Objectives
In this lesson you will:
• rely on context to determine meanings of words and phrases, such as analogies
• analyze the meaning of analogies encountered, analyzing specific comparisons as well as relationships and inferences
• expand vocabulary through wide reading, listening, and discussing

Links
Comparison
http://rhetoric.byu.edu/Canons/Invention/TOPICS%20OF%20INVENTION/Comparison.htm
The Shuttle’s Return
http://www.claybennett.com/pages/kite_string.html
Inside Politics/Cartoons

Activities
1. A writer often helps his or her readers understand a difficult concept by making a comparison to something that is more familiar. In this case the writer is using an analogy. According to the Compact Oxford English Dictionary, an analogy is a comparison between one thing and another similar thing, made to explain or clarify.

Go to
http://rhetoric.byu.edu/Canons/Invention/TOPICS%20OF%20INVENTION/Comparison.htm to read an example of how Dr. Martin Luther King, Jr. uses analogy to make an argument in his Letter from Birmingham Jail. Arguing by analogy is showing that if two things are similar in one way (or several ways), they are likely to be similar in other ways. King argues against condemning the nonviolent actions of his followers on the basis that those actions lead to violence. He argues that this viewpoint is illogical by using the analogies of condemning

• a robbed man because his possession of money led to a crime.
• Socrates because his devotion to his philosophical views led to his forced drinking of hemlock.
• Jesus because it was his devotion to God that led to the crucifixion.

King finishes his argument by writing, “Society must protect the robbed and punish the robber.” In this analogy, he argues that his group should not be punished for their nonviolent methods because of the violence precipitated by their opponents—instead, that his group should be protected, as is the victim of a robbery.
Analogies can be used as **literary analogies**. Literary analogies are similar to **simile** (directly comparing one thing with another thing to create a literary effect, using “like” or “as”) and **metaphor** (applying a word or phrase to a thing to which it is not literally applicable), but they are more extensive. Similes and metaphors, moreover, typically compare one thing to an unlike thing. Look at these examples of simile and metaphor:

- **Simile**: Thomas was as gentle as a lamb.
- **Metaphor**: Mary is a fountain of knowledge.

Notice that in simile and metaphor, the comparisons are brief. (Compare the examples of simile and metaphor to the analogies used by Dr. King.)

Now consider Samuel Johnson’s essay, *Idler No. 31*. In this essay, in which he describes and reflects on idleness, Johnson argues for the virtues of “rational and useful diligence” (hard work and usefulness). In paragraph seven, he compares an idle person to a workman who searches for tools or a painter who only thinks about color and pencils. He writes:

- “Nothing is to be expected from the workman whose tools are for ever to be sought.”
- “I was once told by a great master, that no man ever excelled in painting, who was eminently curious about pencils and colours.”

Now think about some other possible analogies for idleness that apply in the 21st century. Write three examples in the space provided.

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Now think about Alexander Pope’s *An Essay on Man* (Epistle 1, 1–10 and Epistle 2, 1) or another work of literature that you have read or that your teacher suggests. Examine the text for examples of analogy used by the author. Be careful to avoid naming phrases or excerpts that are simply examples of metaphor or simile. In the space provided, describe the examples of analogy that Pope (or the author of another work you have selected) uses in the text. If you choose another work of literature, be sure to name the title and author.
2. Another type of analogy is a verbal problem that uses the relationship between words to compare two pairs of words. The word problem is solved by figuring out the relationship between one set of words in order to determine, by inference, what word is missing in the second pair. Studying analogies is a great way of increasing vocabulary and gaining a better understanding of the relationship between words. Look at these examples:

- good is to bad as up is to ______; or good :: bad as up :: ______
- finger is to hand as ______ is to foot; or finger :: hand as _____ :: foot

In the first example, the words *good* and *bad* have opposite meanings. Therefore, you can infer that the missing word is the opposite of the word *up*. In this example, the best answer to the analogy is the word *down*.

In the second example, *finger* is part of a *hand*, showing a part to whole relationship. Therefore, you can infer that the missing word must be a part of the *foot*. In this example, the best answer to the analogy is the word *toe*. Look at the following list, which shows some common analogy categories.

- **Antonyms** or **opposites**. This includes words that have opposite meanings, such as *near* and *far*; *stop* and *go*; rough and smooth.
- **Synonyms**. These words have similar (or the same) meanings. Examples include *thin* and *skinny*; *car* and *automobile*; *hotdog* and *frankfurter*.
- **Descriptive**. In these analogies, one word describes the other. Some examples are *yellow* and *banana*; *sweet* and *candy*; *salty* and *pretzel*.
- **Part to whole**. In this type of analogy, something described by one word is part of or a piece of what the other word describes. Examples include *tile* and *mosaic*; *star* and *sky*; *letter* and *alphabet*.
- **Items to category**. These analogies include word pairs in which one is in a category that the other word names. Examples of items-to-category analogies include *diamond* and *gemstone*; *Africa* and *continent*; *checkers* and *game*.
- **Other analogies**. Some analogies do not fit into any of these major categories. In these cases, the reader must determine what the relationship between the words is.
For example, the analogy “calf is to cow as ______ is to bear” fits into none of the above categories. As you read, describe the relationship between the first pair of words to help you understand the missing word. In this case, a calf is a baby cow, so what is the name for a baby bear? The best answer is cub, since a cub is a baby bear.

Read each of the following analogies and write the missing word and the type of relationship that exists between the words.

<table>
<thead>
<tr>
<th>Analogy</th>
<th>Missing word</th>
<th>Relationship</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mouth is to face as petal is to ______.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cut is to slice as chuckle is to ______.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Helicopter is to vehicle as mosquito is to ______.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Honest is to deceitful as ______ is to cowardly.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

3. Another place where analogies are often used is in political or editorial cartoons. Cartoonists often make a point by relating a current event or issue to a situation with which most readers are familiar. Visit [http://www.claybennett.com/pages/kite_string.html](http://www.claybennett.com/pages/kite_string.html) and read the cartoon from editorial cartoonist Clay Bennett. What example or examples of analogy does he use in this cartoon? What message is Bennett trying to send in this cartoon? Do you think this analogy works? Why or why not?

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Now visit http://www.cnn.com/POLITICS/analysis/toons/archive.html to look at an archive of editorial cartoons. Browse the archive and select one cartoon in which the cartoonist uses analogy. In the space provided, write the date, caption, and title of the cartoon. Then describe how the cartoonist uses an analogy to communicate his message.

Cartoon Title

Cartoonist

Date
English 12B  
Unit 1  
Student Activity:  
Sentence Errors

Name ______________________________________  Date __________________

Objective  
In this lesson you will demonstrate proficiency in using language terminology and in applying language concepts: grammar usage and spelling (i.e., fragments, run-ons, comma splices, shifts in verb tense, passive voice).

Activities  
1. A writer’s greatest and most important tool is how language is used to communicate a message clearly and effectively. By avoiding some common sentence errors, you can improve the quality and readability of your writing. Consider the following common types of sentence errors and briefly write a sentence or two explaining what you already know about each one. Include an example for each term.

Fragment

__________________________________________
__________________________________________
__________________________________________
__________________________________________

Run-on sentence

__________________________________________
__________________________________________
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__________________________________________

Comma Splice

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__________________________________________
__________________________________________
__________________________________________
Verb tense shift

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Overuse of passive voice

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Next, review each of the following language terms and compare what you read to your own answers.

2. Before looking at types of sentence errors, first review the term **clause**. Recall that a **clause** is a grammatical unit just below the sentence level that usually contains a **subject** and a **predicate**. The subject is the doer or receiver of the sentence’s action. The predicate contains a verb and says something about the subject (what the subject did, what was done to the subject, etc.). Look at these examples of clauses.

- Dave loves milk chocolate
  (In this clause the subject is *Dave* and the predicate is *loves.*)
- Joan walks to school
  (In this clause the subject is *Joan* and the predicate is *walks.*)

A **phrase** is a group of words that functions as a single unit within a sentence. A phrase is not a clause, however, because it lacks a subject that is doing an action (there is no noun functioning as a subject “doing” a predicate verb).

Look at the following examples of phrases. How could each of these phrases become a clause? Make each phrase a clause by rewriting it so that there is a subject that is doing an action.

- under the bed
- is in his room
- since Friday
- Tom’s best friend
Sentences include two types of clauses: **dependent clauses** and **independent clauses**. A **dependent clause** cannot stand alone as a sentence. Read these examples:

- since I fell asleep
- because it rained on Tuesday

An **independent clause** can stand on its own as a sentence. Read these examples:

- Julia ate quickly.
- It snowed for three days.

3. **Fragments** are sentences that are incomplete in some way. For example, a fragment may be missing a subject or the main verb. Note that an author might choose to use a fragment for rhetorical effect. However, in academic and day-to-day writing, fragments are language errors.

- Missing subject: Found the perfect vacation spot in Florida.
- Missing the main verb: Shawn and all his friends from the old neighborhood.

Often a fragment is a piece of a sentence that is not attached to the main clause.

- ABC Grocery offers a variety of fruit. Including apples, bananas, peaches, and pears.

Notice that this example, “ABC Grocery offers a variety of fruit,” is a complete sentence. The second part, “Including apples, bananas, peaches, and pears,” is a fragment because it lacks a subject doing an action. This fragment can be repaired by combining these two sentences:

- ABC Grocery offers a variety of fruit, including apples, bananas, peaches, and pears.

When fragments are created by phrases, or pieces of sentences, that are disconnected from the main clause, you can correct them by removing the period between the fragment and the main clause. You might also have to edit the punctuation of the new sentence. Notice that in the example, a comma takes the place of the removed period.

Combine the following pairs of sentences to repair the sentence fragment.

Kim forgot to buy supplies for the project. Leaving her partners in a bind.

____________________________________________________________________________

____________________________________________________________________________

Dan is the best candidate for class president. Which is the reason I voted for him.

____________________________________________________________________________

____________________________________________________________________________
I came home with a terrible headache last night. Because the band was too loud.

4. **Run-on sentences** (sometimes called **fused sentences**) are another common writing error. Run-ons are two (or more) complete sentences that are not properly joined. In a run-on sentence, each part of the sentence could stand by itself as a complete sentence. Instead, the writer has simply put the parts together without connecting them correctly. Look at these examples of run-on sentences:

- I hate to swim nevertheless I went to the pool with my friends.

  This run-on can be fixed by breaking it into two complete sentences and adding the appropriate punctuation:
  - I hate to swim. Nevertheless, I went to the pool with my friends.

- Maria is very popular she has always made new friends easily.

  This run-on sentence can be fixed by writing two complete sentences or adding an appropriate punctuation mark between the two parts.
  - Maria is very popular. She has always made new friends easily.
  - Maria is very popular; she has always made new friends easily.

  Note that it is never appropriate to use a comma to connect two clauses with a conjunctive adverb. Conjunctive adverbs include “however,” “therefore,” “nevertheless,” etc. Always use a semicolon to connect clauses in this case, as in the following example:

  - I don’t think Ralph’s Pizza has the best service; however, they make the best pizza in town.

Fix each of the following run-on sentences.

A. Wednesday is the first day of camp I’d better pack all my equipment.

B. Don’t forget to call Bob he wanted a wake-up call at 8:30.
C. Tammy baked three dozen cookies however they were gone by the time I arrived.

D. Buying a computer can be time-consuming there are so many options to consider.

Comma splices are a special type of run-on sentence. When two independent clauses (clauses that can stand alone as a sentence) are joined only with a comma, it is called a comma splice. Look at this example of a comma splice.

- We’re going swimming after lunch, bring your bathing suit.

A comma splice can be fixed by adding a conjunction such as:

- **Coordinating conjunctions**: and, but, for, nor, yet, or, so.
  (Coordinating conjunctions are words that connect phrases, words, or clauses.)
- **Subordinating conjunctions**: after, although, before, because, if, since, until
  (Subordinating conjunctions introduce subordinate clauses—clauses that modify main clauses—and connect them with the main clause.)

The example above can be rewritten using a coordinating conjunction:

- We’re going swimming after lunch, so bring your bathing suit.

Look how adding a conjunction repairs the following comma splices:

- I never finished my homework, I stayed up half the night.
  I never finished my homework, **although** I stayed up half the night.

- I don’t feel disappointed after losing the race, I gave it my best effort.
  I don’t feel disappointed after losing the race, **for** I gave it my best effort.

Remember that when you use a conjunction you are indicating a relationship between the two parts of the sentence. Be sure to choose a conjunction that retains the original meaning.

Another way of repairing a comma splice is by replacing the comma with a semicolon. The original example could be rewritten as:

- We’re going swimming after lunch; bring your bathing suit.
A comma splice can also be repaired by replacing the comma with a period to create two sentences:

- We’re going swimming after lunch. Bring your bathing suit.

Repair each of the following comma splices in a way that retains the original meaning.

1. I was late for school, I set my alarm clock.

   I was late for school. I set my alarm clock.

2. The car was low on gas, Jack decided to walk to work.

   The car was low on gas. Jack decided to walk to work.

3. Bob vacationed in Florida last winter, he visited Tampa and Orlando.

   Bob vacationed in Florida last winter. He visited Tampa and Orlando.

5. Shifts in tense occur when a writer changes from one verb tense to another during the course of a written work. An author usually establishes an overall tense that he or she uses for an entire piece of writing. If an overall tense is established, other tenses may still be used to create different time frames, but these other tenses are then understood relative to the overall tense. This is done to avoid the confusion that would result if a piece changed randomly or periodically from tense to tense.

   Tense shifting is necessary to describe events that took place at different times relative to one another. A writer should avoid unnecessary tense shifts, however, unless this is the intent. For example, within a sentence, it is correct to shift tense if the actions occur at different times. Read this sentence:

   - I love my job, which I started five years ago. (The love is an ongoing process that is taking place in the present, but the job started in the past, five years prior to the time that this statement is made.)

   If all the actions within a sentence occur in the same time frame, you may not shift tenses. Read this example:

   - I left work, went shopping, and eat dinner. (All the events took place in the past; therefore, all verbs should be in the past tense.)
Rewrite the following sentences to avoid a shift in tense or to use a correct shift in tense. Write your sentences in the space provided.

- When I found the wallet, I return it to lost and found.
- Ken and Tina will eat dinner after they left the theater.
- Steve didn’t participate when we work on the project.

6. Sentences can be written in **active voice** or **passive voice**.

   - In **active voice**, the subject of the sentence is doing the action.
     
     My friends attended my recital.
     Jack asked Laura to take a walk.

   - In **passive voice**, the subject is being acted upon instead of doing the acting.
     
     My recital was attended by my friends.
     Laura was asked by Jack to take a walk.

Sentences written in passive voice can sometimes be unclear or seem wordy to the reader. Writing in active voice tends to make your sentences seem stronger and more concise. Look at the following example. Who is doing the action?

- The dog was groomed.

Rewriting the sentence in active voice clarifies who is doing the action.

- Tammy groomed her dog.

Of course, there are times when writing in passive voice is a better choice. Some occasions when passive voice may be a better choice include:

When you want to draw attention to the person, place, or thing being acted upon.

- Connie and Judy were chosen by the class to head the committee.

When writing requires an impersonal voice, such as technical writing

- Fire may result from careless use of this product.
Rewrite each of the following sentences in active voice in the space provided below.

A. Julie’s dog was walked by her sister.
B. The party was attended by several well-known celebrities.
C. Lunch was eaten by the whole family.
D. A new contract was signed.
E. Our cars were washed thoroughly by the attendant.

A. 
B. 
C. 
D. 
E. 

7. Now examine your writing portfolio and select an essay or story you have written this year. Review your essay for fragments, run-ons, comma splices, improper shifts in verb tense, and inappropriate use of the passive voice. Make revisions to your writing and rewrite the piece in the space provided below. As you write, refer to the revision checklist. Use the checklist to briefly describe the revisions you make.

<table>
<thead>
<tr>
<th>Language Element</th>
<th>Revisions I’ve Made</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fragments</td>
<td></td>
</tr>
<tr>
<td>Run-on sentences</td>
<td></td>
</tr>
<tr>
<td>Comma splices</td>
<td></td>
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<tr>
<td>Tense shifts</td>
<td></td>
</tr>
<tr>
<td>Language Element</td>
<td>Revisions I’ve Made</td>
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<tr>
<td>------------------</td>
<td>--------------------</td>
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<tr>
<td>Passive voice</td>
<td></td>
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</tbody>
</table>

Revised Writing:

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When you have completed this activity, go to Status Check.

English 12B
Unit 1

Student Activity:
Satire in Literature

Name ___________________________ Date ___________________________

Objectives
In this lesson you will:

• evaluate characteristics of subgenres and types of writing such, as satire, that are used in poetry, prose, plays, novels, short stories, essays, and other basic genres including:
  o using humor to point out weaknesses of people and society
  o using humor to imitate or mock a person or situation

• analyze how satire works
• relate literary works and their authors to the political events and seminal ideas of their eras

Links
Merriam Webster Online
http://www.webster.com
Who’s Laughing Now? American Political Satire
http://www.pbs.org/now/politics/satire.html
Glossary of Literary Terms
http://www.bedfordstmartins.com/literature/bedlit/glossary_a.htm
Glossary of Terms
The Onion
http://www.theonion.com/content/
“A Modest Proposal” by Jonathan Swift
http://www.gutenberg.org/etext/1080
“A Modest Proposal”: An Introduction
http://www.scholars.nus.edu.sg/victorian/previctorian/swift/ proposal1.html

Activities
1. What is satire? Use the left column in the chart below to jot down your own definition of this term as you now understand it. Include examples of visual or verbal satire you already know. Next access http://www.webster.com and http://www.pbs.org/now/politics/satire.html to locate definitions of satire and copy into the center column the parts of the definitions that are new to you.

   Use the last column to write down your questions about satire. You might be curious, for example, about how to distinguish satire from parody or sarcasm, or you might wonder whether the role of satire is to reform or to entertain, or to do something else entirely.
Satire is:

<table>
<thead>
<tr>
<th>Your Definition</th>
<th>Research Definition</th>
<th>Your Questions</th>
</tr>
</thead>
<tbody>
<tr>
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</table>

2. How does satire work? One of the major characteristics of satire is that it uses humor to point out weaknesses in people and society (and thereby attempts to encourage readers to change or eradicate those weaknesses). Some readers are put off by satire because they do not find its methods especially humorous; we are often taught that it is rude and unkind to ridicule, mock, or imitate others. Nevertheless, when we study satire, we need to consider that the satirist himself does not usually find the subject of the work “funny” but is, instead, angry about a social problem and eager to enlist the readers’ help in resolving it. Humor, however dark, may help keep the audience interested enough to listen and get involved.

Note that the satirist may employ a variety of types of humor, such as exaggeration or caricature, reversal, sarcasm, irony, burlesque, and innuendo (double entendre). Go to http://www.bedfordstmartins.com/literature/bedlit/glossary_a.htm and http://www.gale.com/free_resources/glossary/index.htm to locate and review the definitions of the types of humor listed below.
3. Consider one example of satire in popular culture to help you get started identifying humor in satirical texts. Go to [http://www.theonion.com/content/](http://www.theonion.com/content/) and select an article to read and analyze for satire. In the chart below, note the title of the article you are examining, the specific weakness that is being satirized (also called the “subject” of the satire), and the specific kinds of humor that the creator of the work is using. Give examples to support your designations of the types of humor.

