want to be called?
- Brainstorm "Be Better Baker" topics/tips

### Think about

If this space/time/group is going to work for *YOU*, PERSONALLY...

what/how MUST be/happen here?  
what/how MUST NOT be/happen here?  
what/how WOULD BE NICE?

Overview of the objectives, grading scale, work policy.

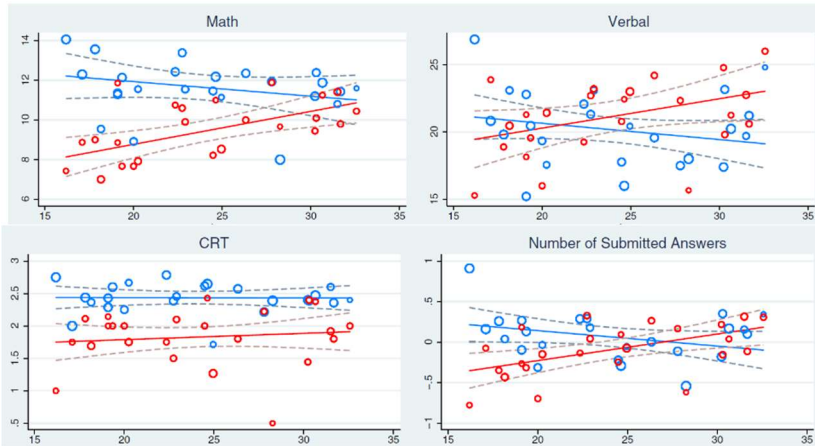
Topics to consider for designing solutions so Baker's class can be better for YOU.

- Canvas—how to use/not use for class (messaging? turn in assignments? feedback?...)
- Breaks/work time/"reading" days
- Phone/other device use
- Heat/fan/lighting/window proximity
- Springboard
- Rules of interpersonal engagement (triggers, privacy, respect)
- Seat arrangement
- Deadlines
- Preferences (solo/group, digital/hard copy, ok to call on/don't call on, etc)
- Need more time to arrive/depart because your class is too far away

- Topics/tasks to make opt in/out
- Others???

Please fill out the survey by the end of class on Monday: <https://forms.gle/kmjFN3HuiH6CdgFHA>  
 (I sent this to your .stu.everettsd.org email)

September 13/20



What are the variables represented by these data?

A variable is what researchers measure.

It can be practically anything, such as objects, amounts of time, feelings, events, or ideas. If you're studying how people feel about different television shows, the variables in that experiment are television shows and feelings. If you're studying how different types of fertilizer affect how tall plants grow, the variables are type of fertilizer and plant height.

There are two key variables in every experiment: the independent variable and the dependent variable. An easy way to think of these is: when you're conducting an experiment, **the independent variable is what you change, and the dependent variable is what changes because of that.**

You can also think of the independent variable as the **cause** and the dependent variable as the **effect**. With different fertilizer amounts (independent), plant height goes up or down (dependent). With more/less diversity in main characters (independent), tv viewers feel more/less emotionally connected to a show (dependent).

Adapted from <https://blog.prepscholar.com/independent-and-dependent-variables>

Here's what the research study's authors, Chang and Kajackaite wrote:

Is gender an important factor not only in determining the impact of temperature on comfort but also on productivity and cognitive performance? To study the **effect of temperature on performance for two genders**, we conducted a laboratory experiment with 543 students in Berlin, Germany. We used a between subject design by varying the temperature from 16.19 to 32.57°C [60.8 to 91.4°F] between sessions. In each session, participants were given the same set of tasks which were monetarily incentivized based on performance. These tasks were:

### Math

In this task, participants were asked to add up five two-digit numbers without using a calculator (the task is equivalent to the task used by M. Niederle and L. Vesterlund). There were 50 problems and participants had 5 minutes to work on them. Participants could complete as many problems as they wanted in the available time, and were rewarded only for correct answers.

### Verbal

Participants were provided with a set of ten letters: ADEHINRSTU. They were asked to build as many German words as possible in 5 minutes (the task was equivalent to the one introduced by Eckartz et al.). Participants were rewarded for each valid word they submitted, with the payment increasing over-proportionally with the length of the word.

## Cognitive reflection test (CRT)

Participants had 5 minutes to answer three original CRT questions introduced by S. Frederick. For example, the first question was: "A bat and a ball cost 1.10 EUR in total. The bat costs 1.00 EUR more than the ball. How much does the ball cost?" In a cognitive reflection test, the questions are such that the intuitive answer is the wrong answer. In this case, the intuitive answer is that the ball costs 10 cents. This test has been extensively used in the psychology literature and is highly correlated with various measures of mental heuristics and biases and measures of cognitive ability (e.g., IQ).

### Why would they study this?

They write:

The fact that women generally prefer higher indoor temperatures than men is well supported by survey evidence (Byrne et al.; Karjalainen; Kingma and van Marken Lichtenbelt; Mishra, Loomans and Hensen). This difference in preferences, sometimes referred to as the "battle of the thermostat," is passionately discussed in popular culture and has received considerable media attention (Knapton; Pager; Hesse). Surprisingly then, the research examining the impact of temperature on cognitive performance has not explored a link between gender and temperature response (Graff et al.).

### Where, when, to whom, for what and how/why *could* this matter?

### What did Chang and Kajackaite find is true?

That is, what does their text argue their data *mean*?

They write:

Taken together, our results show that within a temperature range of 16 and 33 degrees Celsius, [61 to 91 degrees Fahrenheit], females generally exhibit better cognitive performance at the warmer end of the temperature distribution while men do better at colder temperatures. The increase in female cognitive performance appears to be driven largely by an increase in the number of submitted answers.

We interpret this as evidence that the increased performance is driven in part by an increase in effort. Similarly, the decrease in male cognitive performance is partially driven by a decrease in observable effort. Importantly, the increase in female cognitive performance is larger and more precisely estimated than the decrease in male performance.

Both the increase in female performance and the differential effect of temperature on males relative to females are economically meaningful and statistically significant.

### How would you PARAPHRASE these findings?

That is, **translate** what they say above (written for other social science researchers) into words that would communicate *the same info* in a way that makes sense to high school students.

The words Chang and Kajackaite wrote above **SUMMARIZED the gist** of their findings. Here's what words they used to **paraphrase specifics** of the patterns of their data for other researchers:

A one-degree Celsius increase in ambient temperature is associated with 0.17 (1.76%) increase in the number of **math** questions correctly answered by women ( $p$ -value < 0.001). In contrast, the implied decrease in male performance is generally small and statistically insignificant. Men submit 0.07 (0.63%) fewer correct answers when temperature is increased by one degree ( $p$ -value = 0.205). To put the magnitude of these effects in perspective, the well-known, long-standing gap in performance between high school boys and girls on the math portion of the SAT is approximately 4% [2018 SAT Suite of Assessments Annual Report].

The **verbal** task follows the same general pattern as the math task, but less precisely. A temperature increase of one degree Celsius increases female performance on the verbal task by 1.03% (p-value = 0.036) and decreases male performance by 0.6% (p-value = 0.331) The difference in effects between men and women is not statistically significant (p-value = 0.079).

In contrast to the math and verbal tasks, we find that temperature has no significant impact on **CRT** scores for either men or women.

Finally, we examine the effect of temperature on the **number of answers attempted** for the math and verbal tasks. Similar to the number of correct answers, we find that temperature is positively correlated with the number of answers attempted by female participants and negatively correlated with the number of answers attempted by male participants. A one-degree Celsius increase in temperature leads to a 0.033 standard deviation increase in the number of answers attempted by females subjects (p-value = 0.002), and a 0.019 standard deviation decrease in the number of questions attempted by male subjects (p = 0.187). The difference between the two effects is significant with p-value = 0.013.

Importantly, the increase in the number of submitted answers does not lead to higher **error rates**. Indeed, for women, higher temperatures are associated with lower error rates, although the results are only marginally statistically significant

### Can you PARAPHRASE/SUMMARIZE the patterns in words that would work for high school students?

*Thinking critically* about how YOU interpret Chang and Kajackaite's research means asking questions. The most productive question I have found is...

### What are possible CONFOUNDING variables of this experiment?

**Confounding variables** are "hidden" factors (causes and/or effects) influencing data.

- An **operational confounding** inadvertently **measures something else** as well as the in/dependent variable(s).
- A **procedural confounding** mistakenly **allows another variable to change** along with the manipulated independent variable.
- A **person confounding** occurs when **groups/units analyzed together** (e.g., workers from different occupations) **vary in other, unacknowledged characteristics** (e.g., level of expertise, responsibility, etc).

Adapted from <https://en.wikipedia.org/wiki/Confounding>

The article is open source (free to read) at <https://doi.org/10.1371/journal.pone.0216362>

Now I ask YOU to make an argument using your critical ANALYSIS of this research...

### What should we at JHS do with this information? Why?

Please let me know what YOU, PERSONALLY need my class to have/be by filling out the **confidential** Googleform by the end of the day on Wednesday:

<https://forms.gle/kmjFN3HuiH6CdgFHA>

September 14/21

Please fill out the Googleform for this class (sent to your .stu.everettsd.org email) if you haven't yet!

**Consider:**

*2021 sure has been a year, huh? And—that's saying something, since we already experienced 2020!!*

Our first focus in class is:

Texts that argue **with words** **what's imagined versus what's real** about where, when, what, how and/or why life is like.

**Listen:** <https://www.youtube.com/watch?v=q-9kPksOlfE>

So no one told you life was gonna be this way  
Your job's a joke, you're broke  
Your love life's DOA  
It's like you're always stuck in second gear  
When it hasn't been your day, your week, your month  
Or even your year, but

I'll be there for you  
(When the rain starts to pour)  
I'll be there for you  
(Like I've been there before)  
I'll be there for you  
( 'Cause you're there for me too)

You're still in bed at ten  
And work began at eight  
You've burned your breakfast  
So far, things are going great  
Your mother warned you there'd be days like these  
But she didn't tell you when the world has brought  
You down to your knees that

I'll be there for you  
(When the rain starts to pour)  
I'll be there for you  
(Like I've been there before)  
I'll be there for you  
( 'Cause you're there for me too)

No one could ever know me  
No one could ever see me  
Seems you're the only one who knows  
What it's like to be me  
Someone to face the day with  
Make it through all the rest with  
Someone I'll always laugh with  
Even at my worst, I'm best with you, yeah

It's like you're always stuck in second gear  
When it hasn't been your day, your week, your month  
Or even your year

I'll be there for you  
(When the rain starts to pour)  
I'll be there for you  
(Like I've been there before)  
I'll be there for you  
( 'Cause you're there for me too)

I'll be there for you  
I'll be there for you

I'll be there for you  
( 'Cause you're there for me too)

Source: [LyricFind](#)

Songwriters: Michael Jay Skloff / David L Crane / Marta Fran Kauffman / Allee Willis / Philip Ronald Solem / Danny C Wilde

*I'll Be There for You* lyrics © Universal Music Publishing Group

When we use the term *versus*, we are always *comparing* (which also ALWAYS means *contrasting*) two versions of something to decide which one “wins.” [*Winning* means we judge one as better than the other.]

Our class' first focus is **analyzing** how writers use words and creators use other media to compare what's imagined versus what's real and then **creating and writing our own** personal comparison, where we judge different versions of where, when, what, how and/or why life is like.

Here goes...

We can sketch out the *imagined versus real dichotomy* [contrasting set of two things] as a T-chart:

Thought It'd Be...	Turns Out to Be...
Expectation	
Myth	reality
Hype	
Fantasy	truth
Dream	
Prediction	real life
Lie	
Promise	actual experience

**Document** on a Googledoc, other program or in hard copy 10 or more things/views/beliefs about how life would be or how life is that YOU had before the Pandemic hit that turned out to be different in reality...

...because events changed them

...because hidden truth or facts were revealed.

These can be highly personal, very general or anything in between. **You can make a list, a T-chart, sketch or use any other form of documenting your ideas.**

## MODEL

Here's one I thought of:

I never thought I'd complain about being able to stay home from school on my computer all day, but that sure wasn't enjoyable when I had school online 8 hours a day!

I will walk around in the last 10 minutes of class to see your work. **SAVE your documentation—you will be using it later.**

September 15/23

## Approaches to Writing

College writing textbooks home in on [not *hone*] two dimensions of writing—style and organization—that writers mold to match their verbal (that is, *words*) content and purpose to their intended audience. I call these **approaches**, because they are more general than devices or techniques. You'll also see them called **modes** of writing.

We will be analyzing how others use these approaches, and we will be using them to write our own texts.

While I lecture on this, I invite you to **replicate an experiment** that was done on how best to remember information. You replicate experiments in science to see if the same results occur (this makes the results *reliable* or proves they are *unreliable*).

The experiment used 3 groups of college students. All of them were given highly technical information that was unfamiliar to them to read for 15 minutes.



- Group 1 was only allowed to read—no notes, marking, etc.
- Group 2 was allowed to mark/highlight the text as they wished.
- Group 3 was given a study guide to fill out about the text (based on Cornell Notes).

Then, the materials (including the study guide) were taken away.

- Group 1 was given 5 minutes to write down ANYTHING/EVERYTHING they remembered about the information they were given; then those notes were taken away. Then they were given a quiz on the info.
- Groups 2 and 3 were given the quiz on the info.

Group 1 did much better than 2 and 3.

...but, wait...there's more....

2 weeks later the researchers contacted the participants and gave them a quiz AGAIN.

Group 1 did MUCH, MUCH better.

6 [!!!!] weeks later, the researchers surprised them with a 3<sup>rd</sup> quiz on the info.

Group 1 blew the others away!

**Try (optional):** listening/reading my lecture without notetaking. Then, when I pause for you to document, write down ANYTHING and EVERYTHING you remember without re-reading the screen.

### Style (how it's said)

**Narration**—manipulating the experience your audience has by

- sharing or holding back details to influence interpretation. To understand this, imagine an attorney carefully choosing what he/she will tell and *not* tell the jury;
- selecting specific word choice and diction that elicits sympathy or antipathy (*pathos*), confers authority (*ethos*) and/or presents “objective” reasoning (*logos*). To understand this, think about the “voice” or “tone” you use and how it communicates your attitude toward the subject and toward the audience.

**As a reader:** Narration creates a pattern in words and information that **controls interpretation**.

**As a writer:** Examine your narration closely to avoid the risk of “losing” your audience and to identify opportunities to **add influence** to promote your audience’s understanding.