<table>
<thead>
<tr>
<th>Example</th>
<th>Subject</th>
<th>Use of Humor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Title:</td>
<td>Weakness:</td>
<td>Type of Humor:</td>
</tr>
</tbody>
</table>

4. Now that you have some experience recognizing the satirist’s skill, visit [http://www.gutenberg.org/etext/1080](http://www.gutenberg.org/etext/1080) to access Jonathan Swift’s “A Modest Proposal.” What is your reaction to the ideas outlined in Swift’s proposal? Jot down your initial thoughts.

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Now access [http://www.scholars.nus.edu.sg/victorian/previctorian/swift/proposal1.html](http://www.scholars.nus.edu.sg/victorian/previctorian/swift/proposal1.html) and consider that Swift was writing his proposal as a satire. How does the introductory essay help you reread the proposal with a new understanding? What is Swift really saying in his proposal?

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5. There are several “targets” in Swift’s essay, including the Irish and British governments, the Irish people themselves, and figures in the economy, such as landlords. Find examples of the ways Swift uses satire to point out the failings of each of these or others you may notice when rereading. In the chart below, note the title of the work you are examining, the specific weakness or failing being satirized—also called the “subject” of the satire—and the specific kind of humor that Swift uses to make his point.

Select four passages from the essay and write them in the chart. Then, think carefully about the words Swift uses and how he might be using sarcasm or irony to make a point about the subject. (You do not personally have to find the passages to be humorous.) List the subject of the example and explain how Swift is, in fact, criticizing that subject through his descriptions and words.

<table>
<thead>
<tr>
<th>Example</th>
<th>Subject</th>
<th>Use of Satire</th>
</tr>
</thead>
<tbody>
<tr>
<td>Passage 1:</td>
<td></td>
<td></td>
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<tr>
<td>Passage 2:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Passage 3:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Passage 4:</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
How does Swift’s use of satire help you identify the problem that he wants to solve or draw to your attention? Describe your reaction to the use of satire and whether you find this literary technique to be effective.
Name ____________________________________ Date _______________________

Objectives
In this lesson you will:
• write for a variety of purposes, audiences, and occasions, both for formal and for practical and personal purposes
• follow the conventional style for a type of document (e.g., résumé, memorandum) and use page formats, fonts, and spacing that contribute to the readability and impact of the document

Links
The Basic Business Letter
http://owl.english.purdue.edu/handouts/pw/p_basicbusletter.html
Professional Writing Handouts and Resources
http://owl.english.purdue.edu/handouts/pw/index.html

Activities
1. Before beginning any piece of writing, it is important to consider your purpose, audience, and occasion. When writing for business purposes (e.g., résumés, letters of complaint, memorandums), the purpose, audience, and occasion will vary, but your writing should reflect an appropriate tone.

   • The tone of a piece of writing reflects the feelings of the writer. The tone can be serious, humorous, playful, objective, or ironic. The writer’s tone depends on the audience and purpose for writing.

Business writing is more formal and generally has an objective, polite, confident tone. Each occasion should be considered individually, based on the writer’s specific purpose and audience.

Consider Tom, who is writing a letter to his bank, to dispute a charge on his account. Tom’s audience is the bank manager. His purpose for writing the letter is to formally dispute the charge on his account and have the charge reversed. In this case, Tom should consider a tone that would most likely achieve his purpose. The letter should be polite and objective, stating the facts surrounding the incident in a direct and courteous manner. If Tom’s letter has a humorous or sarcastic tone, the bank manager may not take Tom seriously. On the other hand, if Tom uses an angry or accusatory tone, the reader might become defensive and unwilling to help.

Think about the following writing scenarios and the writer’s purpose and audience. For each situation, select the tone that you think would be most appropriate.
<table>
<thead>
<tr>
<th>Writing scenario</th>
<th>Purpose/audience</th>
<th>Circle the appropriate tone</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bob is writing a résumé for his first job.</td>
<td>Bob wants to be called by the personnel office for a job interview, based on his résumé.</td>
<td>playful confident sarcastic</td>
</tr>
<tr>
<td>Joan is writing a letter to ABC Clocks to complain about a broken alarm clock.</td>
<td>Joan wants ABC Clocks to repair or replace the broken alarm clock.</td>
<td>angry ironic courteous</td>
</tr>
<tr>
<td>Kim is writing a personal statement for her application to Smith College.</td>
<td>Kim wants her essay to accentuate her positive attributes and influence the admissions staff to accept her application.</td>
<td>confident humorous ironic</td>
</tr>
</tbody>
</table>

Review your answers for each scenario above. Thinking about the answers you selected, what other possible tones would be appropriate for these audiences and purposes? Is there a common tone that would be appropriate? Why do you think that? Write your response in the space provided.

___________________________________________________________________________

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___________________________________________________________________________

Think about some other purposes you have for writing, such as essays, e-mails, and letters to friends and family. How does the tone of your writing compare and contrast to the tone you use in business writing? Think of two recent writing occasions and explain how the tone of your writing compares and contrasts to the tone of the scenarios described above.

Writing occasion #1: _________________________________________________________

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Writing occasion #2: _________________________________________________________

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2. Sooner or later, most people will have to write a **business letter**. One type of business letter is a letter of complaint. Some occasions for writing a letter of complaint might include:

- You have bought a broken or faulty product and would like a refund, repair, or replacement.
- You are dissatisfied with a service you’ve received.
- You are disputing a fee or charge from a bank or credit company.

Read more about business letters by visiting [http://owl.english.purdue.edu/handouts/pw/p_basicbusletter.html](http://owl.english.purdue.edu/handouts/pw/p_basicbusletter.html), and then review the following parts of a business letter:

- **Date the letter is written or finished.** Include the date you wrote the letter, unless you wrote the letter over a period of several days. In that case, write the date you finished writing the letter.

- **Address of the sender:** Your address is placed one line below the date. Do not include your name—just your street address, city, state, and zip code.

- **The address of the letter's recipient.** Whenever possible, also include the title and name of the person to whom you are sending the letter. If you are not sure, call the company you are writing to find out. You can also try to learn this information by researching the company on the Internet.

- **Salutation.** In this part, you are directly addressing the letter’s recipient. Be sure to include the person’s title, such as “Mr.” or “Ms.” If you do not know the gender of the person you are writing, be sure to use nonsexist language, such as “To whom it may concern,” or use the person’s full name in the salutation (“Dear Bob Cameron,” for example). The recipient’s name should be followed by a colon. Leave one space after the salutation.

- **Letter body:** This is the main text of your letter. The format varies depending on how formal or informal the occasion warrants. In general, your letter should begin by politely stating your main point. Following paragraphs should provide background information and support your main point. The closing paragraph of your letter should restate the main point or purpose of the letter. If appropriate, the last paragraph is where you should request a specific action from the letter’s recipient. For example, you might request a replacement for a faulty product. Leave a blank line between each paragraph.

- **Closing:** Your closing should begin one line after the last body paragraph. Leave four lines between the closing and your name for your handwritten signature.
When writing business letters, including letters of complaint, it is important to consider the required sections and format of the letter. Look at the samples below. The first sample letter is written in the most formal full block style. In full block style, all the parts of the letter are flush against the left margin. The second example uses a modified block format. Notice how this format moves the return address, date, closing, and signature to the right of the page—lined up just right of the center. In the third example, the less-formal indented format, notice how paragraphs are indented. Which form you use depends on the level of formality warranted by the audience.

August 22, 2006
22 Marigold Lane
Phoenix, Arizona 85022

Mr. Tom Smith
Customer Support Specialist
ABC Clocks
600 Gold Street
Boulder, Colorado 80314

Dear Mr. Smith:

I recently purchased radio/alarm clock model 645JXQ, which broke just four days after the 30-day warranty. The radio fails to retain radio stations that are preset into its memory. The clock was purchased from your web site on July 10th, 2006. The total price, $55.95, was charged to my Master Card.

I am disappointed that the clock stopped working properly so soon after the warranty period and request a replacement. If that is not possible, please forward instructions and a return authorization number for returning the product for a full refund.

Sincerely,

Joan Wagner
August 22, 2006

22 Marigold Lane
Phoenix, Arizona 85022

Mr. Tom Smith
Customer Support Specialist
ABC Clocks
600 Gold Street
Boulder, Colorado 80314

Dear Mr. Smith:

I recently purchased radio/alarm clock model 645JXQ, which broke just four days after the 30 day warranty. The radio fails to retain radio stations that are preset into its memory. The radio/alarm clock was purchased from your website on July 10th, 2006. The total price, $55.95, was charged to my Master Card.

I am disappointed that the radio/alarm clock stopped working properly so soon after the warranty period and request a replacement. If that is not possible, please forward instructions and a return authorization number for returning the product for a full refund.

Sincerely,

Joan Wagner
Some general guidelines for formatting a business letter include:

- Use common, easy to read fonts, such as Arial or Times New Roman.
- Fonts should be a standard 12-point size.
- Margins should be 1.25 inches on the left and right sides and 1 inch at the top and bottom.

Practice writing your own letter of complaint. Think about the last time you experienced a problem with a product, service, or business. Then write information about the incident in the space provided.

What happened? Describe the incident.

______________________________________________________________________________

Where did it happen? Who was involved?

______________________________________________________________________________

When did it happen?

______________________________________________________________________________

Why were you dissatisfied?

______________________________________________________________________________

How would you have liked to resolve the problem?

______________________________________________________________________________

Using one of the formats above, write a letter of complaint about this incident in the space provided below. Before you begin, locate the name and address of the person to whom you should direct your complaint. Then be sure to include all the required parts of a business letter and use recommended formatting.

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3. Another type of business writing is an **employment résumé**. A résumé gives prospective employers an outline of your education, experience, and qualifications and should be written to emphasize your qualifications for the job you are seeking. Résumés can be written in several different formats, but there are two common formats you can follow.

- **The chronological résumé** is organized in chronological order, listing your job experience, with the most recent job first. The chronological résumé is appropriate for those who have work experience that relates to the job they are seeking and who do not have a number of gaps in their employment history.

- **A functional résumé** highlights previous work and background experiences, such as internships or cooperative work experiences, relating to the job you are seeking. In this style of résumé, it is not necessary to list all experiences—only those that you want to highlight. Also, experiences do not have to be listed in chronological order but can be listed in order of importance or prestige.

In any résumé, however, the goal is the same. Your goal is to outline your skills and experiences and show an employer that you are the best fit for the job. While résumés should be crafted to fit each situation, there are some common elements that most employers will expect to see on your résumé. These include:

- Contact information: name, address, phone number, e-mail
- Your career objective
- Your education
- Your work experience
- Your other skills
- Relevant activities
- Any honors
Go to [http://owl.english.purdue.edu/handouts/pw/index.html](http://owl.english.purdue.edu/handouts/pw/index.html). Scroll down to the section titled Resume and click on the Sample Resume link. In what format is this résumé written? How can you tell?

__________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________

How does the writer highlight his or her qualifications for a marketing internship in the health care industry?

__________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________

Note that the tone of a résumé is objective yet persuasive. A résumé objectively lists your qualifications and experience but is intended to persuade the reader that you are the best qualified. Describe how a résumé’s tone is like or unlike the tone of a business letter.

__________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________

Generally speaking, you should use the same formatting guidelines when writing a résumé. Use easy to read fonts at a size that is pleasing to the eye and readable. You want your résumé to be eye-catching, so you may want to accentuate section headings using bold and/or larger text sizes. Notice how the writer of the sample résumé has formatted the document.

Now imagine that you are seeking your first job after high school. Prepare a résumé that will highlight your skills and experiences that are related to the job. Use the chart to take notes, and then write your résumé in the space provided.

<table>
<thead>
<tr>
<th>Résumé Section</th>
<th>Your Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Contact information</td>
<td></td>
</tr>
<tr>
<td>Career objective</td>
<td></td>
</tr>
<tr>
<td>Résumé Section</td>
<td>Your Notes</td>
</tr>
<tr>
<td>---------------------</td>
<td>------------</td>
</tr>
<tr>
<td>Education</td>
<td></td>
</tr>
<tr>
<td>Work or related experience</td>
<td></td>
</tr>
<tr>
<td>Other skills</td>
<td></td>
</tr>
<tr>
<td>Activities</td>
<td></td>
</tr>
<tr>
<td>Honors</td>
<td></td>
</tr>
</tbody>
</table>

Your résumé:

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4. Another type of business writing is the memorandum, or memo. Memos are a way of communicating information among coworkers. For instance, a memo might inform office staff about a meeting or a change in company policy. Generally, memos are short and to the point. When writing a formal memo, your intent is to inform the reader, request an action, or make a recommendation. Memos also are written with font and margin formatting similar to business letters and résumés.

Look at this example of a memo that provides information about a meeting time change.

```
ABC Clock Company

To: Building C4 Staff
From: Mary K. Smith
CC: Frank Adams
Date: September 6, 2006
Re: Weekly staff meeting

Please note that the time of our weekly staff meeting has been changed from 1:00 P.M. to 2:00 P.M. Due to a room conflict, the meeting will be held in room 443 in Frank Adams’s office. The meeting will be held on Thursday, as usual. Please make note of the change and mark your calendars accordingly.

I look forward to seeing you all on Thursday.
```

Notice that the memo opens with these components:
- To: to whom is the memo directed?
- From: who is writing the memo?
- CC: who is receiving a copy of the memo? (This part is optional. It applies when there is someone who is not part of the memo’s audience, for example a supervisor who would receive a copy to be informed.)
- Date: when was the memo written?
- Subject: what is the memo about? This should be very direct and succinct so readers know exactly what the topic is.

Note also that the memo is not signed at the end but includes the author’s name in the opening section. A memo’s opening section is double-spaced, but the body text is single-spaced.
Next, imagine that you are an office manager who needs to inform the staff about a work-related situation. Write a sample memo that explains the situation and what action you expect the staff to take. Some examples could include a shipment of supplies that has not been delivered or a staff member who has resigned and will not return to work. After you have decided on the situation, write your sample memo in the space provided.

Now that you have had practice writing some of the most common forms of business communications, keep these guidelines in mind as you write college applications, employment résumés, job-related letters, and other formal pieces of writing.
Part 1: Writing an Autobiography

Objectives

In this part of the lesson you will write fictional autobiographical or biographical narratives that:

- narrate a sequence of events and communicate their significance to the audience
- locate scenes and incidents in specific places
- pace the presentation of actions to accommodate changes in time and mood

Activities

1. The literary forms that you will be exploring in this lesson are fictional autobiographical narratives and fictional biographical narratives. **Autobiographical** writing is written by the person that the story is about. **Biographical** writing is written by someone other than the subject of the work.

   A narrative is a story that is an interpretation of some aspect of the world and that is historically and culturally grounded and shaped by human personality. A narrative is told by the narrator. The narrator may be the author, a fictional character created by the author, or it could possibly be that the author, character, and narrator are the same.

   An autobiography or biography is classified as fictional when the story is either completely or partially based on something that is untrue. An autobiography or biography that is partially fictional is one in which the author has changed names and locations, and in which events are recreated to make them more dramatic. However, the story still closely resembles the author’s or subject’s life experiences. Fictional autobiographies and biographies are known as autobiographic novels and biographic novels. A novel is a story that is classified as fiction.

   An example of an autobiographical novel is Charles Dickens’ *Great Expectations*. The story is written from the perspective of the main character, Pip. Pip starts off as a boy with little expectations about the course of his life and steadily forms great expectations of what he wants from his life. He comes across many character-building elements during his journey into adulthood, such as love, good and evil, friendship, and financial troubles. In this autobiographical novel, Pip functions as both the main character and the narrator.

   Consider the aforementioned definition of a narrative. You are now going to narrate a sequence of events. When doing so, you must relay the significance of the events to the audience. The narrative can be either fictional autobiographical or biographical, so first consider who will be telling the story. (For example, biographical fiction may be told by a third party who has observed the sequence of events and is now relaying it to the audience.)
In the space provided below, write a one- or two-paragraph fictional autobiographical or biographical sequence of events based on a subject of your choosing. Your main character can be loosely based on yourself or someone you know, or it could be based on a completely fictional character. Your writing should be both appealing to and appropriate for your audience, so consider what your audience will be before you begin.

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What type of narrative did you choose? Who was your narrator? Why did you choose that narrative type and narrator?
2. In this activity, you are going to expand upon your sequence-of-events narrative by placing it in a **time** and **space**. Giving a story a location and time helps the audience to understand the characters and the choices that the characters make. For example, *Great Expectations* is set in two primary locations, a rural marshland in England, and London. Knowing the two locations adds to what we know of Pip's goals of rising up from his humble beginnings to become a gentleman. During the time period that the story was written, London was associated with prosperity, high fashion, and elegance.

Write a one- or two-paragraph description of your narrative’s location, time, and any incidents that may have occurred at that time and location. Be as specific as possible for this exercise.

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Do you think that your details for location, time, and incidents have given a clearer understanding of your narrative for the audience? Why or why not?

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3. The pace of the events in your narrative helps the audience to gauge both time and mood. It plays a key role in how the story reads and the emotions that the story evokes. Think about how you want your narrative to read. Do you want the actions and events to take place in quick succession, or do the actions and events take place over a longer period of time? If the pace of the action is fast, the mood may come across as aggressive or funny, whereas a slower pace may depict a more melodramatic mood. For example, the mood in *Great Expectations* is melodramatic at points because its action scenes are spread out through the years that the story encompasses. The slower pace lets the audience see Pip develop slowly from a child into a man.

Think about a story you have read that spans over a short time period. How is the pace presented in relation to time and mood?

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Think about a story you have read that spans over a number of years. How is the pace presented in relation to time and mood?

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Think about how you want your fictional autobiographical or biographical narrative to be paced. Rewrite your narrative combining what you have written so far, and incorporate elements to define the pace for changes in time and mood.

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Part 2: Use of Language

Objectives
In this part of the lesson you will:

• write fictional autobiographical or biographical narratives that use interior monologue (what the characters says silently to him or herself) to show the characters’ feelings
• write autobiographical and biographical narratives in a mature style characterized by suitable vocabulary, descriptive detail, effective syntax, an appropriate voice, a variety of sentence structures, clear coordination and subordination of ideas, and rhetorical devices that help establish tone and reinforce meaning
• use language in natural, fresh, and vivid ways to establish a specific tone

Links
A Handbook of Rhetorical Devices
http://www.virtualsalt.com/rhetoric.htm

Activities
1. For Part 1, you created part of a fictional autobiographical or biographical narrative that combined elements of sequence of events and their significance to the audience; specific locations, time, and incidents; and a pace that presented the actions in a way that reinforced your desired use of time and mood. For this activity, you will use a literary device known as interior monologue to enhance your narrative.

An interior monologue relates the thoughts inside a character's head to express his or her internal or emotional state. Only the audience is aware of what the character is thinking during an interior monologue. Charles Dickens uses this literary device throughout Great Expectations in order for the audience to have a greater understanding of Pip. If you are using fictional autobiography, the interior monologue would most likely be from the author or main character. If you are using fictional biography, the interior monologue could be any of the characters or even the narrator.

Write a one-paragraph interior monologue, which will later be added to your narrative. The interior monologue should enhance the narrative by giving more information and/or greater insight about the character.
2. You will now combine your interior monologue with your narrative. At this point, your narrative should be nearly complete. It is important to use language in different ways to make the writing more interesting and to keep the audience’s attention. In this activity, you will use language in natural, fresh, and vivid ways to establish a particular tone. **Tone** is the author’s attitude toward a subject, and is reflected by the style and manner of the writing. Tone can be serious, ironic, humorous, etc.