**Document:** write/draw/otherwise create notes for a [paraphrase](#) for YOURSELF of what this approach is/does—so you don’t have to rely on remembering ME talking about it.

**Description**—choosing words that capture specifics and/or literary devices that clarify meaning to make a subject concrete and comprehensible for the audience, especially sensory details to engage them in perceiving an experience *vicariously*. Remember “show; don’t tell?” That’s description.

**As a reader:** Description creates opportunities for the audience to **recreate the subject in their own minds**.

**As a writer:** Consider using it in place of, or at least as a supplement to, terms which may be **abstract, unfamiliar or vague** to the audience.

**Document:** write/draw/otherwise create notes for a [paraphrase](#) for YOURSELF of what this approach is/does—so you don’t have to rely on remembering ME talking about it.

**Exemplification**—using words to restate, paraphrase or demonstrate a subject as it operates “in action,” as opposed to talking *about* it—in order for readers to experience it play out “firsthand.”

**As a reader:** Exemplification is the primary form of evidence—it invites readers **to analyze and judge**.

**As a writer:** Consider using it in place of, or at least alongside “testimony” evidence (where credible sources SAY what you’re proving) so that the **audience gets to decide for themselves**.

**Document:** write/draw/otherwise create notes for a [paraphrase](#) for YOURSELF of what this approach is/does—so you don't have to rely on remembering ME talking about it.

## Organization (how what's said is structured)

**Progression**—ideas proceeding linearly from a beginning to a concluding step, implying that your chain of events is cohesive. Progression may be from start to finish in a process or, for instance, from “big picture” to “fine detail” view of a subject.

**As a reader:** Progression is, conceptually, being taken on a **guided tour**, walking a predetermined route from [introduction](#) to [conclusion](#).

**As a writer:** Make it a habit to consider **more than one path** of progression before you draft; it's the only way to be sure you've selected the best.

**Document:** write/draw/otherwise create notes for a [paraphrase](#) for YOURSELF of what this approach is/does—so you don't have to rely on remembering ME talking about it.

**Division**—separating out components of a subject in sequence to reveal to the audience, by the end, the complexity of it as a whole. Think: layers of an onion, parts of a body, paths on a flow chart, etc.

**As a reader:** Division is like a **verbal dissection**, naming and explaining all the constituent parts.

**As a writer:** Consider where **breaking something complicated down** would make it easier to understand or how spotlighting particular aspects makes it possible to **comprehend the connections** within something complex.

**Document:** write/draw/otherwise create notes for a [paraphrase](#) for YOURSELF of what this approach is/does—so you don't have to rely on remembering ME talking about it.

**Classification**—creating a matrix or grouping of **alternate** versions of a single subject to highlight its different aspects in context.

**As a reader:** Classification is like a **census**, laying out the differing iterations of a category.

**As a writer:** Classifying subjects is very useful for **representing multiple points of view**.

**Document:** write/draw/otherwise create notes for a [paraphrase](#) for YOURSELF of what this approach is/does—so you don't have to rely on remembering ME talking about it.

**Comparison/Contrast**—weighing **alternatives** against each another to showcase convergences and divergences, often in order to highlight strengths/weaknesses.

**As a reader:** Comparison/Contrast is like [narrating](#) a T-chart or Venn diagram to show relationships.

**As a writer:** It is the main way **to synthesize and integrate** information.

**Document:** write/draw/otherwise create notes for a [paraphrase](#) for YOURSELF of what this approach is/does—so you don't have to rely on remembering ME talking about it.

September 16/27

**Optional:** Self-check the results of your experiment:

1. Reader wants to decide for themselves—what approach gives them the data to analyze and judge instead of telling them what to think?
2. When you're talking through **alternatives**, which approach are you using?
3. What's a discussion of **alternates** called?

4. What is the definition of *vicarious*?
5. "Ogres have layers," said Shrek. Baker said which approach involves layers?
6. I feel like the writer guides me through their ideas—which approach am I reading?
7. Writer thinks: "this info is for me to know and for the reader to find out...*maybe!*" Which approach is this?

You always need a control for an experiment, remember? So, here's a question to help you compare your results when you were using the technique with when you weren't:

8. What were each of the experiments 3 groups allowed to do with the reading they were given?

Now—to apply approaches to a text...

Given recent events, especially the US exit from Afghanistan on August 31 and the 20<sup>th</sup> anniversary of 9/11, there have been a lot of arguments about **imagined versus real** concerning the US war there and the US War on Terror, in general.

Watch/listen to a text by the famous Cree protest singer-songwriter, Buffy Sainte-Marie in collaboration with animator Kurt Swinghammer that makes such an argument.

Watch: [https://www.youtube.com/watch?v=GzG\\_4e8yGew](https://www.youtube.com/watch?v=GzG_4e8yGew)

Ooh you're slick  
 You investors in hate  
 You Saddams and you Bushes  
 You Bin Ladens and snakes  
 You billionaire bullies  
 You're a globalized curse  
 You put war on the masses while you clean out the purse  
 And that's how it's done war after war  
 You old feudal parasites just sacrifice the poor  
 You've got the cutting edge weapons  
 But your scam's still the same as it's been since the Romans  
 It's the patriot game  
 It's the war racket  
 You twisters of language  
 You creeps of disguise  
 Your disinformation  
 Like worms in your eyes  
 You privileged bankers  
 You gambler thieves  
 You profit on war  
 There's less money in peace  
 That's how it's done time after time  
 Country after country, crime after crime  
 You pretend it's religion and there's no one to blame  
 For the dead and impoverished in your little patriot game  
 Honey, that's the war racket

Got the world's greatest power and you team up with thugs  
Make a fortune on weapons, destruction and drugs  
But your flags and boots and uniforms start to all look the same  
When both sides are killing in the patriot game  
It's the war racket

And that's how it's done, and you've got our sons  
In the cross-hairs of horror at the end of a gun  
And your national anthems start to all smell the same  
When all sides are dying in the patriot game  
It's the war racket

And war is never, ever holy  
It's just a greedy men's dream  
And you two-faced crusaders  
Both sides are obscene  
War's not made by God  
War's made by men  
Who misdirect our attention while you thieves do your thing

And that's how it's done  
About every thirty years  
The rich fill their coffers  
The poor fill with tears  
The young fill the coffins  
The old hang a wreath  
The politicians get photographed with their names underneath

It's the war racket  
It's the patriot game  
It's the war racket

Source: [LyricFind](#)

Songwriters: Buffy Sainte-Marie

*The War Racket* lyrics © Kobalt Music Publishing Ltd.

**Try it out:** Using your notes/memory—answer this: Did you see/hear this approach somewhere in the MV?

1. Narration
2. Description
3. Exemplification
4. Progression
5. Division
6. Classification
7. Comparison /Contrast

**Interpret** (you can think of this as *paraphrasing*) what Sainte-Marie and Swinghammer are arguing is **imagined vs. real about war**.

September 17 (all)

I'm going through my survey data—looks like people are liking **workdays** and that many want **info on college**.

Today I'd like to try combining those.

I recorded podcasts covering college info—today I'd like to play one (and include its transcript below; and a link for you to listen again or share with others) for you to see if you think it is valuable and a good use of Friday time!

Listen: <https://drive.google.com/file/d/1xpWWC9YSwgZ1A9v8F8ZzM-S6gZ3gCrCC/view?usp=sharing>

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 (3<sup>rd</sup> 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](http://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.

September 20

Remember the [approaches](#) we have been talking about? [*No?*—check your notes from last week to remind yourself.]

Let’s listen/watch [Sainte-Marie and Swinghammer](#) again to make it fresh in our minds.

At the end, I’ll ask for a **show of hands**—did you see/hear this approach somewhere in the MV?

1. Narration
2. Description
3. Exemplification
4. Progression
5. Division
6. Classification
7. Comparison /Contrast

**Interpret** (you can think of this as [paraphrasing](#)) what Sainte-Marie and Swinghammer are arguing is **imagined vs. real about war**.

And war is never, ever holy  
It's just a greedy men's dream  
And you two-faced crusaders  
Both sides are obscene  
War's not made by God  
War's made by men  
Who misdirect our attention while you thieves do your thing  
And that's how it's done  
About every thirty years  
The rich fill their coffers  
The poor fill with tears  
The young fill the coffins  
The old hang a wreath  
The politicians get photographed with their names underneath

In your class notes, alone or with those around you, record what you decide from examining just the lines above from “War Racket.”

What specific examples in Sainte-Marie’s wording *could* be called...

[Narration](#)

[Description](#)

[Exemplification](#)

[Progression](#)

[Division](#)

[Classification](#)

[Comparison /Contrast](#)

...and WHY do YOU think that is accurate/inaccurate?

You won’t be forced to share out! I’ll walk around and check how it’s going for you, if you’ve got questions, etc.

September 21/30

Find the full lyrics to 5 songs about the USA (can be classic anthems, like “God Bless America,” “America, The Beautiful” or more contemporary songs, like Childish Gambino’s “This is America”).

Copy/paste them into a Googledoc or Word document.

For each of the 5 songs:

1. decide 1 of the 7 approaches is the MAIN/MOST SIGNIFICANT approach the songwriter uses to talk about the USA.
2. QUOTE a representative example from the lyrics that shows it using that approach.

\*\*TIP: “lyrics” sites are blocked by the District on the devices—search for the song, however, and you may find a Wikipedia page or other site which will include the lyrics!!

#### MODEL

Here’s what I would write about the full (often abridged) lyrics to “This Land Is Your Land:”

This land is your land, this land is my land  
From California to the New York Island  
From the Redwood Forest to the Gulf Stream waters  
This land was made for you and me

As I went walking that ribbon of highway  
And I saw above me that endless skyway  
I saw below me that golden valley  
This land was made for you and me

I roamed and rambled and I followed my footsteps  
To the sparkling sands of her diamond deserts



All around me a voice was sounding  
This land was made for you and me

There was a big high wall there that tried to stop me  
Sign was painted, it said private property  
But on the back side it didn't say nothing  
This land was made for you and me

When the sun comes shining, and I was strolling  
And the wheat fields waving and the dust clouds rolling  
A voice was chanting and the fog was lifting  
This land was made for you and me

This land is your land, this land is my land  
From California to the New York Island  
From the Redwood Forest to the Gulf Stream waters  
This land was made for you and me

Source: [https://www.springsteenlyrics.com/lyrics.php?song=thislandisyourland\\_original](https://www.springsteenlyrics.com/lyrics.php?song=thislandisyourland_original)

When I listen to Woody Guthrie's "This Land Is Your Land" in the original version, I realize that the song uses an imaginary journey to show us pictures of different components of the physical geography of the US—a combination of progression and division. Division really stands out to me in his lines:

There was a big high wall there that tried to stop me  
Sign was painted, it said private property  
But on the back side it didn't say nothing  
This land was made for you and me.

Here, Guthrie divides the US into two parts: "private property" and... he never defines what else, but I picture the national parks and other public lands that show off the beauty the song details.

Submit your assignment to

Canvas assignments for the class (click on the period and look for ASSIGNMENTS on the left side of the screen)  
OR

Here: <https://forms.gle/NEYstRDV152hWadFA> (you need to log in to Everett Public Schools on Chrome for this)

Need more time? You can finish tomorrow.

September 23/October 1

I want to pick up with the 5 songs about the USA you analyzed and use them to hone your skills at [paraphrasing](#)—a skill that isn't just key for English but EVERY activity.

A reminder—paraphrasing *isn't* "saying in different words" nor "putting in your own words."

To **paraphrase** is

to **translate** what someone said/did or what something shows *for one audience* into words that communicate *the same meaning* in a way that makes sense **to YOUR audience**.

You have paraphrased a lot in your life. How can you get better at it? You can

- practice doing it for more and more diverse **texts**
- practice doing it for more and more diverse **audiences**
- practice using more and more diverse **techniques** of translation.

My class will provide you chances to do all of these. The third bullet point is what I'd like to focus on today.



Springboard suggests 3 levels of questions you can answer about a text to come up with what YOU would say it means.

### Literal Questions

These are **factual** questions about **who, what, where, when and how** of the text. WHO did WHAT *HOW*, WHERE and WHEN? You're asking literal questions if you can go to the text and point to places that contain the answer *explicitly*.

**Example Literal Question:** What people, places or things are NAMED in the songs?

### Interpretive Questions

These are questions about what is *implied* BUT NOT STATED/SHOWN directly about **who, what, where, when, how and especially why** of the text. **What are you expected to "get" without being told** about each WHO doing each WHAT HOW, WHERE, WHEN AND *WHY*.

You're asking interpretive questions if, to answer them, you have to put together "puzzle" pieces of the text *yourself* (infer what is implicit).

The more YOUR audience differs from the text's original audience, the more YOU have to explain in your paraphrase (because your audience won't fill it in naturally like the original one would). The more alike the two audiences are, the less YOU have to explain (because both audiences "get" it naturally).

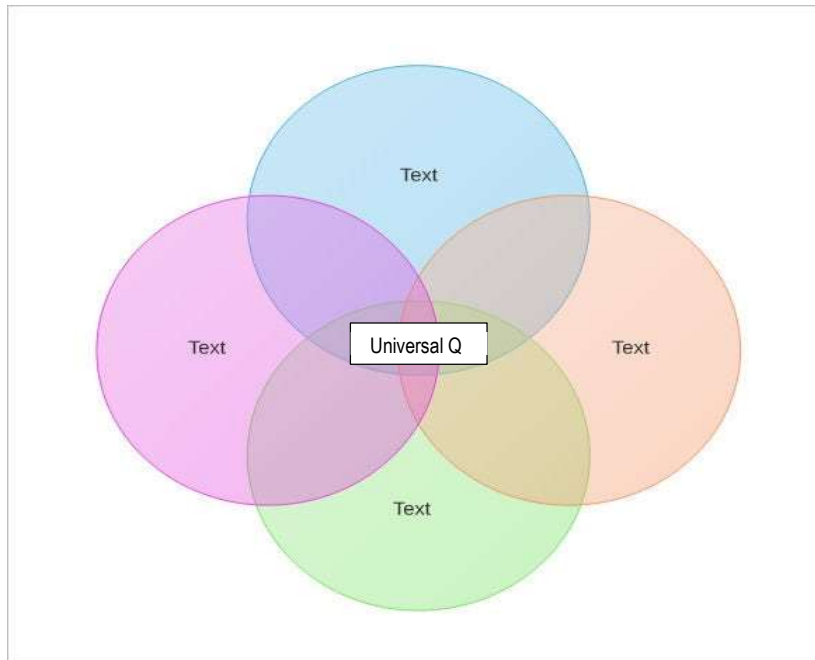
**Example Interpretive Question:** What does each songwriter believe is special/different/outstanding about the USA compared to other nations?