You will now combine all elements of your writing to form a finished, polished narrative. Be sure to use language in different ways to create a specific tone for your narrative.
3. Now that you have practiced writing either a fictional autobiographical or biographical narrative, you will write one that is nonfiction. Choose either to write a narrative about an event in your life (autobiographical) or an event in someone else’s life (biographical).

When writing your chosen narrative, you will need to use a mature style that is characterized by suitable vocabulary, descriptive detail, effective syntax, an appropriate voice, a variety of sentence structures, clear coordination and subordination of ideas, and rhetorical devices that help establish tone and reinforce meaning.

- **Suitable vocabulary**: vocabulary that is age-appropriate for the writer’s audience (your teachers, classmates, and peers)
- **Descriptive details**: specific names for people, objects, and places; this includes descriptions of sounds, smells, specific actions, movements, and gestures
- **Effective syntax**: the arrangement and logical coherence of a sentence, which can be used for emphasis or dramatic effect
- **Voice**: a writer’s use of language that allows a reader to perceive a human personality in the writer’s writing; elements of voice include sentence structure, diction, and tone
- **Rhetorical devices**: techniques used by an author to induce an emotional response

To see examples of rhetorical devices, visit [http://www.virtualsalt.com/rhetoric.htm](http://www.virtualsalt.com/rhetoric.htm). This may give you ideas about how you would like to structure your sentences and ideas.

Write a four- or five-paragraph autobiographical or biographical narrative using the above mentioned elements.

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Which did you enjoy more, writing a fictional autobiography or biography or writing a non-fictional autobiography or biography? Explain.
When you have completed this activity, go to Status Check.

Student Activity: Elements of a Persuasive Speech

Name ___________________________________________ Date ________________________

Part 1: Evaluating a Speech

Objectives

In this part of the lesson you will:

• analyze the four basic types of persuasive speech (i.e., propositions of fact, value, problem, policy) and understand the similarities and differences in the patterns of organization and the use of persuasive language, reasoning, and proof
• distinguish between relevant and irrelevant information
• attend to both denotative and connotative meanings
• distinguish fact from opinion, evaluate logic, and identify manipulative techniques
• analyze messages for their accuracy and usefulness
• critique a speaker's use of words and language in relation to the purpose of an oral communication and the impact the words may have on the audience
• identify logical fallacies used in oral addresses, including ad hominem, false causality, red herring, overgeneralization, and bandwagon effect
• summarize a speaker's purpose and point of view and discuss and ask questions to draw interpretations of the speaker's content and attitude toward the subject

Links

The Churchill Centre
http://www.winstonchurchill.org/i4a/pages/index.cfm?pageid=389

American Rhetoric Online Speech Bank
http://www.americanrhetoric.com/

Organizing the Speech
http://www.humboldt.edu/~jgv1/SC100web/content/organizing.html

Hampden-Sydney College Speaking Center Online, “Organizing and Outlining Your Topic”
http://www2.hsc.edu/academics/publicspeaking/students/organizing.html

The Common Topics or Sources of Argument
http://web.cerritos.edu/cm/browse/template.asp?WebsiteID=20040008&DocID=20050917

Lines of Argument
http://web.cerritos.edu/cm/browse/template.asp?WebsiteID=20040008&DocID=20050918

Logical Fallacies and the Art of Debate
http://www.csun.edu/~dqw61315/fallacies.html

Persuasive Appeals
http://rhetoric.byu.edu/Persuasive%20Appeals/Persuasive%20Appeals.htm

A General Summary of Aristotle’s Appeals
http://courses.durhamtech.edu/perkins/aris.html
Activities
1. Persuasive speech is everywhere. Persuasive speeches, as opposed to informative speeches, use facts and opinion to make an argument in order to persuade an audience. Television and radio advertisements are 30-second persuasive speeches that try to get you to buy something. Your mother or father may make repeated persuasive speeches about why you should have a curfew. The President makes regular persuasive speeches to gain support of public policies and major political decisions. In short, any persuasive speech is a rhetorical argument, the goal of which is to persuade the audience to agree with the speaker's argument and, in some cases, agree to take action. Today in your day-to-day life, it is likely that you will encounter persuasive speech in both oral and written forms.

Persuasive speeches can be divided into four basic categories based on the type of argument that is conveyed:

- **Fact**: an argument about whether something is true or false, or an argument about the nature of something
- **Value**: an argument about whether something is good or bad, right or wrong, moral or immoral, better or worse, etc.
- **Problem**: an argument that makes a case that something is a problem
- **Policy**: an argument that makes a call for agreement among the audience or a call to action

The famous speeches of British Prime Minster Winston Churchill provide examples of each type of persuasive speech, as listed below. These speeches, which you can locate at [http://www.winstonchurchill.org/i4a/pages/index.cfm?pageid=389](http://www.winstonchurchill.org/i4a/pages/index.cfm?pageid=389), were delivered by Churchill throughout WWII as he sought to save the United Kingdom, and the rest of Europe, from German invasion and control. Regarded as a great leader, Churchill was also praised for his oratory skills.

- Fact: “A House of Many Mansions”
- Value: “You Do Your Worst—and We Will Do Our Best” (edited version)
- Problem: “The Few”
- Policy: “Blood, Toil, Tears, and Sweat”

Read the aforementioned speeches and write one sentence about each that describes the primary argument.

1. In “A House of Many Mansions,” Churchill tries to persuade his audience that:
2. In “You Do Your Worst—and We Will Do Our Best,” Churchill tries to persuade his audience that:

_____________________________________________________________________________
_____________________________________________________________________________

3. In “The Few,” Churchill tries to persuade his audience that:

_____________________________________________________________________________
_____________________________________________________________________________

4. In “Blood, Toil, Tears, and Sweat,” Churchill tries to persuade his audience that:

_____________________________________________________________________________
_____________________________________________________________________________

2. Now browse http://www.americanrhetoric.com/ to find and select three of your own favorite speeches, or you can choose speeches with which you are already familiar. Identify the type of persuasive speech and explain how the main argument falls within the category you identified. Use the chart below to record your answers.

<table>
<thead>
<tr>
<th>Speech</th>
<th>Type of Persuasive Speech</th>
<th>Explanation</th>
</tr>
</thead>
<tbody>
<tr>
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<td></td>
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<td></td>
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</tbody>
</table>
Answer the following questions in a 2- to 3-paragraph response: Why did you choose the speeches you selected? Which one is your favorite? Why do you think that particular speech has had such a significant impact on you?

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3. Great speeches integrate **persuasive, or rhetorical, appeals** to convey the main arguments, or claims. There are three classic rhetorical appeals—that is, techniques for persuading an audience:

   - **Ethos**: appeal to the speaker’s character, credibility, or authority
     - **Intrinsic ethos** refers to a speech’s indirect ways of conveying character and credibility through the argument itself—such as indicating in some way that the speaker has ‘done her homework’ related to the topic
     - **Extrinsic ethos** refers to a speaker’s credentials, including education and/or relevant background and skills related to the topic of the speech
   - **Pathos**: appeal to the audience’s emotion and/or common interests
- **Logos**: appeal to reason or logic; logos is the argument itself based on the speaker’s premises (argumentative claims). Logos includes the facts and statistics a speaker uses to support his or her main claims. The most common types of claims (called the **common topics**) include the following:

  - Definition
  - Cause/Consequence
  - Analogy (likenesses and/or differences)
  - Authority/Testimony

Locate your local newspaper online or a national newspaper, or recall a television show or advertisement. Find two examples of each type of rhetorical appeal and record your findings below. Explain how each example is a good example of the appeal.

<table>
<thead>
<tr>
<th>Appeal</th>
<th>Examples</th>
<th>Explanation</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Ethos</strong></td>
<td>Example: Jerry Seinfeld using an American Express card to buy gas (American Express commercial)</td>
<td>Example: Jerry Seinfeld gives credibility to the American Express card by using it for day-to-day purchases, such as gas.</td>
</tr>
<tr>
<td>1.</td>
<td>1.</td>
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</tr>
<tr>
<td>2.</td>
<td>2.</td>
<td></td>
</tr>
<tr>
<td><strong>Pathos</strong></td>
<td>Example: Friends don’t let friends drive drunk (from an Ad Council commercial)</td>
<td>Example: Appeals to the emotional possibility of allowing your friend to hurt himself or herself or someone else if he or she drives under the influence of alcohol.</td>
</tr>
<tr>
<td>1.</td>
<td>1.</td>
<td></td>
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<tr>
<td>2.</td>
<td>2.</td>
<td></td>
</tr>
<tr>
<td><strong>Logos</strong></td>
<td>Example: Nine out of ten dentists recommend X toothpaste (from a toothpaste commercial)</td>
<td>Example: Uses statistics and testimony to convey argument that X toothpaste is the best.</td>
</tr>
<tr>
<td>1.</td>
<td>1.</td>
<td></td>
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<tr>
<td>2.</td>
<td>2.</td>
<td></td>
</tr>
</tbody>
</table>
4. The use of rhetorical appeals can make a persuasive speech an effective one. It is a speech’s organization, however, that will make or break the speech. A disorganized or confusing speech will lose the audience quickly—no matter how great the specific rhetorical appeals may be—ultimately making the speech a failure. Review the websites on effective persuasive speech organization and different types of organization patterns for persuasive speeches: [http://www.humboldt.edu/~jgv1/SC100web/content/organizing.html](http://www.humboldt.edu/~jgv1/SC100web/content/organizing.html) and [http://www2.hsc.edu/academics/publicspeaking/students/organizing.html](http://www2.hsc.edu/academics/publicspeaking/students/organizing.html). In general, the three main parts of a persuasive speech are as follows:

- **Introduction**: The *introduction* provides a brief explanation of the speech topic. The introduction should include a “hook”—something that grabs the audience’s attention and helps the audience understand why the speech is important or relevant to them. The *exigence* of the speech should be conveyed. Exigence is the “So what?” aspect of a speech; in other words, exigence establishes the importance or relevance of the argument to the given audience.
  
  - The *introduction* includes the *thesis*, which briefly and clearly describes the main point of the speech.
  - After hearing your thesis, the audience should know the *argument* you are going to make, or the issue about which you are going to attempt to persuade them.

- **Body**: The *body* is the main part of the speech. It should convey at least three main points in support of the primary argument. It is in the body of a speech that the speaker can strategically adopt an *organizational pattern* that best suits the topic. Some of the most commonly used organizational patterns are chronological order, spatial order, causal order, topical order, problem-solution order, and problem-cause-solution order.
  
  - **Chronological order** has main points oriented toward time. In this format, you discuss main points in an order that could be followed by a clock or on a calendar.
  
  - **Spatial order** has main points oriented toward space or a directional pattern. In this format, you discuss main points in an order that could be traced on a map.
  
  - **Causal order** has main points oriented toward cause and effect. In this format, you discuss main points in an order that alerts the audience to a problem or a circumstance, and then tell the audience what action resulted from the original circumstance.
  
  - **Topical order** has main points organized by sub-topics. Main points are discussed in an order that labels specific aspects of the topic and the addresses them in separate categories.
- **Problem-solution order** has the main points organized by first addressing the problem and then identifying possible solutions.

- **Problem-cause-solution** has the main points organized by first addressing the problem, then identifying the cause of the problem, followed by suggestions for possible solutions to the problem.

- **Conclusion:** The conclusion briefly restates the thesis and the results of the arguments made throughout the body. The conclusion should be powerful and leave the reader with strong and well-supported “food for thought,” again conveying the exigence of the speech.

Review the Churchill speech, “Blood, Toils, Tears, and Sweat.” How would you describe the organizational pattern? How and why is this pattern effective for this particular speech? Use evidence from the speech to support your answer.

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Select one of the three favorite speeches you recorded in the first activity. How would you describe the organizational pattern? How and why is this pattern effective for this particular speech? Use evidence from the speech to support your answer.

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5. Now you are ready to consider the effectiveness of the arguments themselves. Speeches can include different types of premises to advance the main arguments, or claims. **Common topics** are ways to categorize premises, which are the propositions used to support main arguments or claims. Visit the common topics weblink at [http://web.cerritos.edu/cm/browse/template.asp?WebsiteID=20040008&DocID=20050917](http://web.cerritos.edu/cm/browse/template.asp?WebsiteID=20040008&DocID=20050917). Return to Churchill’s “The Few” speech to see how he integrates the common topics to advance his argument. The chart below provides definitions, examples, and explanations of the common topics.
<table>
<thead>
<tr>
<th>Common Topic</th>
<th>Definition</th>
<th>Example</th>
<th>Explanation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Definition</td>
<td>A premise based on the definition, category, or nature of a thing.</td>
<td>“In this war nothing of this kind has yet appeared. It is a conflict of strategy, of organisation, of technical apparatus, of science, mechanics, and morale.”</td>
<td>Churchill’s premise is a definition of the type of conflict—one of strategy, not casualties.</td>
</tr>
<tr>
<td>Cause/Consequence</td>
<td>A premise based on an if/then relationship.</td>
<td>“If all these qualities are turned, as they are being turned, to the arts of war, we may be able to show the enemy quite a lot of things that they have not thought of yet.”</td>
<td>Churchill’s premise suggests that if Britain channels its strong qualities to war, then the enemy will be surprised and sorry.</td>
</tr>
<tr>
<td>Analogy</td>
<td>A premise based on the likenesses or differences of one thing in relationship to another.</td>
<td>“The entire body - it might almost seem at times the soul - of France has succumbed to physical effects incomparably less terrible than those which were sustained with fortitude and undaunted will power 25 years ago.”</td>
<td>Churchill’s premise suggests that this war, and France’s experience in it, is much worse than during WWI.</td>
</tr>
<tr>
<td>Testimony</td>
<td>A premise based on the authority and credibility of testimonial support or expert opinion.</td>
<td>“The whole of the warring nations are engaged, not only soldiers, but the entire population, men, women, and children.”</td>
<td>Churchill builds testimony and support by showing how involved other nations are.</td>
</tr>
</tbody>
</table>
6. Strategies for supporting a position are called **lines of argument**. Once you have identified the types of premises made throughout a speech, you can analyze how the evidence is used to support the main premises or claims. Review the common lines of argument referenced in the website at [http://web.cerritos.edu/cm/browse/template.asp?WebsiteID=20040008&DocID=20050918](http://web.cerritos.edu/cm/browse/template.asp?WebsiteID=20040008&DocID=20050918).

Now refer to the favorite speech you selected and identify three lines of argument. Record the lines of argument you found, your examples (i.e., the actual passages from the speech), and an explanation of each example’s effectiveness in supporting the speaker’s position.

<table>
<thead>
<tr>
<th>Line of Argument</th>
<th>Example</th>
<th>Explanation</th>
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<tbody>
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</tbody>
</table>

7. Most great speeches include the rhetorical devices and strategies you have just analyzed. Now you are ready to evaluate a speech on more of a micro level. A speaker’s word choices and language can strengthen the speech’s overall ability to persuade the audience. Great speakers are well aware of the effect language has on influencing an audience’s opinion(s) or action(s). The English language has a rich vocabulary that allows speakers to express themselves in many ways by taking advantage of the nuances, or subtle differences, in the meanings of words and phrases. A speaker can carefully choose his or her words to achieve a desired effect or elicit an emotional response from the audience by incorporating words with strong **connotations**. **Connotation** refers to the emotional associations or hidden/implied meanings a word carries. **Denotation**, on the other hand, refers to the dictionary definition of a word. This is used when a writer means what he or she says and uses the literal definition of the words he or she chooses.
In “The Few,” Churchill writes, “The slaughter is only a small fraction, but the consequences to the belligerents have been even more deadly.” What words have connotative meanings? Explain their connotation.

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8. Speakers also pay attention to their economy of language, or the information they decide to include in the speech. A speaker needs to consider and evaluate whether the information he or she includes in the speech is relevant and important. You can evaluate relevance and importance by determining whether the sentence or section of the speech supports and advances the main argument. Think about the information you found in your favorite speech. What are the main ideas or claims made by the speaker? What are the supporting details, or evidence the speaker provides to support his or her claims? What are some unimportant details that don’t advance the main argument?

Review Churchill’s speech “The Few.” Write each main idea you find in the chart. For each main idea, write the supporting details and some unimportant details.

<table>
<thead>
<tr>
<th>Main Ideas</th>
<th>Supporting Details</th>
<th>Unimportant Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Example: WWII is a war of strategy more so than of casualties.</td>
<td>Example: In the first 12 months of WWI, there were 365,000 British casualties.</td>
<td>Example: “Looking more widely around, one may say that throughout all Europe for one man killed or wounded in the first year perhaps five were killed or wounded in 1914-15.”</td>
</tr>
</tbody>
</table>

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9. Next, when you evaluate a speech, you should consider the difference between fact and opinion when evidence is provided to support a main argument. Recall that facts are statements that can be proven. Opinions are beliefs or feelings and can’t be proven. Examine the main arguments, or claims, you outlined above, and then review the supporting details, or evidence. Decide whether the claims are facts or opinions. Go back to the analysis chart in activity #8 and label the claim as either F (fact) or O (opinion) in the margin to the left of the chart.

10. Keep in mind that there are many rhetorical mistakes people can make when presenting their opinions or arguments. Being a good judge of the factors that make a strong persuasive speech, therefore, will help you effectively analyze any argument—whether a political speech or an argument by your brother, sister, or other relative.

Poor speeches usually are full of logical fallacies, or errors of reasoning. Knowing logical fallacies (as opposed to errors of fact) can help you recognize flawed arguments, allowing you to form a stronger, more well-informed opinion about whether a persuasive speech can hold up its claims. There are many types of logical fallacies. Visit http://www.csun.edu/~dqw61315/fallacies.html to review logical fallacies. Keep these in mind as you evaluate speeches in this activity. The most commonly used logical fallacies are referenced in the chart below.
<table>
<thead>
<tr>
<th>Logical Fallacy</th>
<th>Definition/Explanation</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ad hominem</td>
<td>Dismissal of a speaker’s point based on some criticism of the speaker rather than the argument.</td>
<td>Of course my opponent would say that we shouldn’t have prayer in the schools. He is an atheist.</td>
</tr>
<tr>
<td>Appeal to emotion</td>
<td>Speaker appeals to strong emotions about a claim rather than the validity of the claim itself.</td>
<td>Everyone should be afraid of terrorists. They are in our cities, our suburbs, our own backyards. No military expense to fight this enemy, therefore, is too great.</td>
</tr>
<tr>
<td>Bandwagon</td>
<td>Speaker appeals to a growing popularity or trend to support an idea rather than its merits.</td>
<td>More and more people are against this war. Pulling out now is the right thing to do.</td>
</tr>
<tr>
<td>False dilemma</td>
<td>Speaker presents two alternatives although more options exist.</td>
<td>We must either cut our military spending or learn to live with a huge budget deficit.</td>
</tr>
<tr>
<td>Red herring</td>
<td>Speaker distracts the audience from the issue at hand by changing the subject or offering an irrelevant point.</td>
<td>You say we’re spending too much on this war, but if you look at where student test scores are, you’ll see that we’re certainly spending a lot on education!</td>
</tr>
<tr>
<td>Overgeneralization</td>
<td>Speaker makes a broad statement based on either a too-small sample or an anecdotal piece of evidence.</td>
<td>We need more funding for urban education. All of our inner city schools are in shambles!</td>
</tr>
<tr>
<td>Post hoc, ergo propter hoc</td>
<td>Speaker connects two events even though there is no clear causality (one event happened before the other but did not necessarily cause the second).</td>
<td>Every time we’ve increased funding for education in this country, we’ve seen a rise in test scores. We must fund our schools to keep up in the world.</td>
</tr>
<tr>
<td>Slippery Slope</td>
<td>Speaker makes a statement that one event will eventually lead to another clearly negative situation even though it is not inevitable that that event would follow.</td>
<td>We have to force oil companies to stop raising gas prices. If we don’t put price caps on gasoline, before we know it, we’ll be paying $20 a gallon for gas!</td>
</tr>
</tbody>
</table>
Why is it important to be able to recognize logical fallacies? Explain your answer.