### Universal Questions

These are questions "beyond the text" you ask about **the same** topics, events, ideas or issues the text is about.

You're asking universal questions if instead of focusing on the specific details of the text, you explore "big picture" perspectives, possibilities or points of view that are **relevant, but not covered in the text**. Universal questions are almost always open-ended—they don't have a final or single right answer.

Universal questions apply to the text you're paraphrasing and other texts as well. Like a Venn diagram:



**Example Universal Question:** What feelings/connections do people all over the globe have for their “home” or “adopted” nations?

Tip: To hone your **paraphrasing** skills, try asking 3-5 **literal**, 2-3 **interpretive** and at least 1 **universal** question about a text as you craft your translation.

**Compose** ONE paraphrase, maximum one sentence long, for ONE of your 5 songs.

The link to submit your best, one sentence **paraphrase** for others to vote on (anonymously):

<https://forms.gle/d3BnSD7nAUfhf8VV9>

This link is also on Canvas.

**DUE by end of class on WEDNESDAY.**

Alone or with one partner—compose 3 literal, 2 interpretive and 1 universal questions that would be relevant to songs about the USA. Answer these for the 3<sup>rd</sup> song on your list(s); see if the answers “give away” what song it MUST be if you hadn’t been told (that would be a good sign that asking the questions are useful to YOU for crafting **paraphrases**).

Consider documenting your questions in your notes as models you can use in the future!

I will walk around to answer questions while you’re working on this.

Tomorrow you’ll be trying to compose the BEST, SINGLE SENTENCE **paraphrase** of your songs—to be decided by your classmates!

September 24 (all)

You can listen to today’s College Podcast #2 here: <https://drive.google.com/file/d/14M-yotOFLi3Vm3pQcVE67xt-j4xfkje4/view?usp=sharing>

Transcript:

Today we continue on college.

I hope going through certificates, Associates degrees and the whats and whys of “starting at community college and then transferring” was neither too boring nor too confusing. If I confused you, email me! If I bored you...well...

Before I talk about Bachelor’s degrees, majors and all that—I want to go deeper into what it means to TRANSFER—to transfer credits, to transfer AP exam scores, to transfer from one college to another. There’s going to be some important vocabulary here.

First—**transfer equivalency**. Say it with me: *trans-fer e-quiv-a-len-cy*. This is the term colleges use for what they will “count” from outside their school. Colleges may count

- Exam scores—like AP exams (*rarely* schools will take SAT II/Subject area tests)
- Community College credits (often only in-state community colleges)
- Other Colleges’ credits (these are usually national)

To find out what “counts,” you go to Google and type in **the name of a school** and **transfer equivalency** and—if it’s exams you want to know about, **AP exams**; if it’s *community college or college credits*, usually just *transfer equivalency* is enough. What should show up in the search is a site that has a table with columns that list—let’s talk about exams first:

left column will have an exam name—say AP Bio—then middle column will have scores the school will “take”—it might just be a 5 or maybe 3, 4 and 5—it’s different for each exam and each school.

Got that? You can stop this if you want to go find your school’s table before I tackle the very confusing right column.

OK-so, let’s say you got a 4 on AP Bio and you want to see if the school will “take” it. Well, here’s AP Biology on the list! Aaaaand—hey, a 5 or 4 counts!

Now the question is **“For What?”**

Some exams for some scores will count at some schools AS course credits. This means that a course number and amount of credits will appear in the right column, like Bio 101 and 102 maybe—each for 5 credits. When you see this, it translates to:

the school will count my AP Bio exam score as 10 credits—Bio 101 and 102 will be listed as CR/credited through exam on my transcript.

Next question is, **“What do those equivalent course credits do for me (and what DON’T they do)?”**

This gets complicated. Ready?

Just like high school, a few courses in college are **required** courses—you have to take THAT course or you can’t graduate. Some are **elective**—you have to take a certain number of electives to have enough credits to graduate, but you choose which ones and when you take them.

Like high school, there is also a set number of **categories**—called *undergraduate requirements* or something similar, which includes things like “quantitative” or “arts.” To graduate, you have to fulfill all the categories, but you have options for when and which courses. Each category has a certain minimum number of credits/courses you must take. Say, 15 credits of quantitative. Lots of courses at the college will “count” as quantitative. You just have to a) figure out which ones and b) enroll and pass them.

To decide what courses to enroll in each quarter or semester or term, you look through the catalog for that term, which if they are helpful, allows you to search by requirement so that you can see every course you can take during the term that counts as, say, quantitative, as arts, etc. You can also click on each course you’re interested in taking and read its description—it’ll list which requirements it counts for—again like high school. Some schools allow some courses to count for more than one category at a time; others don’t. **Advising** is there to help you sort these out to make your schedule. *Can I recommend BIG TIME that you use Advising early and often?*

When you are looking at community college and other college courses to transfer, you get a very similar set of columns, with an additional column—**date range**. Colleges can—and do—change their transfer equivalencies all the time. So, maybe in 2010 they “took” a certain community college course credit, but not after that—or maybe they started taking a course credit from Harvard in 2014. This is what the date range column is telling you. Just make sure YOUR time taking the course fits in the range, and you’re set.

The upshot of the questions about course credit equivalency—What does my exam score or college course credit count FOR and What does that do for me?—is this:

Some exams and some community college and other college credits are totally worth the work and money to take—because they fulfill requirements you would have had to do ANYWAY in college. Especially if it's a requirement that you don't particularly enjoy! By having these credits when you start college, you're ahead. So, now you've got room in your college schedule to take other classes that you want or need or maybe to even graduate early, since you will have fulfilled all the requirements in less than the usual 2 years for an Associates or 4 for a Bachelors.

But.

Some exams and some college credits may not be worth the work and money to take in high school. They may not transfer to the school you want to go to (this is especially true of community college credits out of state, although there are exceptions—BYU, for example, takes community college credits from most states). OR—they transfer but only as an elective (so they're just cheaper credits toward your graduation).

OR

*Brace yourselves.*

OR they count for a course you don't want to skip in college. What, why wouldn't you want to skip a course in college if you could?...ah, that's where we will pick up in the next podcast! Spoilers, though: med school doesn't accept "CREDIT by exam" for its prereqs (including Bio, Chem, etc)—you have to actually take these as courses in college. And...if you transfer in credits or exam scores to count, you might have to take the next higher level course for your major/degree. That might be great—you were ready to jump to Spanish 3 or advanced Composition. Or it might completely destroy you if you try to take the second quarter of Calculus, Chem, etc without having taken the first one at the school.

Think of questions you might have and hit me up! Until next podcast...

September 27/Oct 1

**Compose** ONE paraphrase, maximum one sentence long, for ONE of your 5 songs.

The link to submit your best, one sentence [paraphrase](#) for others to vote on (anonymously):

<https://forms.gle/d3BnSD7nAUfHf8VV9>

This link is also on Canvas.