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11. Select a speech from http://www.winstonchurchill.org/i4a/pages/index.cfm?pageid=389 or http://www.americanrhetoric.com/. Adopting the persona of the speaker, present the speech to a classmate or your teacher. Discuss the speech with your classmate or teacher, being sure to share your analysis of the rhetorical appeals. Ask your classmate or teacher for feedback and his or her own opinions about the effectiveness of the speech.

12. Now that you have a solid understanding of the elements of persuasive speech, you are ready to evaluate a speech in full. Write one or two paragraphs in which you evaluate the speech you selected and discussed in the previous activity.
Here is a recommended outline/checklist for your evaluative essay:

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>☐</td>
<td>Description and analysis of audience of the speech (its likely beliefs and views, etc.)</td>
</tr>
<tr>
<td>☐</td>
<td>Type of main argument and a summary of the main argument itself.</td>
</tr>
<tr>
<td>☐</td>
<td>Identification of the organizational pattern and an analysis of why and how that pattern is strategically effective for conveying the argument.</td>
</tr>
<tr>
<td>☐</td>
<td>Use of persuasive appeals, including examples of each appeal and your analysis of those examples (i.e., how and why they are effective in advancing the main arguments). Consider the appeals in relation to how effective they are for the audience you identified.</td>
</tr>
<tr>
<td>☐</td>
<td>Analysis of language, including connotative words and the effect of such connotations for the given audience (i.e., how and why the language is powerful).</td>
</tr>
<tr>
<td>☐</td>
<td>Analysis of any logical fallacies present in the argument.</td>
</tr>
<tr>
<td>☐</td>
<td>Big-picture analysis of the strength and weaknesses of the speech as a whole.</td>
</tr>
</tbody>
</table>
Part 2: Presenting an Argument

Objectives
In this part of the lesson you will:

• construct and present a coherent argument, summarizing then refuting opposing positions, and citing persuasive evidence
• demonstrate confidence and poise during presentations, interacting effectively with the audience, and selecting language and gestures, mindful of their effect
• use language and rhetorical strategies skillfully in informative and persuasive messages
• participate effectively in question-and-answer sessions following presentations
• observe the appropriate etiquette when expressing thanks and receiving praise
• use praise and suggestions of others to improve your own communication

Links
Tips for Stellar Introductions (scroll down)
http://www2.hsc.edu/academics/publicspeaking/students/organizing.html
FedStats
http://www.fedstats.gov/
United Nation Statistics Division database
http://unstats.un.org/unsd/databases.htm

Activities
1. In a persuasive speech, the writer attempts to convince his or her audience of something or tries to get them to do something. Review these three main parts of a persuasive speech:
   • The introduction provides a brief explanation of the essay subject.
     o The introduction contains the thesis, which briefly and clearly describes the main point of the speech. In order to develop a thesis that is clearly defined, it is important that you think hard about the point(s) you are trying to make. Is it a point worth making? Do you have a strong understanding of the subject, or at least an interest in learning more, so you can make your point? Will it be interesting for the reader? Be sure to grab your audience’s attention at the beginning of your speech. Review some tips for introductions at
       http://www2.hsc.edu/academics/publicspeaking/students/organizing.html.
     o After hearing your thesis, the audience should know the question you are about to answer, the argument you are going to make, or the issue about which you are going to attempt to persuade your audience.
   • The body is the main part of the essay. It is the part of the essay in which you make and support your arguments.
     o A good persuasive essay also anticipates counter-arguments—arguments that dispute one or more of the arguments that you have made. After you have made one or more points in your essay, it is a good idea to try to
anticipate what those who oppose your thesis might say. Try to think of possible “holes,” or weak points, in your arguments. Try to imagine what someone hearing your arguments might say or ask. Then try to develop a reply to the counter-argument that successfully defends your original statement.

- The **conclusion** briefly restates the thesis and the results of the argument(s) made in the body, and then summarizes how the argument/s proved the thesis. Like the introduction, the conclusion should be powerful and strengthen the exigence of your speech. After all, you do not want to conclude your speech only to leave the audience asking, “So what? What does this speech have to do with me?”

The basis of a good persuasive essay is a well-written thesis, which you should convey in the introduction to establish exigence and capture your audience’s attention. The thesis states your opinion about your **topic** and provides the main idea of the speech. To see how a thesis statement differs from the topic of a speech, look at the following examples:

<table>
<thead>
<tr>
<th>Topic</th>
<th>Thesis statement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pollution</td>
<td>Alternatives to landfills must be considered in order to reduce groundwater pollution.</td>
</tr>
<tr>
<td>Crime prevention</td>
<td>Curfews are an effective means of reducing crimes committed by teens.</td>
</tr>
<tr>
<td>South American endangered species</td>
<td>Measures to preserve rain forest habitats will help preserve South American species.</td>
</tr>
<tr>
<td>Sleeping habits</td>
<td>The lack of sleep has a negative impact on how well students achieve in school.</td>
</tr>
</tbody>
</table>

The topic and the thesis are two different things. The topic is the subject of the speech. A thesis or thesis statement is the main point that you want to make about that topic.

When writing the thesis of your speech, ask yourself these two questions:

- Does it cover the whole main idea?
- Does it show the reader that you’ve thought through your topic?

Review this strategy for forming a thesis statement:

- Decide what you want to say about the topic.
  - What do you find most interesting or important?
  - Write your answer in a sentence.
- Ask yourself *why or how,* and then write your answer. (For example, if your topic is global warming, you might ask yourself “How does global warming affect the environment?” or “Why is global warming a problem for the United States?”)
- Continue to ask *why or how* until you reach a level of detail you think will be interesting to the reader of your essay. For your global warming topic, you might further ask “How does global warming affect wildlife?”
• Write the results of this process in one or two sentences. This is your thesis, which can guide you as you write your paper.

Now brainstorm a topic for your own persuasive essay. Think about the following topics or come up with one of your own.

- global warming
- pollution
- election reform
- racism
- homelessness
- terrorism
- education
- human cloning
- war
- free speech
- 21st century technology
- urban sprawl

Select a topic. Then work through the strategy you learned to form your thesis. Write your topic, the how and why questions you asked, and your thesis in the space provided.

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2. Before constructing your argument, you should consider your intended audience. Having a strong sense of your audience, its beliefs and values, its demographic description, and its background and interests will help you better use the rhetorical appeals. Analyze and describe the audience to which you intend to present your speech. Your audience can be an imaginary one and not necessarily one of your peers. Provide an audience overview below.

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Now answer the following questions: What is the exigence of your argument? In other words, why will your argument be important and interesting to your intended audience? Why should they care?

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3. The next step in writing your persuasive speech is to support the thesis with arguments. Arguments are statements that are used to defend your thesis. Arguments represent the way you appeal via logos to your audience. Remember that logos is the argument itself—that is, the appeal to reason. Look at this example:

Alternatives to landfills must be considered in order to reduce groundwater pollution (thesis).
  • Recycling uses technology, including computers, will reduce the amount of toxic waste that ends up in landfills (argument).
  • Manufacturers can help reduce the load on landfills by recycling used products into new ones (argument).

Examine your thesis and write two arguments that can support it. Write your answer in the space provided.

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Now consider the premises you will incorporate to advance your main arguments. Before writing your speech, think of relevant examples of the common topics. Include at least one of each of the common topics. Record your intended common topics below and explain how your example supports your speech’s primary arguments or claims.

<table>
<thead>
<tr>
<th>Common Topic</th>
<th>Definition</th>
<th>Example</th>
<th>Explanation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Definition</td>
<td>A premise based on the definition, category, or nature of a thing.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cause/Consequence</td>
<td>A premise based on an if/then relationship.</td>
<td></td>
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<td>Analogy</td>
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</tr>
<tr>
<td>Testimony</td>
<td>A premise based on the authority and credibility of testimonial support or expert opinion.</td>
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</tr>
</tbody>
</table>

4. You also need to consider what other evidence you will use. Evidence is the research or analysis used to support your arguments. It helps to establish credibility with your audience, thereby building your ethos as a speaker. Different types of evidence you might use to support your argument include:

- **Statistics**: Data used to provide information about facts and trends (e.g., *For children in grades six through ten, nearly one in six, or 3.2 million, were victims of bullying each year*).
- **Examples**: Pieces of information that are characteristic of a larger trend or that illustrate a general rule. Examples are:
  - **Historical**: references to a past event (e.g., *Though many are acquainted with the “bully/victim problem,” it wasn’t until the 1970s that efforts were made to study it*).
  - **Anecdotal**: references to the experiences of others (e.g., *supporters include Erika Harold, who was bullied in ninth grade*).

For each of your main arguments, consider whether you have included the right evidence. Is your evidence relevant? Does it logically and thoroughly support each argument?
Now for each of your arguments, write two or three statements (evidence) that support the argument. Access [http://www.fedstats.gov/](http://www.fedstats.gov/) and/or [http://unstats.un.org/unsd/databases.htm](http://unstats.un.org/unsd/databases.htm) to obtain statistics related to many topics.

Write your evidence for each argument in the space provided.

**Argument One:**

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**Argument Two:**

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5. Now consider how you will appeal to your audience through **pathos** (appeal to emotions and common interests and values) and **intrinsic ethos** (establishing your credibility in the speech itself through proper language, evidence of your knowledge, etc.). You will want to appeal to your audience’s emotions, beliefs, and values through the effective use of pathos, but do not go overboard. Your speech should be driven not by emotional appeals but by valid and well-supported logos. A bit of pathos, however, can help you connect with your audience and demonstrate that you are aware of their concerns and feelings. You also can use pathos to reach out rhetorically to your audience via the use of “we” or “our” and through the use of rhetorical questions. Also think about how you will establish your ethos as a speaker. You can
build your ethos through the use of proper grammar and evidence that shows you have “done your homework on the topic,” so to speak.

Plan your use of pathos and intrinsic ethos below:

<table>
<thead>
<tr>
<th>Appeal</th>
<th>Examples</th>
<th>Explanation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Intrinsic Ethos</td>
<td>1.</td>
<td>1.</td>
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<tr>
<td></td>
<td>2.</td>
<td>2.</td>
</tr>
<tr>
<td></td>
<td>3.</td>
<td>3.</td>
</tr>
<tr>
<td>Pathos</td>
<td>1.</td>
<td>1.</td>
</tr>
<tr>
<td></td>
<td>2.</td>
<td>2.</td>
</tr>
<tr>
<td></td>
<td>3.</td>
<td>3.</td>
</tr>
</tbody>
</table>

6. Your use of language and an effective, coherent structure will help build your ethos as a speaker. Think of effective language choices. What connotations will help advance your argument by capturing the reader’s attention and eliciting an emotional response? Think of 10 words with connotations words related to your topic and describe the connotative nature and the effectiveness of these words.

<table>
<thead>
<tr>
<th>Word</th>
<th>Connotation</th>
<th>Effectiveness</th>
</tr>
</thead>
<tbody>
<tr>
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</table>
7. In writing a persuasive speech, it is important to anticipate any **counter-arguments** the audience may offer. A counter-argument is a rebuttal argument someone else offers to dispute one or more of the arguments you have made. Review this strategy:

- Look at your thesis and list of arguments.
  - Ask yourself who else might have opinions about the issue.
  - What are some of their counter-arguments?
- If you are not sure about the counter-arguments, ask a friend to debate the issue.

Consider this thesis: “All high school students should have a locally mandated curfew.”

Arguments to support this thesis include:
- Students do not get enough sleep at night.
- A curfew will curtail vandalism and other crimes.
- A curfew will help parents keep track of their teenage children.

Who else might have opinions about this issue? What are their possible counterarguments?
- Other students: A curfew takes away from a student’s autonomy and independence.
- Law enforcement officials: Police officers are too busy to track and ticket teenagers.
- Employers: My business would suffer, because the students would have to leave their shift too early.
Now think about the arguments for your thesis. Then write the names of others who might have opinions about your topic and some possible counter-arguments. Use the strategy you learned earlier:

- Look at your thesis and list of arguments.
  - Ask yourself who else might have opinions about the issue.
  - What are some of their counter-arguments?
- If you are not sure about the counter-arguments, ask a friend to debate the issue.

<table>
<thead>
<tr>
<th>Who might have opinions on your topic?</th>
<th>What are some possible counter-arguments?</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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</tbody>
</table>

After you have identified counter-arguments, you can either refute them or concede. **Refutation** is when you can effectively dispute the opposing claim, and **concession** is when you accept that an opposing claim is valid without breaking down your whole argument. Concession helps you build your ethos. Words that indicate concession include the following:

- Although . . .
- While . . .
- But . . .
- However . . .

8. Next write a draft of your persuasive speech. As you write, keep the basic structure of a persuasive speech in mind and determine the organizational pattern that is most appropriate and effective for advancing your thesis. Also be sure to incorporate lines of argument and be wary of integrating logical fallacies.

9. Now present your speech to a small group, a classmate, or your teacher. Be sure to demonstrate confidence and poise during your presentation and try to interact with the audience through eye contact, appropriate hand gestures and body language, and other rhetorically effective gestures, such as using body language to signal emphasis.
10. After giving your speech, ask the audience if they have any questions about your topic or argument and answer those questions accordingly. Kindly encourage your audience to complete an evaluation of your speech and thank them for their interest and participation; use the evaluative rubric below.

**Persuasive Speech Evaluation Rubric**

<table>
<thead>
<tr>
<th>Area</th>
<th>Accomplished Task</th>
<th>Satisfactory</th>
<th>Needs Improvement</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Thesis Statement</td>
<td>The thesis briefly and clearly describes the speech's main argument and establishes exigence.</td>
<td>The thesis hints at, but does not completely describe, the speech’s main point, and the exigence is a little unclear.</td>
<td>The thesis does not describe the speech’s main point and does not establish exigence.</td>
<td></td>
</tr>
<tr>
<td>Arguments</td>
<td>There are at least two clearly stated arguments that logically support the thesis.</td>
<td>There is only one argument, or one argument does not logically support the thesis</td>
<td>Arguments are missing, or they do not support the thesis at all.</td>
<td></td>
</tr>
<tr>
<td>Supporting Evidence</td>
<td>Evidence logically and completely supports each argument.</td>
<td>Most of the evidence logically supports each argument, but there are gaps.</td>
<td>The evidence does not support the essay’s arguments.</td>
<td></td>
</tr>
<tr>
<td>Organization</td>
<td>The speech contains an appealing introduction, body, and powerful conclusion.</td>
<td>The speech is missing a clear introduction, or a focus on each argument, or a conclusion.</td>
<td>The speech lacks structure, with no clear introduction, focus on each argument, or conclusion.</td>
<td></td>
</tr>
<tr>
<td>Counter-arguments</td>
<td>The speech anticipates and responds to at least one counter-argument for each argument.</td>
<td>The speech anticipates and responds to one counter-argument only, or does not respond logically.</td>
<td>The speech does not anticipate counter-arguments.</td>
<td></td>
</tr>
<tr>
<td>Area</td>
<td>Accomplished Task</td>
<td>Satisfactory</td>
<td>Needs Improvement</td>
<td>Comments</td>
</tr>
<tr>
<td>-----------------------------</td>
<td>-----------------------------------------------------------------------------------</td>
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</tr>
<tr>
<td>Grammar</td>
<td>The speech is free of grammar errors.</td>
<td>The speech is mostly free of grammar errors.</td>
<td>The speech has many grammar errors.</td>
<td></td>
</tr>
<tr>
<td>Connotative Words/Strong Language</td>
<td>The speech incorporates many connotative words and strong language.</td>
<td>The speech incorporates a few connotative words and strong language.</td>
<td>The speech does not include any connotative words, and the language is weak.</td>
<td></td>
</tr>
</tbody>
</table>

11. After collecting and reviewing the audience evaluations, revise your speech according to the audience recommendations for improving your persuasive speech. Now reflect on your experience writing a speech and then presenting it. Write a 3- to 4-paragraph essay in which you answer the following questions: What did you enjoy about your speech writing? Do you think you made a strong argument? What was your sense of the audience's response to your speech? How could you improve as a speaker?
Objectives
In this lesson you will:
• rely on context to determine meanings of words and phrases, such as idioms
• expand vocabulary through wide reading, listening, and discussing

Links
Idiom Site
http://www.idiomsite.com/
ESL Idiom Page
http://eslcafe.com/idioms/id-mngs.html
“The Jumblies”
http://www.poets.org/viewmedia.php/prmMID/15476

Activities
1. Writers often use idioms in their works. An idiom is a phrase that, as an expression, has a meaning that cannot be inferred simply from the words within. The actual meaning of the phrase or word is very different from the literal meaning. Look at these examples:

   • “Wet behind the ears”: this idiom exaggerates a person’s inexperience and youth.
   • “All bark and no bite”: this idiom refers to a person who appears to be a threat but then doesn’t follow through with any action.
   • “Pick someone’s brain”: this idiom refers to getting ideas from another person

English-language learners often take these phrases literally because they are unfamiliar with expressions that are commonly used in the English language. Sometimes a reader encounters an idiom with which he or she is not familiar. The idiom may have fallen out of usage or it might have a regional meaning. In these cases, specialized print and online idiom dictionaries can be consulted. Some idiom dictionaries you might find in your library include:

   • The American Heritage Dictionary of Idioms
   • The Oxford Dictionary of Idioms
   • Longman American Idioms Dictionary
Using either an idiom dictionary from your library or by visiting [http://www.idiomsite.com/](http://www.idiomsite.com/) or [http://eslcafe.com/idioms/id-mngs.html](http://eslcafe.com/idioms/id-mngs.html), locate the definition of each of the following idioms. Then use each one in a sentence.

<table>
<thead>
<tr>
<th>Idiom</th>
<th>Definition</th>
<th>Sentence</th>
</tr>
</thead>
<tbody>
<tr>
<td>at the eleventh hour</td>
<td></td>
<td></td>
</tr>
<tr>
<td>high on the hog</td>
<td></td>
<td></td>
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<tr>
<td>pay the piper</td>
<td></td>
<td></td>
</tr>
<tr>
<td>tight-fisted</td>
<td></td>
<td></td>
</tr>
<tr>
<td>in the bag</td>
<td></td>
<td></td>
</tr>
<tr>
<td>make no bones about it</td>
<td></td>
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</tr>
</tbody>
</table>
2. Next think of eight additional idioms of your own. Then, in your own words and without consulting a dictionary, write a definition for each one in the chart. If feasible, discuss your definitions with a classmate. Ask your classmate to offer their own definitions. If they disagree with yours, come to a consensus and edit your definitions, if necessary. Finally, consult a dictionary to check your answers and write each idiom in a sentence.

<table>
<thead>
<tr>
<th>Idiom</th>
<th>Definition</th>
<th>Sentence</th>
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<tbody>
<tr>
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</tbody>
</table>
3. Idioms encountered in literature often have fallen out of common usage. In order to understand the meaning intended by the author, it is important to understand how that idiom was used in the author’s time.