September 30

Check in on **finding** and **submitting** assignments for this class

- via **Canvas**—see ASSIGNMENTS on left-hand side of my class Canvas page
- via **Website**—everettsd.org/jhs-jbaker—click on ENG3 (opens the Word doc of all the class materials; go to the date by scrolling down)

Assignments to date:

Class Survey (not in gradebook)

1. [Versus Ideas](#) (if you were absent, it is excused—no need to make it up)
2. [5 Songs Analysis](#) (submit late or re-submit incomplete OK)\*\*
3. [1 Sentence Paraphrase](#) (submit late OK)
4. **State Diagnostic Test for ELA** (complete by end of class today on Canvas, PERFORMANCE MATTERS)

**\*\*TIP:** "lyrics" sites are blocked by the District on the devices—Google search for the song, however, and you may find a Wikipedia page or other site which will include the lyrics!!

Catch up today. We begin new work tomorrow, October 1<sup>st</sup>!!!

October 1/4



We have been looking at

- texts that argue **what's imagined versus what's real**;
- [approaches](#) authors use to make those arguments;
- summarizing and [paraphrasing](#).

The texts we have worked with are:

Chang and Kajackaite—a [professional research article](#) on temperature and gender.

Skloff et al.—a [pop song](#) that was used as the theme for the TV show *Friends*

Sainte Marie and Swinghammer—a decades-old [protest song](#) criticizing war with a new [animation](#)

Baker's [podcasts](#) on college

Guthrie—a pre-WWII [folk song](#) describing the USA

5 [songs](#) of YOUR choice describing the USA.

[Approaches](#) we are using to analyze texts are:

1. Narration
2. Description
3. Exemplification
4. Progression
5. Division
6. Classification
7. Comparison /Contrast

[Paraphrasing](#) is when YOU

**translate** what someone said/did or what something shows *for one audience* into words that communicate *the same meaning* in a way that makes sense **to YOUR audience**.

And 3 types of questions that can hone your paraphrasing are:

[Literal](#), [Interpretive](#) and [Universal](#)

Today we begin to analyze a new text—this one a piece of [journalism](#), which relies heavily on [interviews](#) for its reporting. Its author takes on the same task we are focusing on: arguing *what's imagined versus what's real* about school right now.

Listen while I read aloud the first section of Cornwall's article from *Salon* (an online magazine). You'll find this article on Canvas (click on Modules) and on my website, everetsd.org/jhs-jbaker (click on Course Readings)

Use this first "read" just to get a sense of what the article covers, how its author writes, etc. We'll go deeper into it next week.

**Find** the **full lyrics to 5 songs about the USA** (can be classic anthems, like "God Bless America," "America, The Beautiful" or more contemporary songs, like Childish Gambino's "This is America").

[Copy/paste](#) them into a Googledoc or Word document.

October 4/5

Today I introduce (or remind you to use, if you've already been taught this) a set of questions College Board developed, which students have told me they find valuable to guide them when they are asked to analyze HOW a text/author works (instead of just WHAT is said) on tests and assignments.

We will begin with the first 4 of the set of 6, which are detailed [Literal](#) and [Interpretive Questions](#) about the text.

### SOAPSTone

1. WHO is the **speaker** [**narrator**] WRITING the article? What can you INFER (**NOT info you're told/get anywhere else**) from the text about the narrator's

- Age(s)
- Social Situation [high/low profile, access/little access to power, status/standing]
- Social Identity(s) [LGBTQIA+, issue activism,
- Gender Identification(s)
- Race(s)
- Disabilities/Health Needs
- Personality Traits
- Nationality(ies)
- Ethnicity(ies)
- Religious/Philosophical Belief(s)
- Political affiliation(s) [leftist, liberal, neutral, conservative, right-wing, radical]
- Education level [high school grad, some college, college degree, higher degree]
- Occupation(s) or Major Interest(s) [ex: gardening, sports fan, community service, etc]
- Household role(s) [parent, child, roommate, partner, solo]
- Income level [poverty, lower than average, average, above average, high]
- Life Experiences [positive/negative events that changed who they are]

WHO are **speakers** [**interviewees**] QUOTED WITHIN the article? What can you INFER or NOTICE [you're told outright] about their characteristics?

2. WHEN/WHERE is this text created? What can you INFER or NOTICE about the **occasion's**

- Date Created/Published
- Relevant Context [events, issues, relevant history or atmosphere at the time it was written]
- Geographic Locations Involved [city, state, region, country]
- Kind of Publication [national magazine, daily blog, local newspaper, international television show, etc]

3. To WHOM is the text directed? What can you INFER about the **audience's** [**intended readers**]

- Age(s)
- Social Situation [high/low profile, access/little access to power, status/standing]
- Social Identity(s) [LGBTQIA+, issue activism,
- Gender Identification(s)
- Race(s)
- Disabilities/Health Needs
- Personality Traits
- Nationality(ies)
- Ethnicity(ies)
- Religious/Philosophical Belief(s)
- Political affiliation(s) [leftist, liberal, neutral, conservative, right-wing, radical]
- Education level [high school grad, some college, college degree, higher degree]
- Occupation(s) or Major Interest(s) [ex: gardening, sports fan, community service, etc]
- Household role(s) [parent, child, roommate, partner, solo]
- Income level [poverty, lower than average, average, above average, high]
- Life Experiences [positive/negative events that changed who they are]

4. WHY is the text written/spoken? What can you **INFER** or **NOTICE** about the author's and speakers' **purposes**—AKA their
- Goal(s) for speaking
  - Concern(s) to address
  - Intention(s) for their words
  - Reason(s) for speaking/sharing
  - Complaint(s) to lodge

With up to 3 classmates or alone, **answer** the questions above for the first section of Cornwall's text (stop at "Grown-ups don't seem to be talking about...").

With all names on ONE document--

You can submit this via Canvas or **email me** your file at [jbaker@everettsd.org](mailto:jbaker@everettsd.org).

October 7/8

**Listen** while I read aloud the final portion of Cornwall's article. Compare the new passages in your mind with what you decided is true for the first part about who the author, speakers and audience are; what events/atmosphere makes up the occasion; and what purpose(s) Cornwall and the speakers have for saying what they say.

Having reached the end, we can now address the final 2 **SOAPStone** questions

5. WHAT is the article about? What **subjects/issues/events** do you **INFER** or **NOTICE** are the main
- Topic(s)
  - Perspective(s)
  - Focus(es)
  - Claim(s)
  - Idea(s)

**Keep in mind:** This is a "give-a-summary" question—which is **broad and general**, **not specific and detailed**. Many students *mistakenly* answer IT about texts on assessments **instead of** the specific and detailed, "craft-a-**paraphrase**" questions tests are actually asking.

6. HOW does the author and each speaker feel about the subjects? What can you **INFER** and **NOTICE** about the author and each speaker's
- **Tone** [emotions attached to the subjects]
  - **Attitude** [positive, neutral, negative view of the subjects]
  - **Mood** [personal reaction to what is discussed about the subjects]
  - **Outlook** [personal assumptions/beliefs on the subjects]
  - **Point of View** [mental stance on the subjects]

**Compose** individual answers to these final questions and submit them.

For #5, answer in **one complete sentence**; for #6, in **complete sentence(s)**—**name** the author's and three speakers' feelings and **copy-paste** the **best passage** from the article that shows where you see **the 4 feelings**.

Submit to Canvas or email your answer to [jbaker@everettsd.org](mailto:jbaker@everettsd.org).