“But we don't care a button! We don't care a fig!”

What do you think Lear meant when he wrote this line? Write your response below.

__________________________________________________________________________

__________________________________________________________________________

Is the language or idiom Lear wrote still used commonly today? Write your answer below.

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__________________________________________________________________________

What are the implications of changes in language over time for readers and writers?

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__________________________________________________________________________

__________________________________________________________________________
Name ___________________________  Date ____________________

Objectives
In this lesson you will demonstrate the ability to analyze fiction through identifying and applying knowledge of elements and literary techniques:

• identify and analyze the techniques of fiction (e.g., irony, foreshadowing, symbolism, flashback, metaphor, personification, epiphany, oxymoron, dialect)
• identify and analyze characteristics of literature, such as satire, parody, and allegory, that overlap or cut across the lines of basic genre classifications.

Activities
1. The Romantic period in British literature is generally identified as having lasted from 1780–1850. Key elements of the period are the idea of moving from the calculating nature of the mind to the unrestrained emotions of the heart, and the need for changing the focus from science to nature. Romantics during this time were concerned with expressing themselves. It is because of this that most poetry and literature that you will find from this era are predominantly concerned with individualism and the relationship between humans and nature.

For this lesson, you will be focusing on the various writing techniques of fiction and analyzing the use of specific techniques in British Romantic literature. You may choose from one of the following titles for your use in this lesson, or you may use another novel from the Romantic period that you are reading in class.

• The Castle of Otranto by Horace Walpole (1764)
• Northanger Abbey by Jane Austen (1798)
• Pride and Prejudice by Jane Austen (1813)
• Frankenstein by Mary Shelley (1818)
• Jane Eyre by Charlotte Brontë (1847)

Which novel from the period of British Romanticism have you chosen? Why?
What do you know about the Romantic period? Do you think that literature of the Romantic period in Britain resembles contemporary romantic fiction today? Why or why not? What do you think of when you hear the term “romance novel”?

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2. Works of fiction use various techniques to make writing more interesting and effective. Examples of these techniques of fiction are **irony**, **foreshadowing**, **symbolism**, **flashback**, **metaphor**, **personification**, **epiphany**, **oxymoron**, and **dialect**. Each of these techniques of fiction, with the exception of flashback, can be found in Shakespeare’s *Romeo and Juliet*.

- **Irony**: A literary or rhetorical device in which there is a gap or incongruity between what a speaker or a writer says, and what is understood. **Dramatic irony** is when the audience is aware of a key piece of information of which one of the characters in the story is unaware. In *Romeo and Juliet*, the audience is aware that Juliet is still alive, but Romeo believes she is dead. This results in Romeo’s suicide.

- **Foreshadowing**: A literary device where the author uses subtle hints and clues to give the audience an idea of what will be developing later in the story. Romeo expresses fear in Act I, Scene iv when he says, “I fear too early; for my mind misgives / Some consequence yet hanging in the stars / Shall bitterly begin his fearful date / With this night’s revels and expire the term / Of a despised life closed in my breast / By some vile forfeit of untimely death.” This foreshadows both Romeo’s and Juliet’s “untimely death” when they each commit suicide.

- **Symbolism**: The creative use of symbols as abstract representations of concepts or objects. The sword in the play can be seen as a symbol of violence and the poison as a symbol of death.

- **Flashback**: A literary device that takes the narrative back in time from the point the story has reached in order to recount events that happened before.
- **Metaphor**: A direct comparison between two or more seemingly unrelated subjects. Romeo compares Juliet to the sun in Act II, Scene ii: “. . . and Juliet is the sun!”

- **Personification**: Giving human traits and qualities to animals or inanimate objects. This may include emotions, physical gestures, desires, and powers of speech. Juliet personifies the night when waiting for Romeo by ascribing the human qualities of love and gentleness to the night: “Come, gentle night, come, loving, black-brow’d night” (Act III, Scene ii).

- **Epiphany**: The sudden realization or comprehension of the meaning of something. The Montagues and Capulets realize their foolishness in the on-going battle after the death of their children.

- **Oxymoron**: A combination of contradicting or incongruous words. Romeo expresses several oxymora in Act I, Scene i: “Why then, O brawling love! O loving hate! / O heavy lightness, serious vanity; / Misshapen chaos of well-seeming forms! / Feather of lead, bright smoke, cold fire, sick health!”

- **Dialect**: A variety of language used by people from a particular geographic area. Juliet’s nurse speaks a different dialect from the Capulets, which is characteristic of her standing in society.

Use the following chart to cite examples of the above listed techniques of fiction from your chosen piece of literature.

<table>
<thead>
<tr>
<th>Technique</th>
<th>Example From:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Irony</td>
<td></td>
</tr>
<tr>
<td>Foreshadowing</td>
<td></td>
</tr>
<tr>
<td>Symbolism</td>
<td></td>
</tr>
<tr>
<td>Flashback</td>
<td></td>
</tr>
<tr>
<td>Technique</td>
<td>Example From:</td>
</tr>
<tr>
<td>-----------</td>
<td>--------------</td>
</tr>
<tr>
<td>Metaphor</td>
<td></td>
</tr>
<tr>
<td>Personification</td>
<td></td>
</tr>
<tr>
<td>Epiphany</td>
<td></td>
</tr>
<tr>
<td>Oxymoron</td>
<td></td>
</tr>
<tr>
<td>Dialect</td>
<td></td>
</tr>
</tbody>
</table>

Which technique of fiction that you identified in your chosen piece of literature is the most prominent in the work? Explain with examples.

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

Which techniques of fiction that you identified in your chosen piece of literature do you believe are the most effective for the work? Explain with examples.

________________________________________________________________________
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________________________________________________________________________
________________________________________________________________________
Which techniques of fiction are not used in your chosen piece of literature that you believe should have been used? Explain with examples.

________________________________________________________________

Which techniques of fiction that are used in your chosen piece of literature do you believe should have been omitted by the author? Explain with examples.

________________________________________________________________

3. Different characteristics of literature can be identified, as well as various techniques of fiction. In many cases, works of fiction are not superficial. This means that the story that is told often has more than one layer. Three examples of this are satire, parody, and allegory.

- **Satire**: A technique of writing that exposes the follies of its subject. This is often used to ridicule in order to provoke or prevent change. Satire is generally subtle and contains a great deal of irony. Alexander Pope used satire in his poem “The Rape of the Lock,” which centers on a feud between two families that was instigated when a man, Baron, cut a lock of hair off a woman named Belinda. Pope satirizes high society of the time by insinuating that the families have blown a petty thing out of proportion.

- **Parody**: A work that imitates another work in order to ridicule, ironically comment on, or poke affectionate fun at the work itself, the subject of the work, the author, or the fictional voice of the parody. For example, in Geoffrey Chaucer’s *The Canterbury Tales*, “The Miller’s Tale” parodies “The Knight’s Tale.” “The Knight’s Tale” is about love and honor, and “The Miller’s Tale” is about lust and deceit. The miller tells his tale after the knight has told his tale in order to poke fun at the knight’s romanticized view of love.

- **Allegory**: A form of extended metaphor in which objects, persons, and actions in a narrative are equated with the meanings that lie outside the narrative itself. One of the most widely read examples of allegory is Edmund Spencer’s epic poem *The Faerie Queene*. The poem is based on the Red Knight, who represents holiness, going on a journey to defeat the dragon, who represents sin. The allegory of good versus evil can be found in most literary works and films.
Consider your chosen piece of literature. Write down any examples that you can think of that represent satire, parody, and/or allegory in the work.

**Satire:**

________________________________________________________________________________________

________________________________________________________________________________________

________________________________________________________________________________________

**Parody:**

________________________________________________________________________________________

________________________________________________________________________________________

________________________________________________________________________________________

**Allegory:**

________________________________________________________________________________________

________________________________________________________________________________________

________________________________________________________________________________________

Write a two- or three-paragraph answer to the following questions: What does the use of satire, parody, and/or allegory add to your chosen piece of literature? Do you think that the author was wise in using this particular technique of writing? Would it have been better for the author to use something else? Explain.

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________________________________________________________________________________________
Part 1: Nonfiction

Objective
In this part of the lesson you will identify and use characteristics to classify different types of text; identify characteristics of different types of nonfiction (e.g., autobiography, biography, informational text, essay, technical writing, editorial, diary, journal, news article, memoir).

Activities
1. Different types of literature are defined by their characteristics, such as the structure of the text, the intended audience, and the author’s purpose for writing. Other elements help define certain literary genres, such as the writing type (e.g., prose or poetry), style, and formality or informality of the text. An awareness of these different literary genres and their unique characteristics helps you understand an author’s intended message. This awareness can help you analyze a writer’s tone and use of figurative language. One broad category of literature is nonfiction or informational text. In the space provided, brainstorm a list of some types of nonfiction texts with which you are familiar. One example might be memoirs.

Now review this list of types of nonfiction texts. After each one, briefly describe the author’s purpose for writing and the intended audience, and record an example that you’ve read this year.

- **Autobiography**: In an autobiography a person tells the story of his or her life. Some examples include Helen Keller’s *The Story of My Life* and William Butler Yeats’ *Autobiography*.

  Purpose:
  
  Audience:
  
  Your example:
• **Diary**: Diaries are a person’s written records of their daily activities and thoughts. In contrast to autobiographies, diaries are traditionally considered to be private, but some are published retrospectively as literary works. A well-known example is *The Diary of Anne Frank*, which was discovered and published after Frank’s death. The diary provides the reader with insight into Anne Frank’s personal thoughts and feelings as the events of the Holocaust unfolded.

**Purpose:**

**Audience:**

**Your example:**

• **Journal**: Journals are similar to diaries, but they are often considered to be more formal and more public in nature.

**Purpose:**

**Audience:**

**Your example:**

• **Memoir**: A memoir is a type of autobiography but is less objective and provides the author’s personal impressions and observations of events or significant historical figures. A memoir also is often a less structured and formal text than an autobiography and usually doesn’t have a chronological structure. Memoirs also can adopt a more creative approach. Some famous people who have published memoirs include Elie Wiesel, Mahatma Gandhi, and Maya Angelou. The genre of memoir has been controversial in recent years due to the question of how accurately memoirs should reflect events as they actually happened.

**Purpose:**

**Audience:**

**Your example:**

• **Biography**: A biography is a narrative that tells the story of a person’s life, but it is written by someone other than the subject. Biographies have been written about people from nearly all walks of life, including political, historical, artistic, and entertainment figures.

**Purpose:**

**Audience:**

**Your example:**
• **Informational text:** Informational text is intended to provide the reader with information on a particular topic. It is a broad genre that can include a variety of texts, such as reference books, essays, personal narratives, and textbooks.

  **Purpose:**
  
  **Audience:**
  
  **Your example:**

• **Essay:** As a type of informational text, essays focus on a particular subject and express the author’s personal views through expository, argumentative, or rhetorical writing. Michel de Montaigne first used the term “essay” in the 16th century to describe a collection of his brief, informal writings. While essays are generally relatively short texts, they can be longer. An example of a longer essay is John Locke’s *An Essay Concerning Human Understanding*. Informational texts, including essays, often communicate information through organizational text patterns, such as:

  o Comparison/contrast: the author outlines the similarities and differences between two things
  
  o Cause/effect: the causes and related effects of a problem or even are outlined by the author
  
  o Problem/solution: the author presents a problem and then offers, and justifies, a solution
  
  o Process-chronological: the author presents information in chronological order
  
  o Thesis and support: the author gives an opinion supported by data, examples, and facts

  **Purpose:**
  
  **Audience:**
  
  **Your example:**

• **Technical writing:** Technical writing has the goal of clearly and objectively communicating information to the reader. Some examples of technical writing include computer manuals, textbooks, and a report with conclusions and data on a particular topic.

  **Purpose:**
  
  **Audience:**
  
  **Your example:**

• **Editorial:** Editorials are articles in which the authors express their own opinions or perspectives about a particular subject. Newspapers often publish editorials expressing their opinions on political, economic, or social issues in the community, region, country, or world. People often write editorial letters expressing their personal opinions to be
Editorials are published on a newspaper’s editorial page. Editorials are persuasive in tone and are intended to sway opinion to the side of the author by making and supporting an argument.

Purpose:

Audience:

Your example:

- **News article**: News articles, by definition, report the news. They can be found in various places, including newspapers, magazines, and newsletters.

  Purpose:

  Audience:

  Your example:

2. Make a list of the nonfiction texts you recorded above in the space provided. Then select one, write the title and author of the work, and answer the questions in the chart.

<table>
<thead>
<tr>
<th>Question about the Text</th>
<th>Your Answer</th>
</tr>
</thead>
<tbody>
<tr>
<td>What type of nonfiction text is this?</td>
<td></td>
</tr>
<tr>
<td>How do you know? What are some characteristics</td>
<td></td>
</tr>
<tr>
<td>that make it this type of text?</td>
<td></td>
</tr>
<tr>
<td>Question about the Text</td>
<td>Your Answer</td>
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<tr>
<td>-------------------------------------------------------------</td>
<td>-------------</td>
</tr>
<tr>
<td>What was the author’s purpose for writing the text?</td>
<td></td>
</tr>
<tr>
<td>Who is the author’s intended audience for the text?</td>
<td></td>
</tr>
<tr>
<td>What are some other texts of this type that you’ve read?</td>
<td></td>
</tr>
<tr>
<td>How is reading this type of text different from reading other types of nonfiction texts?</td>
<td></td>
</tr>
<tr>
<td>How is reading this type of text different from reading fiction texts?</td>
<td></td>
</tr>
</tbody>
</table>
**Part 2: Poetry**

**Objective**

In this part of the lesson you will identify and use characteristics to classify different types of text; identify different types of poetry (e.g., narrative, haiku, free verse, ballad, limerick, rhyming, couplets, sonnet, epic).

**Links**

“Kubla Khan” by Samuel Taylor Coleridge  

Lines 1–20 in the *Odyssey* by Homer  

“The Rime of the Ancient Mariner” by Samuel Taylor Coleridge  

“The world is too much with us; late and soon” by William Wordsworth  

Haiku for People—Summer  
[http://www.toyomasu.com/haiku/#summer](http://www.toyomasu.com/haiku/#summer)

“Space Station” by Tom Sleigh  

“To Autumn” by John Keats  

**Activities**

1. Poetry is another broad literary genre with many subgenres known as poetic forms. Poetry often shares similar purposes and audiences with other types of texts, but poetry is meant to elicit an emotional response from readers. Poems can differ greatly by their structure, form, poetic devices, sounds, and other literary techniques. Review each of the following poetic forms.

   - **Narrative poems** tell a story. They can have characters, plot, and even dialogue. Visit [http://www.poets.org/viewmedia.php/prmMID/15831](http://www.poets.org/viewmedia.php/prmMID/15831) to read an example of narrative poetry written by Samuel Taylor Coleridge.

   - **Epics** are long (often book-length) narrative poems that tell stories about major events, heroes, or mythical creatures. Epics are marked by the superhuman deeds, adventures, and journey of a central hero or heroes. Visit [http://www.poets.org/viewmedia.php/prmMID/15859](http://www.poets.org/viewmedia.php/prmMID/15859) and read the first 20 lines of a classic epic poem.
• **Ballads** are songs that tell a dramatic story. In their original form, ballads were passed on orally, rather than in print. Access http://www.poets.org/viewmedia.php/prmMID/15884 to read an example of a classic ballad from the Romantic period.

• **Sonnets** are 14-line poems that are traditionally written in iambic pentameter, meaning that each 10-syllable line has five stressed beats, and that follow a rhyme scheme. Contemporary sonnets use the traditional form loosely and may not use strict iambic pentameter. Two basic sonnet forms are:
  
  o A **Petrachan** (Italian) sonnet has two stanzas; the first eight lines (octave) are followed by the final six lines (sestet). This style of sonnet features an abba, abba, cdcdcd rhyme scheme. A “turn” at the sestet conveys a thematic turn of events, emotions, or commentary on the octave’s theme or argument.
  
  o A **Shakespearean** (English) sonnet follows different formal rules. In this type of sonnet, three stanzas of four lines each precede a couplet, using the abab, cdcd, efef, gg rhyme scheme. The couplet often acts as a conclusion of some sort to first three stanzas.

Visit http://www.poets.org/viewmedia.php/prmMID/15878 to read an example of a sonnet.

• **Haiku** is a form of Japanese poetry with a 17-syllable verse consisting of three lines of 5, 7, and 5 syllables, respectively. In Japanese language this is a strict rule, but in other languages fewer syllables are sometimes used. Generally, the basic form is three short lines, with the middle line slightly longer than the other two. A haiku also follows these rules:
  
  • Traditional haiku contain seasonal themes. The subjects of haiku are taken from nature or life.
  
  • Haiku is divided into two parts, with a break after the first or second line. After reading the haiku, the reader discovers a relationship between these two parts.
  
  • Haiku should include a *kigo*, a word that gives a clue to the season being described. In a haiku about winter, for example, a clue might be the word “winter” or reference to snow or cold.

Visit http://www.toyomasu.com/haiku/#summer to read several examples of this poetic form.

• **Free verse** is a poetic form with very few rules or boundaries. There is no set number of lines and no rules about rhyming. Free verse doesn’t necessarily rhyme but does follow a sound pattern and has rhythm that you can hear when you read the poem aloud. In this poetic form, the writer decides how the poem should look, feel, and sound. Go to http://www.poets.org/viewmedia.php/prmMID/19007 to read an example of free verse.
• **A limerick** is a short, humorous poem of consisting of five lines. The first, second, and fifth lines of a limerick have seven to ten syllables and rhyme with one another. The third and fourth lines have five to seven syllables and also rhyme with each other. You may have heard this old limerick:

There was a young lady from Niger  
Who smiled as she rode on a tiger.  
They returned from the ride  
With the lady inside,  
And a smile on the face of the tiger.

• **A rhyming poem** is a verse poem with rhyming words at the end of certain lines. Visit [http://www.poets.org/viewmedia.php/prmMID/15565](http://www.poets.org/viewmedia.php/prmMID/15565) to read an example of a rhyming poem.

• **Couplets** are pairs of lines that usually rhyme. Shakespearean sonnets usually end with a couplet. Here is an example from Shakespeare’s Sonnet 130:

“And yet, by heaven, I think my love as rare  
As any she belied with false compare.”

2. Select one of the poems you read in the activity above. First write the title and author of the poem, and then answer the questions about the poem in the space provided.

Title:  
Author:

<table>
<thead>
<tr>
<th>Question About the Text</th>
<th>Your Answer</th>
</tr>
</thead>
<tbody>
<tr>
<td>What type of poem is the poem you selected?</td>
<td></td>
</tr>
<tr>
<td>What evidence from the poem supports your answer?</td>
<td></td>
</tr>
<tr>
<td>Why do you think the poet selected this poetic form?</td>
<td></td>
</tr>
<tr>
<td>Do you think this was an effective form for the subject of the poem? Why or why not?</td>
<td></td>
</tr>
</tbody>
</table>
Select a poem from your study of the Romantic period, from authors including William Blake, William Wordsworth, Samuel Coleridge, Percy Shelley, Lord Byron, and John Keats. If you have not studied the Romantic period, select the work of a poet you have studied in class. In the space provided, write the title and poet’s name. Then describe the type of poem you selected and provide evidence to support your answer.

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3. Next answer the following questions in the space provided.

Of the poetic forms that you have explored in this activity, which do you enjoy reading most? Why?

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What are some of the differences and similarities you see among the various forms of poetry?

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What is the relationship between a poem’s form and its content (or its theme or meaning)?
Part 3: Fiction

Objective
In this part of the lesson you will identify and use characteristics to classify different types of text; identify characteristics of different types of fiction (e.g., legend, myth, fantasy, short story, novels, historical fiction).

Activities
1. Fiction is another broad genre of text. The American Heritage Dictionary of the English Language (Fourth Edition) defines fiction as “a literary work whose content is produced by the imagination and is not necessarily based on fact; or, the category of literature comprising works of this kind, including novels and short stories.” The fiction genre includes legends, myths, fantasy, historical fiction, and more. These types of fiction share common literary elements, such as plot, characters, and setting; however, each genre has unique characteristics that distinguish it from the others. They can be written in the form of a short story or novel.

- A **short story** is shorter and more focused than a novel and generally deals with fewer episodes and characters than a novel. The short story also often ends at the climax rather than continuing to a resolution. Some well-known short stories include Shirley Jackson’s “The Lottery” and Edgar Allan Poe’s “The Tell-Tale Heart.”
- A **novel** is a long fictional narrative that tells a story. The author generally focuses on character development and action. Examples include Charles Dickens’s *Great Expectations* and Mark Twain’s *The Adventures of Huckleberry Finn*.

Review these types of fiction and write some examples of your own of each type.

- A **legend** is a traditional tale that was first told orally and then later in written down. Legends are often passed from generation to generation and feature stories about mythical, heroic, or supernatural beings or events. Examples include *Robin Hood*, *William Tell*, and *King Arthur*.

Your examples:

- A **myth** is a tale based on a culture’s traditional beliefs. Myths provide supernatural explanations for natural phenomena, creation, death, and other aspects of life. Some of the best-known myths are from Norse, Roman, and Greek mythologies. Examples of myths include that of Pandora. In this myth, Pandora was told never to open the jar she had received from Zeus. She couldn’t resist and, upon opening the jar, released all of mankind’s misfortunes. She shut the lid, leaving only hope in the jar. The world remained a dark place until Pandora chanced to open the jar again, finally releasing hope to the world.
• **Fantasy** fiction is related to mythology and folklore in that it is commonly features make-believe settings, magical elements, and supernatural beings. Fantasy often overlaps with other genres, such as science fiction and horror, and can include short stories as well as full-length novels. Examples of the fantasy genre include J.R.R. Tolkien's *The Lord of the Rings* and J.K. Rowling's *Harry Potter* series of books.

• **Science** fiction is often based on imagined futuristic scientific discoveries or developments, space travel, or life on other planets. Examples of the science fiction genre include J.R.R. Tolkien's *The Lord of the Rings* and J.K. Rowling's *Harry Potter* series of books. C. S. Lewis's *Out of the Silent Planet* (1938), George Orwell's *Nineteen Eighty-four* (1949), and Ray Bradbury's *Fahrenheit 451* are examples of science fiction.

• A work of **historical fiction** is based, in part, on real events from the past. The characters may or may not be fictional, but the setting and other details are at least partially based on actual historical events. Sometimes the characters are actual people from history, but events may be fictionalized. An example of historical fiction includes Sir Walter Scott's *Ivanhoe*.

Your examples:
2. Now think about the legends, myths, fantasy fiction, science fiction, and historical fiction that you have read this year. Brainstorm a list of titles and write them in the space provided.

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3. Now select two of the works of fiction you listed above and record the titles and authors below. Then state whether each title is a novel or short story and a legend, myth, fantasy fiction, science fiction, or historical fiction. Explain why the literary work belongs to this subgenre by describing its characteristics. Be sure to support your answers with evidence from the text.

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Author: 

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4. Describe some of the similarities among myths, fantasy fiction, novels, short stories, and historical fiction.
5. Describe some of the ways in which myths, fantasy fiction, science fiction, and historical fiction are different from one another. How do stories and novels differ?

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Objectives

In this lesson you will write interpretations of literary or expository reading that:

- demonstrate a grasp of the theme or purpose of the work
- analyze the use of imagery, language, and unique aspects of text
- support key ideas through accurate and detailed references to the text or to other works
- demonstrate awareness of the effects of the author's stylistic and rhetorical devices
- assess the impact of perceived ambiguities, nuances, and complexities within text

Links

A Handbook of Rhetorical Devices
http://www.virtualsalt.com/rhetoric.htm

“Kubla Khan” by Samuel Taylor Coleridge
http://www.poets.org/viewmedia.php/prmMID/15831

“The Rime of the Ancient Mariner” by Samuel Taylor Coleridge
http://www.poets.org/viewmedia.php/prmMID/15884

Biographia Literaria by Samuel Taylor Coleridge
http://www.gutenberg.org/dirs/etext04/bioli10.txt

“The world is too much with us; late and soon” by William Wordsworth
http://www.poets.org/viewmedia.php/prmMID/15878

“The Prelude”—Book Fourteenth—Conclusion by William Wordsworth
http://www.bartleby.com/145/ww300.html

“To Autumn” by John Keats
http://www.poets.org/viewmedia.php/prmMID/15565

“London” by William Blake
http://www.poets.org/viewmedia.php/prmMID/15818

Activities

1. For this lesson you will choose either a literary or expository reading, and write an interpretation of that reading. Your interpretation will be based on your own opinion of the text, supported by accurate and detailed references to the text. You will also need to demonstrate your knowledge and understanding of theme, stylistic techniques, and rhetorical devices used in the text. Finally, you will need to analyze the author's use of imagery, language, ambiguities, nuances, and complexities within the text.
Below you will find a list of literary and expository readings. Choose one, and then read your selection before proceeding to Activity 2. As you read, consider the author's use of theme, imagery, language, stylistic techniques, rhetorical devices, ambiguities, nuances, and complexities found in the text. For a refresher on rhetorical devices, visit http://www.virtualsalt.com/rhetoric.htm. The links section also has links to all the readings below.

1. Samuel Taylor Coleridge’s “Kubla Khan”
2. Samuel Taylor Coleridge’s The Rime of the Ancient Mariner
3. William Wordsworth’s “The World Is Too Much With Us; Late and Soon”
4. William Blake’s “London”
5. John Keats’ “To Autumn”
6. William Wordsworth’s “The Prelude” – Book Fourteenth – Conclusion
7. Samuel Taylor Coleridge’s Biographia Literaria – Chapter 1

Wordsworth’s “The Prelude” is an autobiographical poem that was written over the course of his life. Biographia Literaria is Coleridge’s autobiography. Both of these works are examples of expository texts, which are written to inform.

2. After you have read your selection, answer the following questions regarding the author's use of theme, imagery, language, stylistic techniques, rhetorical devices, ambiguities, nuances, and complexities in the text you chose.

What is the theme (a broad idea in a story, or a message conveyed by a work) of the work you chose? Is there more than one theme present within the work? Explain.

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Did you notice the use of imagery (the use of vivid or figurative language to represent objects, actions, or ideas) in your chosen work? Explain with examples from the text.

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Consider the **use of language** (e.g., formal and dignified, figurative, abstract, literal) in your chosen text. Is language used in any odd or unique ways? If so, what effect does the use of language have on the work?

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As you were reading, did you notice the author’s use of any **stylistic techniques** (e.g., point-of-view, humor, voice, flashbacks, foreshadowing) or **rhetorical devices** (techniques used by an author or speaker to induce an emotional response)? Give examples of the author’s use of any such devices.

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Identify any instances of **ambiguities** (having a vague, unclear meaning), **nuances** (subtle distinction or variation), and **complexities** (composed of many interrelated parts) in the text. Cite specific examples from the text.

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3. **Consider your answers about the author’s use of theme, imagery, language, stylistic techniques, rhetorical devices, ambiguities, nuances, and complexities in your chosen text.**

Write a five- to six-paragraph essay in which you interpret the literary or expository work in relation to your answers to the questions above and your opinion of the text.

Your interpretive essay should include your own views on what the work means, and you must back up your ideas with specific examples from the text. Be sure to explain the meaning and the significance of any quotations that you use from the text.
Objective
In this lesson you will demonstrate proficiency in using language terminology and in applying language concepts: grammar usage and spelling (parallelism).

Activities
1. For this lesson, you will examine parallel structure. Parallel structures are formed when two or more words, phrases, or grammatical elements are repeated to form patterns. They are used to demonstrate that two or more ideas have the same level of importance. The use of parallel structure ensures that the grammatical components within a sentence are clear and balanced and that equal weight is given to different concepts. Words, phrases, or clauses written with parallel structures are often connected with conjunctions such as or, and, but, both, but also, not only, either, or nor.

Parallel structure is used in poetry, speeches, and other forms of writing. Part of becoming a good writer involves using your imagination to create parallel structure in your written work. Using parallel structure in writing helps to create patterns and allows the reader to identify the connections between ideas. When ideas are disjointed, it is difficult for readers to follow what is being said. Even though a sentence, a paragraph, or an essay is grammatically or technically correct, it may not be effectively written. Parallelism is important to skilled writers, readers, and speakers for the following reasons:

- It allows the reader to make clear connections between ideas and permits information to flow smoothly.
- It creates organization in writing.
- It emphasizes balance in words, phrases, and clauses.

The examples below distinguish sentences with parallel structure from sentences without parallel structure.

Example 1

Nonparallel:  Paul does not like to shovel snow, to mow the lawn, or raking leaves.

Parallel:    Paul does not like to shovel snow, to mow the lawn, or to rake leaves.
             Or
             Paul does not like to shovel snow, mow the lawn, or rake leaves.
**Example 2**

**Nonparallel:**  The police officer stated that she was in violation of the law because she failed to stop at a red light, continued to speed down the street, and her courtesy was inadequate.

**Parallel:**  The police officer stated that she was in violation of the law because she failed to stop at a red light, continued to speed down the street, and lacked courtesy.

Underline the sentence that illustrates the use of proper parallel construction.

**a.** Eva wanted three things out of college: to get an education, to meet new friends, and working on campus.

   Eva wanted three things out of college: to get an education, to meet new friends, and to work on campus.

**b.** Kevin met his grandfather for an interactive day of making a picnic lunch, fishing for walleye, and to share family stories.

   Kevin met his grandfather for an interactive day of making a picnic lunch, fishing for walleye, and sharing family stories.

**c.** One student believed that the baseball team in Minnesota was better than Michigan.

   One student believed that the baseball team in Minnesota was better than the baseball team in Michigan.

**d.** Not only is Hillary Clinton a former First Lady of the United States, but she is also a politician and she is a mother.

   Not only is Hillary Clinton a former First Lady of the United States, but she is also a politician and a mother.

**e.** In yoga class, Julia learned to manage and reduce stress and to increase her physical strength.

   In yoga class, Julia learned to manage and reduce stress and she increased her physical strength.
2. Related sentence parts, such as items in a series, must be presented in parallel form. Items in a series occur whenever a sentence contains a list of two or more things or ideas. Parallel structure is maintained when the grammatical units are equal. In other words, if the first item in a sentence is a noun, the items that follow should be nouns as well. Additionally, if the first item is a relative subordinate clause (e.g., who, whom, that, which), then the following items must be the same.

The following sentences contain nonparallel structures. Rewrite the sentences correctly using parallel structure.

a. John fulfills his duties as class president by holding weekly meetings, advocating for students, and he informed school leaders of problems.

b. The house was dilapidated, the yard was excavated, and the garage was an eyesore in the neighborhood.

c. During her spring break, Debbie plans to clean the attic, finish her assignment, and to look for jobs near her school.

d. The band spent its weekend riding on the tour bus, singing concert songs, and signed autographs for fans.

e. Rob was a kind man who donated to charities and cares for his elderly parents.
Create sentences of your own using parallel structure. Remember, parallel structures are often connected with conjunctions such as, or, and, but, both, but also, not only, either, or nor. The first one is started for you.

a. To attend school each day is important, but

b.

c.

d.
Name __________________ Date __________________

Objective
In this lesson you will evaluate the use of fictional figures and actions to express truths about human experiences.

Links
Glossary of Terms

Alfred Tennyson (includes links to his works and commentary about them)
http://www.victorianweb.org/authors/tennyson/tennyov.html

Tennyson’s “The Lady of Shalott”: An Overview
http://www.victorianweb.org/authors/tennyson/losov.html

Thomas Hardy 1840–1928 (includes links to his works and commentary about them)
http://www.victorianweb.org/authors/hardy/hardyov.html

“Childe Roland to the Dark Tower Came” by Robert Browning (1812–1889) (commentary and full text of poem)
http://www.sparknotes.com/poetry/browning/section8.rhtml

Activities
1. What is allegory? Simply put, an allegory is an extended story that can be read on at least two levels. Beneath the surface narrative, a second meaning can be perceived. For example, one of the most widely read allegories is Edmund Spenser’s epic poem, *The Faerie Queene*. The poem tells of the Red Knight who goes on a journey to defeat a dragon; beneath that story is an allegory of good versus evil in which the knight represents holiness and the dragon represents sin. Visit http://www.gale.com/free_resources/glossary/index.htm and locate the more extensive definition of *allegory*. Copy the definition in the space below. You might also want to look up the definitions for *fable*, *parable*, and *symbolism*—all of which are closely related to *allegory*—in order to refine the definition for yourself. Include here any additional definitions you find helpful.
2. Consider some of the allegorical narratives that you have read and list two titles in the chart below. (You will use the additional rows in the chart later in this lesson.) You might begin with Tennyson’s “The Lady of Shalott,” a romantic poem in which a young woman is cursed to live her days in a tower near the kingdom of Camelot. She cannot look outside but views the world through a mirror and then weaves what she sees in a web; if she does look outside, she knows that something bad will happen to her. Upon seeing Lancelot in the mirror, the Lady falls in love with him and decides that she cannot bear to live in this manner any longer. She leaves the tower to find Lancelot, taking a boat she finds and letting the river carry her toward Camelot. Along the way, she sings as she dies. Visit [http://www.victorianweb.org/authors/tennyson/tennyov.html](http://www.victorianweb.org/authors/tennyson/tennyov.html) to read the poem and then visit [http://www.victorianweb.org/authors/tennyson/losov.html](http://www.victorianweb.org/authors/tennyson/losov.html) and read some of the articles about the poem to see how others have interpreted it as an allegory.

Next visit [http://www.victorianweb.org/authors/hardy/hardyov.html](http://www.victorianweb.org/authors/hardy/hardyov.html) and [http://www.sparknotes.com/poetry/browning/section8.rhtml](http://www.sparknotes.com/poetry/browning/section8.rhtml) for ideas or to revisit other works you have read. Note that in allegories, landscapes and characters are often richly symbolic, standing in for abstract concepts and ideas. Consider, for example, the symbolism of the Lady of Shalott’s tower on an island, the river that she travels to Camelot, or Camelot itself. What did the critics whose work you read have to say about these symbols? In the appropriate columns below, write down the names of characters and places you find important to the other allegories you are analyzing for this lesson, and jot some notes about what those characters and places signify. An example has been provided for you.

<table>
<thead>
<tr>
<th>Title and Author</th>
<th>Characters</th>
<th>Landscapes/Setting</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Hard Times</em> by Charles Dickens</td>
<td>Gradgrind (name suggests he grinds or crushes others; “grad” refers to graduation, perhaps of the students he teaches)</td>
<td>Stone Lodge (works with character’s name to suggest a grindstone, something one sharpens an object upon (like one’s mind), as well as the relentless and unpleasant job of doing so)</td>
</tr>
</tbody>
</table>
3. If feasible, work with a classmate to discuss your answers. See if you can explain to one another your answers in the columns above. Feel free to use the empty boxes in the chart above to write down examples of allegory that you have learned from one another.

4. Why use allegory? Some writers choose to impart a lesson through narrative—using an interesting plot, setting, and characters—rather than plainly explaining or “lecturing about” what they want to convey. The allegorist might feel that narrative is more compelling and likely to hold readers’ attention than a simple essay.

Allegorists might wish to impart moral, social, political, or romantic “lessons” (just to name a few types) in their work. You can use several methods to determine which kind of allegory you are.

One method is to examine the collection of symbols in the story and consider what they represent as a group. Symbols are like little packages of meaning that need to be deciphered; they require you to stay focused on them longer than you would on “ordinary” words. For example, in the example provided above, “Gradgrind” and “Stone Lodge” stand out as unusual names. Their uniqueness is a clue that you need to spend time thinking about them and figuring out what they might signify. Once you have done so, you can look at all of the deciphered symbols as a group and determine what larger subject or idea the writer has really been trying to get you to think about.

Add to the example above several other of Dickens’s symbolic place and character names, and you might begin to see a larger idea develop, or the “lesson” that Dickens wanted to impart. The place name, “Coketown,” for example, names the setting of the novel’s action; it is named for the treated coal produced in the factories of that town. Taken together with the other symbols you have already deciphered, you can begin to see the ideas that Dickens wanted you to consider most: that *Hard Times* is a social allegory that focuses on the impact of industrial life upon the English and that factory systems are so pervasive that even towns and schools take on their features.
Look back at the chart you filled out above and reconsider the symbols that you listed there for your two selected works of literature. In the space below, write a paragraph for each literary work you examined, explaining what you think is the main lesson or type of allegory (e.g., social, moral, political, religious, romantic) in that piece of literature. Be sure to use examples to explain your position. If you think of other symbols as you write, include them here and in the chart above.

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Work 2:

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5. Now that you have examined some examples of allegory, speculate why a writer might rely on allegory to tell a story rather than communicating with readers more directly what he or she wants them to know. Think of a number of possible reasons why an author might choose to create an allegory. Write your answers in the space below.

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Objectives
In this lesson you will:
• verify and clarify facts presented in several types of expository texts
• analyze and synthesize graphic organizers (e.g., organizational charts, concept maps, and comparative tables)
• write summaries of complex information (e.g., information in a lengthy text, a sequence of events), expand or reduce the summaries by adding or deleting detail, and integrate appropriately summarized information into reviews, reports, or essays, with correct citations

Links
Dickens: A Brief Biography
http://www.victorianweb.org/authors/dickens/dickensbio1.html
Chicago Sun Times—“Crash’ Owes a Stylistic Debt to Dickens”
http://rogerebert.suntimes.com/apps/pbcs.dll/article?AID=/20060219/COMMENTARY/60217001/-1/RSS

Activities
1. For this lesson, you will be exploring types of expository texts. An expository text is a piece of writing that is nonfiction and meant to inform. The information in expository texts can be verified as being true. Expository texts can have various structures, including description, compare/contrast, cause/effect, problem/solution, and sequence, or a combination of structures. Types of expository texts include autobiographies, biographies, essays, government reports, interviews, journals, newspaper/magazine articles, research papers, speeches.

Visit
http://rogerebert.suntimes.com/apps/pbcs.dll/article?AID=/20060219/COMMENTARY/60217001/-1/RSS. Read the article and answer the following question:

What is the article about?
Now that you have read the article, you need to verify and clarify the facts that are given by the author. Roger Ebert gives a brief synopsis of Charles Dickens’ life. Locate http://www.victorianweb.org/authors/dickens/dickensbio1.html and read the biography. As you read the biography, compare what Ebert wrote in the first article with what the biography says.

Can you verify everything that Ebert wrote in his article with the biography on Charles Dickens? Are there any facts given by Ebert that you cannot verify? Explain with examples.