October 11

In honor of Broadway and cinemas opening back up, let's look at a scene sequence making an argument about the USA from a "Boomer" text—a hit show on Broadway that was turned into a hit movie. Leonard Bernstein's wildly popular 1957 musical *West Side Story*, lyrics by Stephen Sondheim, in the 1961 film version:

<https://www.youtube.com/watch?v=e2igZexpMs>

\*This text is linked on Canvas MODULES and on my website's COURSE READINGS tab.



## 1961 FILM LYRICS

**ANITA** Puerto Rico,  
My heart's devotion—  
Let it sink back in the ocean.  
Always the hurricanes blowing,  
Always the population growing,  
And the money owing,  
And the sunlight streaming,  
And the natives steaming.

I like the island Manhattan—  
Smoke on your pipe and put that in!

**GIRLS** I like to be in America,  
O.K. by me in America,  
Everything free in America—

**BERNARDO** For a small fee in America.

**ANITA** Buying on credit is so nice.

**BERNARDO** One look at us and they charge twice.

**ROSALIA** I'll have my own washing machine.

**JUANO** What will you have, though, to keep clean?

**ANITA** Skyscrapers bloom in America.

**GIRL** Cadillacs zoom in America.

**GIRL** Industry boom in America.

**BOYS** Twelve in a room in America.

**ANITA** Lots of new housing with more space.

**BERNARDO** Lots of doors slamming in our face.

**ANITA** I'll get a terrace *apartment*.

**BERNARDO** Better get rid of your *accent*.

**GIRLS** Life can be bright in America.

**BOYS** If you can fight in America.

**GIRLS** Life is all right in America.

**AL BOYS** If you're all-white in America.

**ANITA AND CONSUELO** Here you are free and you have pride.

**BERNARDO** Long as you stay on your own side.

**ANITA** Free to be anything you choose.

**BOYS** Free to wait tables and shine shoes.

**BERNARDO** Everywhere grime in America,  
Organized crime in America,  
Terrible time in America.

**ANITA** You forget I'm in America.

**BERNARDO** I think I go back to San Juan

**ANITA** I know a boat you can get on.

**BERNARDO** Everyone there will give big cheer!

**ANITA** Everyone there will have moved here.

Today we expand what we've been working on to include other types of texts.

**SOAPStone** works for creative, fictional texts in addition to nonfiction, expository ones—with a little tweaking...

1. WHO are the **speakers** [characters] of these scenes in the musical? What can you **INFER** about the speakers'
  - Age(s)
  - Social Situation [high/low profile, access/little access to power, status/standing]
  - Social Identity(s) [LGBTQIA+, issue activism, etc]
  - Gender Identification(s)
  - Race(s)
  - Disabilities/Health Needs
  - Personality Traits
  - Nationality(ies)
  - Ethnicity(ies)
  - Religious/Philosophical Belief(s)
  - Political affiliation(s) [leftist, liberal, neutral, conservative, right-wing, radical]
  - Education level [high school grad, some college, college degree, higher degree]
  - Occupation(s) or Major Interest(s) [ex: gardening, sports fan, community service, etc]
  - Household role(s) [parent, child, roommate, partner, solo]
  - Income level [poverty, lower than average, average, above average, high]
  - Life Experiences [positive/negative events that changed who they are]
2. WHEN/WHERE is **the musical** created? What can you **INFER** or **NOTICE** about the **occasion's**
  - Date Created/Performed
  - Relevant Context [events, issues, relevant history or atmosphere at the time it was created]
  - Geographic Locations Involved [city, state, region, country]
  - Kind of Text [play, film, adaptation, music, dance, visual art, etc]
3. To WHOM is **the musical** directed? What can you **INFER** about the **audience's**
  - Age(s)
  - Social Situation [high/low profile, access/little access to power, status/standing]
  - Social Identity(s) [LGBTQIA+, issue activism,
  - Gender Identification(s)
  - Race(s)
  - Disabilities/Health Needs
  - Personality Traits
  - Nationality(ies)
  - Ethnicity(ies)
  - Religious/Philosophical Belief(s)
  - Political affiliation(s) [leftist, liberal, neutral, conservative, right-wing, radical]
  - Education level [high school grad, some college, college degree, higher degree]
  - Occupation(s) or Major Interest(s) [ex: gardening, sports fan, community service, etc]
  - Household role(s) [parent, child, roommate, partner, solo]
  - Income level [poverty, lower than average, average, above average, high]
  - Life Experiences [positive/negative events that changed who they are]

4. WHY is the scene performed by **the characters**? What can you **INFER** or **NOTICE** about their **purposes**—AKA their
  - Goal(s) for speaking
  - Concern(s) to address
  - Intention(s) for their words
  - Reason(s) for speaking/sharing
  - Complaint(s) to lodge
  
5. WHAT is the scene sequence about? What **subjects/issues/events** do you **INFER** or **NOTICE** are the main
  - Topic(s)
  - Perspective(s)
  - Focus(es)
  - Claim(s)
  - Idea(s)
  
6. HOW do the **speakers** feel about the subjects; how do the **creators** who crafted these scenes and lyrics feel? What can you **INFER** and **NOTICE** about the speakers' and the creators'
  - **Tone** [emotions attached to the subjects]
  - **Attitude** [positive, neutral, negative view of the subjects]
  - **Mood** [personal reaction to what is discussed about the subjects]
  - **Outlook** [personal assumptions/beliefs on the subjects]
  - **Point of View** [mental stance on the subjects]

October 12

To **paraphrase** is

to **translate** what someone said/did or what something shows *for one audience* into words that communicate *the same meaning* in a way that makes sense **to YOUR audience**.

You're refining—*honing*, remember?—**paraphrasing** by using

- **SOAPSTone** to **infer/notice** the FROM/TO WHOM, WHERE/WHEN, WHAT and WHY of a text to decide **for yourself** what you're dealing with as a text;
- **literal**, **interpretive** and **universal** questions to select details/information from the text **your audience** needs included/translated in the paraphrase;
- **narration, description, exemplification, progression, division, classification, comparison/contrast** as approaches for your wording of the paraphrase.

The better a match between the original text's meanings and the details and wording of the translation for YOUR audience to understand, the more **useful** your paraphrase is. Your goal in paraphrasing is:

YOUR audience can **use** your paraphrase as a replacement  
for reading the original text without losing important **meaning**.

Now that YOU'VE had practice paraphrasing different texts, you're ready to evaluate OTHERS' paraphrases—beginning with your classmates!!

**Vote** for your choice of the MOST USEFUL **one sentence paraphrase of a song about the USA**  
submitted by a classmate:

<https://forms.gle/wCRnV5q17zjXG1zj7>

(link is on the main page on Canvas and on my website)

Winners will receive the prestigious Rice Crispies Treat™ Trophy!



When you have completed your voting CLOSE YOUR DEVICE/put your PHONE away.

An important CORRECTION!!!

I was wrong when I cited 1952 as the year Alaska and Hawaii were officially added as the 49<sup>th</sup> and 50<sup>th</sup> states; it was actually 1959. (embarrassed\*)

\*Linguists like me <3 this meme [like: Love you! (aggressive) where people add a TONE MARKER after a statement online. Since it is impossible for you to stop being you and start being me, I will be explicit about WHY “embarrassed” is my tone: I feel ashamed when I make a preventable error as a teacher. I should have double checked my dates instead of relying on my memory.

One of my main goals for back to in-person learning —echoed by the students in Cornwall’s article—is to allow you to connect with each other. Discussing or working with peers was difficult to impossible when we were remote. Yesterday I observed that discussing class topics with each other is still uncomfortable at best.