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Taking into account the information that you have gathered from the biography, write a few sentences to expand on what Ebert wrote about Dickens’ life in order to clarify the facts.

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Do you think that Ebert’s article would benefit from what you wrote above about Dickens’ life? Will expanding on the subject clarify and/or make the article more interesting? Explain.
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2. In this activity you will utilize a graphic organizer to act as a visual aid for the information that you have read. A **graphic organizer** is an instructional tool used to illustrate knowledge about a topic or section of text. The graphic organizer that you will use for this activity is a form of concept map. Other types of graphic organizers that you could use for similar activities are comparative tables and organizational charts. Both comparative tables and organizational charts would be useful for a direct comparison between Dickens’ style and “Crash.” The concept map that you will use for this activity is called a Spider Map.

Fill in the Spider Map by first labeling the topic or concept of Ebert’s article. Then identify four main ideas in the article, followed by two details for each main idea.

```
Topic/Concept/Theme

Main Idea

Detail
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3. Choose one of Dickens' novels. After you have decided which novel to use for this activity, pick the chapter that you feel is most important to the novel. Write a one- to two-paragraph summary about the chapter based on what you remember of it.

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Read the chapter again and take notes on what you consider to be its most important aspects. As you read, take note of any quotations that will help verify and clarify your belief that the chapter you have identified is the most important to the novel. Once you have finished taking notes, write another one- to two-paragraph summary, this time clarifying it with details.

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Which version of your summary of this particular chapter do you feel is better? Explain.
4. Reread the second summary that you wrote. Consider whether the details that you have added enhance or inhibit the basic function of your writing. Decide whether your summary of the chapter would be a more effective summary by adding or deleting details. Write a final draft of your summary in one to two paragraphs, adding or deleting details as necessary.
5. For this final activity, choose one type of expository writing listed below and revise your draft of the chapter summary to fit that type.

1. Write a **review** of your chosen Dickens’ novel in which you will give your opinion about the novel.
2. Write a **report** on your chosen Dickens’ novel in which you will state the facts about the novel.
3. Write an **essay** on your chosen Dickens’ novel in which you will focus on an idea or theory that you have about the meaning of the novel.

For all three options, you will need to write a four- to five-paragraph essay in which you will incorporate information that you have written in your chapter summary. While writing, remember that your piece of expository writing is meant to inform.
Objectives
In this lesson you will:

- present interpretations, such as telling stories, performing original works, and interpreting poems and stories, for a variety of audiences
- use appropriate rehearsal strategies to pay attention to performance details, achieve command of the text, and create skillful artistic staging
- use effective and interesting language, including informal expressions for effect, standard English for clarity, and technical language for specificity

Links
Project Gutenberg
http://www.gutenberg.org/

Activities
1. For this lesson you will be working on interpretations of two types of text. The first will be writing a poem based on your own interpretation of Robert Browning’s poem “My Last Duchess.” The second will be an interpretive performance, based on one of Charles Dickens’s novels.


   What do you think the poem is about?

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   How do you think the speaker in the poem felt about his “last duchess”? Explain.

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Now you are going to begin working on your own poem, which will be based on your interpretation of the poem. Begin by rereading “My Last Duchess” and taking notes on key elements of the story that the Duke has relayed (e.g., line 33, “My gift of a nine-hundred-years-old name”). Use the space below to write your notes.

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With the key elements of the poem identified, it is now time for you to consider the structure of your poem. You may write it in any form that you choose, (e.g., free verse, sonnet, ballad), with a minimum of ten lines. Before you begin to write your poem, consider your audience. Browning wrote his poem in the late 19th century from the point of view of a duke and, therefore, used language that would reflect that. Your poem will be written in the 21st century from whatever point of view you choose. Try to use effective and interesting language, including informal expressions for effect, standard English for clarity, and technical language for specificity. Use your own paper to draft and edit your poem. When your poem is complete, write it in the space provided below.

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2. A variety of interpretations in the form of essays, plays, movies, stories, poems, etc. are made from great literary works. That a literary work written over one hundred years ago is still being interpreted today attests to both the significance of the work to society and its ability to transcend barriers of both location and time. For this lesson, you will begin by choosing one of the following novels written by Charles Dickens (1812–1870):

- *Oliver Twist* (1838)—The story of an orphan who was born in a workhouse and brought up in harsh and cruel conditions. He suffers a variety of misadventures before being taken in by a benefactor.
- *A Christmas Carol* (1843)—The story of a miserly and selfish man named Ebenezer Scrooge who hated Christmas until three ghosts take him on journeys to his past, present, and future to show him the true meaning of goodwill and kindness.
- *David Copperfield* (1850)—The story of a boy who had an ideal childhood before being orphaned at an early age, mistreated by his stepfather, and then forced to work in terrible conditions in a London warehouse.
- *A Tale of Two Cities* (1859)—A dramatic narrative of the French Revolution that provides a highly charged examination of human suffering and human sacrifice.
- *Great Expectations* (1860)—The story of a boy named Pip who starts with small expectations about the course of his life, and steadily forms great expectations of what he wants from his life. He comes across many character-building elements during his journey into adulthood, such as love, good and evil, friendship, and financial troubles.

Which novel did you choose? Why did you choose this novel?

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After you choose your novel, you will need to locate the text online by visiting [http://www.gutenberg.org/](http://www.gutenberg.org/) or your school or local library. The novel that you have chosen will be the source of your interpretive presentation. Read the novel carefully, taking notes on any scenes that are interesting to you and that you feel you could creatively present to your class.

For example, consider what you feel when you are reading the novel. What images are formed in your head while you are reading the words? Do the emotions of the characters come across as strong, weak, frightened, or insolent? As you read, think about how you could convey those feelings, images, and emotions to an audience of your peers.

Use the space provided below to write notes on scenes of interest and any ideas that you may have for a creative interpretation of the scene.
3. After you have finished reading your chosen novel, you must pick a scene that you believe you can perform for your audience. In the space provided below, write a brief description of your scene, including where it is located in the text. Also, write any ideas that you have for your interpretive presentation of the scene (e.g., tone, props, music). Remember that the exercise is based on your interpretations and that there are no right ways or wrong ways to express your interpretations.
4. Sometimes actors find it helpful to look at the performances of other actors to help with their own portrayal of a scene. For this activity, you will need to do some research into your chosen novel, focusing on your scene of choice. You can look for book reviews online and watch movie versions of the novel you have chosen.

For example, director Alfonso Cuarón’s version of *Great Expectations* (1998) (starring Ethan Hawke and Gwyneth Paltrow) changed the location from the marshes of Kent to the marshes of Florida, and the urban life of London to the urban life of New York. Cuarón’s version also takes place in modern times instead of the early to mid-18th century.

After reviewing a variety of sources on your chosen novel, answer the following questions:

What insights for your interpretation of your chosen scene did the sources you used give you?

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Do you think the sources were helpful for this lesson, or do you think they clouded your creativity for your own interpretation? Explain.

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Will you be using anything you have watched or read on your novel in your interpretive presentation? If yes, what will you be using? If no, explain why you will not use them.
5. You have now reached the point where you are ready to put some serious work into organizing your presentation. First, you will need to put together a script for your scene. Be sure to remember who your audience will be. It is important to use effective and interesting language, including informal expressions for effect, standard English for clarity, and technical language for specificity. Spend time on writing out your scene, making sure to have notes on the tone you will need to use, props that should be included, the use of lighting for dramatic effect, and the consideration of music to help establish the mood. Use your own paper to draft and edit your script.

Once your script is satisfactory, you will need to use appropriate **rehearsal strategies** to pay attention to performance details, achieve command of the text, and create skillful artistic staging.

Rehearsal strategies are used to help you prepare for your presentation. They can prevent excessive nervousness and help you to get a strong command of what you will be performing. You may have your own personal rehearsal strategies that have worked for you in the past, or you may develop some as you go along with this assignment. However, here are some commonly used strategies that you may consider using:

- Give yourself enough time to become familiar with the script.
- Perform your presentation in front of a mirror.
- Use equipment such as tape recorders and video cameras.
- Perform in front of your family and friends.
- Practice using any equipment or props that will be used for your presentation.
- Practice your desired style for your presentation, focusing on the tone you wish to convey, and include any gestures that would aid in the visual aspect of the presentation.
- Rehearse as much and as often as possible until you feel you are as prepared as you are going to be for your presentation.

Do you think any of the listed rehearsal strategies will be helpful for your performance? If so, which ones will you use? Are there any rehearsal strategies that you will use that are not listed? If so, what are they?

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6. You are now ready to give your interpretive presentation of a scene from your chosen Dickens novel. Remember that nervousness is natural, and you can often use it to your advantage while you are performing. You can translate nervousness into excitement or enthusiasm, which will make the presentation exciting and interesting for the audience. Be confident that you have a strong command of your material and that you will give a great interpretive presentation for your audience.
After you have finished your performance, answer the following questions in one or two paragraphs:

What did you think of your interpretive presentation experience? How did you feel when you were giving your performance? What would you do differently the next time around? What would you do the same? What advice would you give to other students who will be doing the same type of presentation in the future? If you had to grade your performance, what grade would you give yourself?

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**Objective**
In this lesson you will apply meanings of prefixes, roots, and suffixes in order to comprehend.

**Links**
Greek and Latin Roots
[http://www.kent.k12.wa.us/ksd/MA/resources/greek_and_latin_roots/transition.html](http://www.kent.k12.wa.us/ksd/MA/resources/greek_and_latin_roots/transition.html)

Merriam-Webster Online
[http://www.m-w.com/](http://www.m-w.com/)

**Activities**
1. In this lesson you will work on your understanding of roots and affixes. A **root** is the base part of the word from which you can find the basic meaning of the word. **Affixes** are groups of letters that are placed either before or after a root that change the meaning and use of the word. A group of letters that is placed before the root is called a **prefix**. A prefix changes the meaning of a word when added to a root. A **suffix** is a group of letters that is placed after the root and changes both the word’s meaning and its use.

Example: *readmitted*

- **Root**: admit—to allow
- **Prefix**: re—again
- **Suffix**: ed—past tense
- **Definition**: allowed back

How does the prefix change the meaning of the word?

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How does the suffix change the meaning of the word?

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2. You will now explore various words with roots, prefixes, and/or suffixes. For each word, you will need to define the word, and identify and define the root, prefix, and/or suffix. Use http://www.kent.k12.wa.us/ksd/MA/resources/greek_and_latin_roots/transition.html as a guide for the roots, prefixes, and suffixes. Use http://m-w.com or another online dictionary to find definitions for words.

autobiography

definition: _____________________________________________________________
root: _______________________________________________________________
prefix: ______________________________________________________________
suffix: ______________________________________________________________

reaction

definition: _____________________________________________________________
root: _______________________________________________________________
prefix: ______________________________________________________________
suffix: ______________________________________________________________

incessantly

definition: _____________________________________________________________
root: _______________________________________________________________
prefix: ______________________________________________________________
suffix: ______________________________________________________________
interaction

definition:
root:
prefix:
suffix:

transaction

definition:
root:
prefix:
suffix:

ambiguous

definition:
root:
prefix:
suffix:

predictable

definition:
root:
prefix:
suffix:

international

definition:
root:
prefix:
suffix:
Now that you have identified the roots, prefixes, and or/suffixes for the previously listed words, answer the following questions:

Did your understanding of the meaning of words change after you took into consideration all of the elements of the words? Why or why not?

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Were you surprised by the meanings of any of the roots, prefixes, and/or suffixes that you identified in this lesson? Explain.

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Why do you think it is important to have basic skills with identifying and understanding affixes?

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Objective
In this lesson you will connect literature to historical contexts, current events, and your own experiences.

Links
“Easter 1916” by W. B. Yeats
http://www.poets.org/viewmedia.php/prmMID/15528
“Easter 1916” (historical analysis)
http://www.glue.umd.edu/~sschreib/autumn_02/investigations/Easter1916.html
Wilfred Owen, “Dulce Et Decorum Est”
http://www.english.emory.edu/LostPoets/Dulce.html
Chronology of Virginia Woolf’s Life
http://www.uah.edu/woolf/woolfchr.html
Virginia Woolf, A Room of One’s Own, Chapter 1
http://etext.library.adelaide.edu.au/w/woolf/virginia/w91r/chapter1.html
The Churchill Centre
http://www.winstonchurchill.org/i4a/pages/index.cfm?pageid=422
The Tragedy of Hamlet, Prince of Denmark (Hamlet’s Soliloquy)
http://www-tech.mit.edu/Shakespeare/hamlet/hamlet.3.1.html
Charles Dickens, Hard Times
http://www.gutenberg.org/etext/786
Thomas Hardy, Tess of the D’Urbervilles
http://www.gutenberg.org/etext/110
Joseph Conrad, Heart of Darkness
http://www.gutenberg.org/etext/526
Poets.org
http://www.poets.org/

Activities
1. Literature can be intricately tied to the historical context in which the author wrote the work. William Butler Yeats’s poem “Easter 1916,” for example, recounts the Easter Rebellion—an attempt by Irish rebels to break away from British rule to create an independent Ireland. Read the poem, available at http://www.poets.org/viewmedia.php/prmMID/15528, and then review the historical analysis of “Easter 1916,” available at http://www.glue.umd.edu/~sschreib/autumn_02/investigations/Easter1916.html.
How does the poem convey its historical relevance? Cite three details from the poem that provide evidence of the historical context you have identified.

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2. Read Wilfred Owen’s poem “Dulce Et Decorum Est” (1917), which you can locate at http://www.english.emory.edu/LostPoets/Dulce.html, and identify and describe the historical context. Cite three details from the poem that provide evidence of the historical context you have identified.

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In what ways is this poem connected or related to current events?

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3. Literature can be rooted in its historical and social context, yet it also can retain a timeless quality in terms of its universal themes and still-relevant messages. Read a brief biographical chronology of Virginia Woolf, whose life was depicted and imagined in the contemporary movie “The Hours” (based on the book by Michael Cunningham). You can locate this chronology at http://www.uah.edu/woolf/woolfchr.html. After reading about Woolf’s life, read the first part of A Room of One’s Own; you can locate this chapter at http://etext.library.adelaide.edu.au/w/woolf/virginia/w91r/chapter1.html. Woolf wrote this extended essay in 1929.
What is the main argument she conveys in the first chapter?

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Do you think that Woolf’s recurring madness, or the true plight of early twentieth century women in a world of men, influenced Woolf and prompted her writing of *A Room of One’s Own*? Explain your answer.

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Now think about the social, literary, and historical situation for women today. In what ways is Woolf’s essay still relevant? Explain your answer using details from the essay.

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4. Literature also can be connected to current events through the similar fundamental nature of certain events (e.g., war, poverty, good deeds). Read the edited speech by Winston Churchill entitled “You Do Your Worst—and We Will Do Our Best,” which you can locate at http://www.winstonchurchill.org/i4a/pages/index.cfm?pageid=422. As you are reading the speech, note any passages that seem particularly relevant to current events. Answer the following questions:

What was the actual historical context in which Churchill wrote this speech?
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To which recent historical event is the speech, in its slightly edited form, relevant? Cite three passages that have retained their relevancy.

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5. Now think about works of British literature you have read throughout the semester. Choose one work that stood out to you when you read it, and write a 3-4 paragraph essay in which you analyze how the work is connected to current events. Possible works include the following:

- Shakespeare, Hamlet’s Soliloquy, available at http://www-tech.mit.edu/Shakespeare/hamlet/hamlet.3.1.html
6. Perhaps one of the most appealing aspects of literature is when a work is personally significant to a reader. Readers can relate especially to the many universal, or timeless, themes conveyed in poetry.

Read the following poems, which you can locate at http://www.poets.org. Select one poem, and write a 3-4 paragraph essay on how the poem is relevant and related to your personal experiences. Be sure to cite evidence from the poem to support your arguments. You can compare and/or contrast your own experiences to the situation in the poem you select.

- Dylan Thomas' “Do Not Go Gentle into That Good Night”
- Rudyard Kipling’s “If”
- Phillip Larkin’s “Home is So Sad”
- W.H. Auden’s “As I Walked Out One Evening”
- Andrew Marvell’s “To His Coy Mistress”
- Eavan Boland's “The Pomegranate”
Part 1: Conducting Research

Objectives

In this part of the lesson you will:

- conduct research on issues and interests by generating ideas and questions and by posing problems
- access information and conduct research using a variety of primary and secondary sources to produce formal papers
- gather relevant information from a variety of print and electronic sources (e.g., books, magazines, newspapers, journals, periodicals, the Internet), as well as from direct observation, interviews, and surveys
- organize information from both primary and secondary sources by taking notes, outlining ideas, and paraphrasing information and by creating charts, conceptual maps, and/or timelines
- analyze and synthesize graphic organizers (e.g., organizational charts, concept maps, comparative tables)
- skim and scan text to locate specific facts and important details by using organizational features (e.g., table of contents, headings, captions, bold print, italics, glossaries, indexes, key/guide words, topic sentences, concluding sentences, endnotes, footnotes, bibliographic references) in expository text

Links

Choosing a Topic
http://www.ggu.edu/university_library/research/choosing_a_topic

Brainstorming a Research Topic
http://www.lagcc.cuny.edu/CTL/dfl/sampler/activities/fluk.htm

Graphic Organizers
http://www.enchantedlearning.com/graphicorganizers/

Activities

1. In this lesson, you will create an extended research essay. You should take the selection of a topic seriously since you will be spending a good deal of time completing this project; if you carefully choose a topic that develops a current area of interest, you may find that you will enjoy this research assignment and will therefore be more likely to succeed. In an effort to generate possible topics, you may want to consider the following questions:
1. What personal experiences have you enjoyed during your high school experience?

2. Are there any news stories or current events that you are drawn to investigating further?

3. Has a topic been covered in one of your classes that you would be interested in learning more about?

4. Is there a hot topic of interest in the field that you are considering entering after high school?

In the space below, brainstorm a list of ideas for possible topics. Your ideas can be as broad or as narrow as you want—you will refine your choice in following activities. You do not have to limit yourself to answering the questions posed above; they are simply intended as a starting point.

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As you look over your list, you may notice that some of your ideas seem like they will make good research topics, while others are less likely to make the cut. That’s okay because the next step is to focus on one topic that you think will have potential to lead to a rich research paper. In the space provided below, list two or three promising topics. Why do you think they are promising?

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Now you will use a pre-writing technique called **clustering** to narrow your choices even further. You will create a cluster for *one* of the two or three promising topics you listed above.

A cluster is a type of graphic organizer—in other words, a way of organizing information in a visual way to help you manage it. For your cluster, you will draw a circle in the center of a piece of paper and write your proposed topic in that circle. Your topic does not have to be in the form of a thesis at this time. You may even choose to use only key words, as in the sample cluster below. Then, with knowledge of the topic you already have, start adding words, phrases, concepts, and questions associated with the topic listed in the center circle. Notice that subtopics develop clusters of their own. Complete this clustering exercise on a separate piece of paper and see where your brainstorming takes you.
When you are finished with your cluster, notice that you may have developed new relationships between the keywords and phrases that you had not initially considered. Focus in on a topic for your research and write that topic in the space below.

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2. Next you will begin to research your topic using both primary and secondary sources. First note the difference between primary and secondary sources and explore their relevance to your project.

**Primary Sources:** Original documents. Primary sources can be typically recognized as first-hand accounts of an event. Often thought of as more reliable than secondary sources, primary sources can sometimes be tainted with bias. Some examples of primary sources are:

- Diaries
- Statistics (for instance, statistics on immigration trends or voter populations)
- Official records
- Official correspondences
- Speeches

**Secondary Sources:** Commentaries on or analyses of primary sources. Think of secondary sources as “once-removed.” You can more reliably evaluate what a secondary source says if you also have access to the primary account it discusses, though that is obviously not always possible. Some examples of secondary sources are:

- Critical reviews
- Periodicals
- Books
- Magazines

For instance, Virginia Woolf’s novel *Orlando* would be a primary source, while a critical analysis of gender issues in Woolf’s body of work would be a secondary source.

Depending on the topic you choose, you may have an easier or a more difficult time finding primary sources than your classmates. The Internet can be a good resource for finding primary sources relating to a variety of topics. Many reputable websites host **digital archives**. Digital archives are repositories containing historical documents, ranging from original manuscripts to photographs to sheet music. You may consider visiting some of the informational websites found in the links section. Additionally, many digital archives are hosted by universities, museums, libraries, and state government offices. Ask your school librarian if you need help finding sources for your research.
Next you will perform an initial assessment of resources available for your topic. Use the space below to list potential primary sources that you may consult in researching your topic. Aim for at least six sources. As a general rule, if you focus on known reputable sources—for instance, books from a university press or museum journals—then you are more likely to find credible information. Later in this lesson, you will have an opportunity to evaluate the credibility of your sources.

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Use the space below to list potential secondary resources that you will consult. Aim for at least six sources.

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Students often ask, “How many sources do I need?” Unfortunately, there is no easy answer to that question, especially in the very early stages of research. It’s always easier to start with more sources to make sure you have enough evidence to support your claim without having to go back and repeat your efforts. Furthermore, you can always narrow your focus as you learn more about your topic, and put aside the sources that are no longer useful.

You may consider maintaining a working bibliography, which is a record of any source you decide to consult. This is not the same as the Works Cited page at the end of your paper, but an actual list of all works consulted throughout the course of your research.
3. When you have gathered a number of sources that seem relevant and credible, the next step is to skim the various texts to determine if the source contains any information that will be useful to you. The technique of skimming, or previewing, sources is often referred to as **pre-reading**. Using these techniques will, for example, allow you to find the useful sections of a book without having to read it all.

The best tip to keep in mind is that you will find signposts in most texts that will point you in the right direction. Keep in mind that someone has already put effort into creating the layout of a book, journal, or website. As you flip or scroll through a text, you will already notice signposts, such as the **table of contents**, **index**, **headings**, **captions**, **bold print**, and even **topic sentences** and **conclusions**, are already in place. These cues have been designed to draw your eye to them; use those cues to your advantage.

You might want to:

- Glance at the **table of contents** to see if your topic is addressed
- Skim the **index** for keywords that you have identified
- Look at the **figures**, **illustrations**, and **photographs** to note the article’s scope

Now that you know what pre-reading strategies can help as you gather information, you will put these tips to use.

In the space below, describe at least three visual signposts you used during your source gathering phase and explain how they helped you find information. For instance, did you rely on skimming the table of contents of books to see if they might contain helpful information?

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4. Using pre-reading techniques to help your search, begin to gather relevant information on your research topic that will answer the question you posed in activity #1 of this part of the lesson. You will eventually develop a thesis statement based on this research.

Begin skimming the resources that you have gathered, remembering to consult a variety of primary and secondary sources. You may be using diaries, interviews, photographs, books, journals, magazines, websites, and other resources. Do not limit yourself to one medium.
In the space below, use critical thinking to compare and contrast your resources. List at least three sources that you do not think will help with your project now that you have skimmed the materials. Notice how prereading helped you to evaluate your resources and eliminate those that will not be useful before you have invested too much time in a close reading of them.

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5. Now that you have determined which sources are going to support your research, begin organizing the information you find. In this stage of your research, you should evolve from using pre-reading techniques to performing a closer reading of your sources as you start to take notes.

You are probably familiar with taking notes from a resource about a particular topic, and straightforward note taking—for example, on note cards or on a legal pad—can certainly be useful. Using graphic organizers is a productive way to manage the information that you are gathering. Mapping information visually not only serves as a useful organizational tool but also serves as an evaluation tool. In fact, the clustering exercise above asked you to create a graphic organizer.

Using graphic organizers makes it much easier to understand information from a variety of sources, which, otherwise, can be confusing or overwhelming without a clear direction. Mapping data, facts, and other information into a visual format makes the synthesis of the information a more manageable process. It also allows you, as the researcher, to see where there are holes in your research, to evaluate your progress, and to generate new questions or ideas.

There are many ways to graphically organize information. For some guidance, visit http://www.enchantedlearning.com/graphicorganizers/. Skim the website to find three graphic organizers that you think might help you organize the information you are gathering. Write the name of your chosen organizers below with a brief justification of why you think the formats might be best for using in your research project.
Next select one of the graphic organizers you listed above and use it to organize your notes as you dig into your primary and secondary resources. Although this will be a living document, continuing to change and grow as you progress in your research, attach at least a first draft of your notes organized in this visual style.

After completing this step, remember that, although you will be able to work from your notes and the overview that you have established, at times you may need to return to the original resources to find more in depth material to support your claims.
Part 2: Writing a Paper

Objectives

In this part of the lesson you will:

• use your own summaries, notes, and outlines in writing research papers
• analyze, synthesize, and integrate data, drafting a reasoned report that supports and appropriately illustrates inferences and conclusions drawn from research
• write an extended research essay that:
  o conveys information and ideas from primary and secondary sources accurately and coherently
  o paraphrases and summarizes different perspectives on the topic, as appropriate
  o makes distinctions about the relative value and significance of specific data, facts, and ideas
  o anticipates and addresses the reader's potential misunderstandings, biases, and expectations with evidence
  o provides a clear and coherent conclusion
  o employs technologies and graphics, as appropriate
  o cites research sources according to a standard format for works cited
• use a standard bibliographic format to document sources (e.g., MLA, APA, CMS)

Links

Online Writing Lab (OWL) at Perdue
http://owl.english.purdue.edu/owl/
Paradigm Online Writing Assistant
http://www.powa.org/
Rhetorical Modes in Essay Writing
http://www.daltonstate.edu/esl/Rhetorical%20Modes.htm

Activities

1. At this point, most of the research for your project should be complete, and you can move into the analysis and composition phase. Until now, you have been gathering information related to the topic you selected in Part 1: Conducting Research. In this phase, you will determine what data, facts, and/or ideas you found during your research will help support your argument. You will also compare and contrast information that has come from different sources and make connections of your own, as you start to become the expert on your topic and draw conclusions. You should be working mostly from your notes at this point, though you can refer to your sources as needed.

If you start with a strong thesis and outline, writing will not be a chore. Think carefully about your topic and the research that you have been conducting and create a cohesive thesis statement to reflect the work that you have accomplished.
2. A well-organized outline will help you strengthen your thesis and determine how to use the evidence you found to properly support your claims. Remember, the purpose of evidence in a research essay is not necessarily to change someone’s mind. If you were writing a persuasive speech, then you would focus on trying to sway someone to your way of thinking. Instead, the evidence here is used to support your thesis.

As you put your outline together, you will notice if you have any holes in your research. You will also be able to see if the organization of your thoughts makes sense and have an opportunity to make any adjustments if necessary.

Start by reviewing your notes and highlighting the key points that will guide your argument. Summarize your points into outline form, using the sample outline below as guidance. You do not have to use Roman numerals when creating an outline. Organize it in any way that is comfortable and useful for you.

- **Introduction/Thesis**
  - Background
- **Key Point or Claim One**
  - Evidence that supports this claim
- **Key Point or Claim Two**
  - Evidence that supports this claim
- **Key Point or Claim Three**
  - Evidence that supports this claim
  - Counter example
  - Evidence that the counter example is an anomaly
- **Conclusion**
  - Summary of key points
  - Suggest implications

On a separate sheet of paper, create your outline and carefully evaluate whether you need to do any further research, analysis, or planning before you start writing.
3. You should now be able to write the first draft of your research paper. Remember to consider what you have learned about the writing process so far this year. Below, list three things you should keep in mind about your writing as you begin.

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Be confident in your writing because you are now an expert on this topic. If you have properly prepared, the conclusion/s you draw will be well-reasoned and logically-culled from all your hard work and careful preparation.

When you have finished writing, look at your first draft and compare any data and facts you use with your notes to make sure that you have accurately used your sources. Look at the draft from the eyes of a reader. Are there holes in your argument? Areas where you have slipped into bias? See if you can catch any areas that need improvement.

4. Remember that it is essential to properly cite your references and to use a standard bibliographic format to document your sources. There are more than 20 recognized academic and professional styles, but the most common are MLA (Modern Language Association), APA (American Psychological Association), and CMS (Chicago Manual of Style). The styles are named after the organizations that developed them for documenting research in their respective fields. Your teacher will inform you which style is preferred in your school.

However, despite minor stylistic differences, every citation style essentially asks researchers to document the same information. Take a moment to visit http://owl.english.purdue.edu/ow/ and click on the page “Resources for Documenting Sources in the Disciplines.” Look at the guidelines for documenting journals for at least two of the following: MLA, APA, and CMS. In the space below, note which key elements both styles indicate are necessary to include in citations.

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As you compose your paper, remember to properly and consistently document all of your sources.
Part 3: Defending Your Work

Objectives

In this part of the lesson you will:

- deliver multimedia presentations: combine text images and sound by incorporating information from a wide range of media, including films, newspapers, magazines, CD-ROMs, online information, television, videos, and electronic media-generated images
- make oral presentations that demonstrate appropriate consideration of audience, purpose, and the information to be conveyed: create an appropriate scoring guide to evaluate final presentations
- participate effectively in question-and-answer sessions following presentations

Activities

1. Now that you have completed your research paper, you will be asked to present your research findings in another format—a multimedia presentation. While you do not have to do any further research, you will have to revisit your project to reevaluate your audience and purpose and decide on a new approach. Remember, while a research paper had to be detailed and in-depth, a presentation of that same material, must be interesting, and even entertaining. To that end, you will also need to think about tone and diction.

Tone: The tone of a piece of writing reflects the feelings of the writer. The tone can be serious, humorous, playful, ironic, sarcastic, objective, etc. A writer’s tone depends on the audience. A college application essay may require a different tone than an editorial letter, for example.

Diction: Diction is the author’s choice of words. A writer’s diction can be plain and simple, or embellished and formal; moreover, you might select a specific word or words to clarify meaning or to have a specific effect on the audience.

In the chart below, note the difference between your paper and your upcoming presentation in terms of the audience, purpose, tone, and diction.

<table>
<thead>
<tr>
<th>Research Project</th>
<th>Multimedia Presentation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Audience</td>
<td></td>
</tr>
<tr>
<td>Purpose</td>
<td></td>
</tr>
<tr>
<td>Tone</td>
<td></td>
</tr>
<tr>
<td>Diction</td>
<td></td>
</tr>
</tbody>
</table>
It might also be necessary to revise the scope of your research, perhaps highlighting only one of your main supporting ideas. Keeping the differences between a paper and presentation in mind, review the preparatory materials that you used throughout the preparation of your paper and consider what might be interesting to focus on for your presentation. Write your findings below.

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2. Think about the different forms of multimedia that you encounter every day. You may wake up to an alarm clock that broadcasts the morning news to you, notice images on a billboard on your way to school, use a CD-ROM in your science class to prepare for a lesson, read a magazine on the bus in the evening, and watch a movie on television before you go to sleep. Contemporary society is bombarded with multimedia messages.

In the space below, discuss at least three different forms of media in terms of how you react to messages presented in that form. Consider discussing at least one form of media that you do not interact comfortably with, or react favorably to, and try to determine why.

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3. Consider the new focus that you decided on for your presentation in the activity above. In light of this shift, do you have to rethink the organization and format of your project? Take a few minutes to reorganize your analysis in a manner that will lend itself to a presentation. Revisit the graphic organizer website from Part 1: Conducting Research, which is located at http://www.enchantedlearning.com/graphicorganizers/, and select a graphic to help map out each element of your presentation. You may also choose to write a new outline.

Keeping in mind your different objective/s and new organization, select an appropriate medium for each element of the presentation. Begin by brainstorming uses for several different types of media below and then match up the elements of your presentation with the medium that you think will best support your needs. Remember to consider which of the senses each form of media engages and how they would fit into your goals and objectives.
4. Taking everything you have learned about effective uses of multimedia, you should now begin to produce your presentation. In the space below, create a checklist of things you need to do to assemble your presentation. Will you need to write a script? Create handouts? Take photographs? After you make your list, do the actions you have listed. When you have finished producing your presentation, move on to the next activity.

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Rehearse your presentation several times to check the content and timing and to ensure that the technology works. Ask one of your classmates to be a practice audience and to evaluate one of your practice sessions.
5. How will you know if your presentation has been a success? One method of getting feedback on your performance is to develop a scoring guide that your classmates may use to evaluate your presentation. This is often called a scoring rubric. You will be asking your peers to review your performance, just as you have worked in peer review groups to evaluate writing assignments in the past. One example of a presentation scoring guide is below.

Notice that only the criteria for receiving a D grade are filled in. Considering that the criteria will improve incrementally as you move from D to C to B to A, try to fill in the blanks according to your expectations for yourself and your classmates. Your classmates will use the scoring guide you develop for evaluating your final presentation.

<table>
<thead>
<tr>
<th></th>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Organization</strong></td>
<td></td>
<td></td>
<td></td>
<td>Sequence of information is difficult to follow</td>
</tr>
<tr>
<td><strong>Content Knowledge</strong></td>
<td></td>
<td></td>
<td>Student does not grasp information, cannot answer questions about subject</td>
<td></td>
</tr>
<tr>
<td><strong>Presentation Media</strong></td>
<td></td>
<td></td>
<td>Student provided audience with neither handouts nor visual aids</td>
<td></td>
</tr>
<tr>
<td><strong>Neatness</strong></td>
<td></td>
<td></td>
<td></td>
<td>Presentation and materials are illegible</td>
</tr>
</tbody>
</table>

6. Because you are now considered an expert on the topic you have been exploring, you will be expected to intelligently and accurately answer questions posed by your classmates and other audience members after you make your presentation. This might sound daunting, but it shouldn’t be. You do not have to convince other people to side with your thesis—you only have to convince them that you have developed a reasoned and critically thought out argument with evidence to support your claims.

Before your presentation, take a moment to review your notes and glance over your visual maps of not just your presentation materials but also of your entire research project. Because you have narrowed your focus for the presentation, questions might arise that you already
answered in your previous work. Be confident and honest and you will have a successful question and answer period.

You need to be familiar with all your material going in to the presentation and feel able to answer questions with ease using appropriate tone and body language.
When you have completed this activity, go to Status Check.

English 12B
Unit 4
Student Activity:
Presentation Rubric

Name ___________________________ Date ________________

Objective
In this lesson you will create a rubric (scoring guide) based on categories generated by the teacher and other students (e.g., content, organization, presentation style, vocabulary) to prepare, improve, and assess the presentations listed in this section.

Activities
1. Rubrics are scoring guides that help you remain objective and fair as you evaluate the work of multiple people. Usually set up in a grid or table format, rubrics contain information about the categories you are seeking to evaluate and the kinds of evidence you will rely upon to determine success in meeting the objective of a particular assignment. It is typical for a rubric to break an assignment into its component parts and then indicate different degrees of success for each part.

For example, you might use the sample rubric below to evaluate a variety of films, perhaps to determine which film should receive an award. The criteria, along the left hand column, are some categories you might want to evaluate before bestowing an award. The columns to the right include evidence demonstrating how well a film might perform using each of the criteria (4–1, starting with the highest score and working toward the lowest). Once you apply the rubric to each film under consideration, you would have a standardized way of comparing them to one another and determining which one scored highest overall.

<table>
<thead>
<tr>
<th>Criteria</th>
<th>4 (Excellent)</th>
<th>3</th>
<th>2</th>
<th>1 (Poor)</th>
</tr>
</thead>
<tbody>
<tr>
<td>ACTORS: How convincing were they? How much range did they display?</td>
<td>Actors convincingly displayed a wide range of emotion.</td>
<td>Most of the acting was very believable, and most actors portrayed well-rounded characters.</td>
<td>Most of the acting was not very convincing. Actors did not appear to be thinking or feeling what they should have, given the situations called for by the script.</td>
<td>All of the actors delivered flat, one-note performances.</td>
</tr>
</tbody>
</table>

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### Criteria

<table>
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</tr>
</thead>
</table>
| **SCREENPLAY:**
  Was the writing believable? Interesting? Did the dialogue feel real? | The story was highly convincing and of interest. The dialogue and events were believable and “real.” | Most of the storyline and dialogue was believable and interesting. In general, the story seemed realistic. | The storyline was not very convincing or interesting. The dialogue and events seemed contrived. | Nothing about the story was convincing or realistically rendered. The dialogue was uninspired. |
| **MUSICALSCORE:**
  Did the music enhance the effectiveness of the film’s action and/or emotion? | The musical score was well-thought-out and highly engaging. The music had a high level of impact on the viewer’s connection with the film. | The musical score was well-constructed and added to the viewer’s enjoyment of the film. | The musical score was not very well connected to the action of the film. | There was no music, or the music was completely unrelated to the action of the film. |

Are there other aspects of a film that you would have included on the rubric? If so, what are they and how would you scale the criteria for judging them?

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2. In the film example, you prepared to evaluate an artistic work based on a set of criteria that was provided for you. Now you will need to create a new rubric for academic work based on categories and criteria you develop with your teacher. Academic rubrics are typically based on the concepts that are to be taught and learned within a particular lesson or assignment. For presentations, you might consider the following categories: content, organization, presentation style, vocabulary, and use of various presentation techniques/media. What other categories do you feel are important?

Use the provided space to write questions that will help you evaluate a presentation using each of the criteria listed. These questions will go in the boxes along the left hand side of the grid and should be modeled on those in the film example (e.g., “Did the music enhance the effectiveness of the film’s action and/or emotion?”). Add other criteria that you feel are important in the space provided or on another sheet of paper, as needed.
- Content
- Organization
- Presentation style
- Vocabulary
- Use of various presentation techniques/media

3. Next you need to develop language for each of the “rating” levels in your rubric (4–1, for example) for each of the criteria as in the grid above. Be sure to phrase your explanation of each rating level as simply and helpfully as possible. Remember, you and your classmates will rely on this rubric not only to evaluate each other’s finished work, but also to plan and improve your presentations. You should strive to be very clear here about what qualities would make a presentation outstanding, what would make it ineffective, and so on.

4. Once you have determined your criteria and developed your expectations about the evidence presenters will need to display, create a rubric grid. A variety of word-processing computer programs will allow you to set up a simple table with any number of rows and columns. Be sure to include a top row for labeling each column, and a column along the left hand side for your rating topics. Insert the evidence or criteria descriptions determining each rating (4–1, for example) in the appropriate boxes on the grid. Save your document and print it.

5. With your teachers’ approval, distribute the rubric to all members of the class before or during preparations for a presentation. This will help students plan their presentations with an eye toward meeting the highest expectations. If any students have questions about the different criteria or ratings, they should be asked and answered now before the rubric is used for scoring purposes.
6. Once that is complete, you are ready to use your rubric to evaluate student presentations. Compare individual students' work with the criteria and ratings listed on the rubric to determine how well they have mastered the skill of making presentations. (You might choose to use the rubric as you practice your own presentation as well, asking family members or friends to evaluate your performance in each category.)