We’ve got classroom comfort and routines, accessing lessons, using Canvas and the website working well, so we can focus on changing that. I can’t get you closer than 3 feet apart or remove masks in the room. So I want to try this change for a start: removing screens.

Screens away...

With the hard copy and writing paper I give you

With 1, 2, 3 or 4 of your “table” mates

Work together to craft 2 paraphrases:

1. what is imagined versus what is real about the USA in the words of “America” in the film (1961)
2. what is imagined versus what is real about the USA in the words of “America” in the play (1957)

Your goal is to craft a set of paraphrases that are **useful** for a student who didn’t read the lyrics to understand how the arguments of the film and the play compare (which, of course, also means contrast).

## 1961 FILM LYRICS

**ANITA** Puerto Rico,  
My heart's devotion—  
Let it sink back in the ocean.  
Always the hurricanes blowing,  
Always the population growing,  
And the money owing,  
And the sunlight streaming,  
And the natives steaming.

I like the island Manhattan—  
Smoke on your pipe and put that in!

**GIRLS** I like to be in America,  
O.K. by me in America,  
Everything free in America—

**BERNARDO** For a small fee in America.

**ANITA** Buying on credit is so nice.

**BERNARDO** One look at us and they charge twice.

**ROSALIA** I'll have my own washing machine.

**JUANO** What will you have, though, to keep clean?

**ANITA** Skyscrapers bloom in America.

**GIRL** Cadillacs zoom in America.

**GIRL** Industry boom in America.

**BOYS** Twelve in a room in America.

**ANITA** Lots of new housing with more space.

**BERNARDO** Lots of doors slamming in our face.

**ANITA** I'll get a terrace apartment.

**BERNARDO** Better get rid of your accent.

**GIRLS** Life can be bright in America.

**BOYS** If you can fight in America.

**GIRLS** Life is all right in America.

**AL BOYS** If you're all-white in America.

**ANITA AND CONSUELO** Here you are free and you have pride.

**BERNARDO** Long as you stay on your own side.

**ANITA** Free to be anything you choose.

**BOYS** Free to wait tables and shine shoes.

**BERNARDO** Everywhere grime in America,  
Organized crime in America,  
Terrible time in America.

**ANITA** You forget I'm in America.

**BERNARDO** I think I go back to San Juan

**ANITA** I know a boat you can get on.

**BERNARDO** Everyone there will give big cheer!

**ANITA** Everyone there will have moved here.

## 1957 BROADWAY LYRICS

**ROSALIA** Puerto Rico,  
You lovely island . . .  
Island of tropical breezes.  
Always the pineapples growing,  
Always the coffee blossoms blowing . . .

**ANITA** Puerto Rico . . .  
You ugly island . . .  
Island of tropic diseases.  
Always the hurricanes blowing,  
Always the population growing . . .  
And the money owing,  
And the babies crying,  
And the bullets flying.  
I like the island Manhattan.  
Smoke on your pipe and put that in!

**OTHERS** I like to be in America!  
O.K. by me in America!  
Ev'rything free in America  
For a small fee in America!

**ROSALIA** I like the city of San Juan.

**ANITA** I know a boat you can get on.

**ROSALIA** Hundreds of flowers in full bloom.

**ANITA** Hundreds of people in each room!

**ALL** Automobile in America,  
Chromium steel in America,  
Wire-spoke wheel in America,  
Very big deal in America!

**ROSALIA** I'll drive a Buick through San Juan.

**ANITA** If there's a road you can drive on.

**ROSALIA** I'll give my cousins a free ride.

**ANITA** How you get all of them inside?

**ALL** Immigrant goes to America,  
Many hellos in America;  
Nobody knows in America  
Puerto Rico's in America!

**ROSALIA** I'll bring a T.V. to San Juan.

**ANITA** If there a current to turn on!

**ROSALIA** I'll give them new washing machine.

**ANITA** What have they got there to keep clean?

**ALL** I like the shores of America!  
Comfort is yours in America!  
Knobs on the doors in America,  
Wall-to-wall floors in America!

**ROSALIA** When I will go back to San Juan.

**ANITA** When you will shut up and get gone?

**ROSALIA** Everyone there will give big cheer!

**ANITA**  
Everyone there will have moved here!

Music by Leonard Bernstein, lyrics by Stephen Sondheim. © 1956, 1957 Amberson Holdings LLC and Stephen Sondheim. Copyright renewed. Leonard Bernstein Music Publishing Company LLC, Publisher.

October 14

Cue the music!

And the winners are...



I'd like to follow up the group work from Tuesday—

- What should I do/NOT do to make it **comfortable** for you to connect with each other?
- What should I do/NOT do to make it **useful** for you to work with each other?

I want to try to expand your circle of connections in here. I'll pass back your paraphrases from Tuesday—please review it to get back into your head what you were talking about /thinking of /working on.

Then...

Please **rearrange yourselves** so that you are sitting with people you did NOT work with on this. With the new crew...

Suggested **discussion** topics:

- How did your 2 paraphrases of “America” lyrics line up or diverge from each other’s?
- What do you think about the arguments being made in “America” 1957 and in “America” 1961 by Bernstein/Sondheim?

Before we talk about what YOU are going to create to argue what is imagined versus what is real—and in preparation for the SBA—I'd like to introduce you to another College Board invention that focuses on [TONE](#): TPCASTT.



March 2009 cover of *Ladies' Home Journal* (from Wikipedia)

**Sonnet: *The Ladies' Home Journal***

By: Sandra Gilbert (1984)

The brilliant stills of food, the cozy  
glossy, bygone life – mashed potatoes  
posing as whipped cream, a neat mom  
conjuring shapes from chaos, trimming the flame –  
how we ached for all that,  
that dance of love in the living room,  
those paneled walls, that kitchen golden  
as the inside of a seed: how we leaned  
on those shiny columns of advice,  
stroking the *thank yous*, the firm thighs, the wise  
closets full of soap.

But even then  
we knew it was lies we loved, the lies  
we wore like Dior coats, the clean-cut airtight  
lies that laid out our lives in black and white.

For the poem above, with 1, 2 or 3 others, **discuss and fill in the TPCASTT** table for this poem.

TPCASTT	Question:	Answer:
TITLE	What does the title MEAN?	
PARAPHRASE	<u>Paraphrase</u> each "complete thought" (sentence, section, etc) of the poem	
CONNOTATION	What is the IMPLICIT meaning of <u>the words that stand out</u> in the original?	
ATTITUDE	What range (several, changing) of Tones [emotions attached to the subjects] Attitudes [positive, neutral, negative view of the subjects] Moods [personal reaction to what is discussed about the subjects] Outlooks [personal assumptions/beliefs on the subjects] Points of View [mental stance on the subjects] do you pick up in the poem, from <i>the beginning to the end</i> ?	
SHIFT	When/where and from what to what does the tone <i>SHIFT</i> ?	
TITLE AGAIN	What new/additional/changed meaning does the title have after you consider connotations, tones and shifts?	
THEME (PARAPHRASE AGAIN)	What is the most useful paraphrase you can craft to translate the full argument the poet is making to an audience who hasn't read it?	





- “Listening ain’t learning and talking ain’t teaching.”

A song

A monologue or dialogue

Scene from a film, show or performance

Other texts which make their argument using words?