**English 1b**

**Dr. P. Parks spring 2020**



Name \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ class meets MW \_\_\_\_\_\_\_\_\_

Questionnaire

1. What high school did you attend and when did you graduate?

2. Did you take English !a? Describe your experiences in that class.

3. What are your strengths as a writer?

4. What are your weaknesses as a writer?

5. How much do you read or write on a regular basis outside of class assignments?

6. What interests you about African-American people and culture?

**Schedule Assignment part one (due in Jan/Feb.)**

"Have regular hours for work and play; make each day both useful and pleasant, and prove that you understand the worth of time by employing it well. Then your youth will be delightful, old age will bring few regrets, and life will be a beautiful success."

------Louise May Alcott

A. Using the schedule grid, fill in your commitments that happen at a certain time, such as school, work, church, transportation around those, etc. (done in class)

B. Make a list of those things that you have to do, but not at a particular time, such as shop, sleep, eat, exercise, relax, socialize, clean, run errands, etc. About how many hours, do you think each one takes? Homework is figured at 2 hours outside of class for every hour in class. Schedule in preview time before class and review time after class. Set aside time each day to study and time once a week to review the week's lessons. Allow time for relaxation and exercise. Fill in the boxes. Make sure you have enough boxes to accommodate all of your responsibilities and that you have a balanced life. Try to eat and sleep at about the same times every day. (done in class)

C. Follow your schedule for a week or two.

D. Think about how it is going for you. Write a two-page assessment of how well your plan is working. Organize your assignment using the following numbering system rather than in an essay format. Type all of each question and answer it. You will also turn in page 9 and 10.

 1. What did you learn from last semester about managing your time? What will or are you doing differently?

 2. Does your schedule allow enough time for all that you need to do? Does your plan have enough flexibility, or is your time so tightly scheduled that any mishap means you are stressed or behind?

3. Have you used your time wisely? What tips do you have on being efficient? Which of the time management tips on the handout did you use? Which were most helpful? Explain the tips, not just list the numbers.

4. If your schedule changes every week due to work or for whatever reason your plan isn't working, what can you do differently in creating a new plan? What modifications will you make?

 5. What have you learned about time management so far this semester?

 6. a. What on campus resources will you use to help you meet your long-term and short-term goals? (Short-term goals are this semester, and long-term goals are graduation/transfer.) b. What are your long-term and short-term goals? (include where you want to transfer)

**Time Tips**

1.Count all your time as time to be used and make every attempt to get satisfaction out of every moment.

2.Find something to enjoy in whatever you do.

3.Try to be an optimist and seek out the good in your life.

4.Find ways to build on your successes.

5.Stop regretting your failures and start learning from your mistakes.

6.Remind yourself, "There is always enough time for the important things." If it is important, you should be able to make

 time to do it.

7.Continually look at ways of freeing up your time.

8.Examine your old habits and search for ways to change or eliminate them.

9.Try to use waiting time­­-review notes or do practice problems.

10.Keep paper or a calendar with you to jot down the things you have to do or notes to yourself.

11.Examine and revise your lifetime goals on a monthly basis and be sure to include progress towards those goals on a

 daily basis.

12.Put up reminders in your home or office about your goals.

13.Always keep those long-term goals in mind.

14.Plan your day each morning or the night before and set priorities for yourself.

15.Maintain and develop a list of specific things to be done each day, set your priorities and get the most important ones done as soon in the day as you can. Evaluate your progress at the end of the day briefly.

16.Look ahead in your month and try and anticipate what is going to happen so you can better schedule your time.

17.Try rewarding yourself when you get things done as you had planned, especially the important ones.

18.Do first things first.

19.Have confidence in yourself and in your judgment of priorities and stick to them no matter what.

20.When you catch yourself procrastinating, ask yourself, "What am I avoiding?"

21.Start with the most difficult parts of projects, then either the worst is done or you may find you don't have to do all the other small tasks.

22.Catch yourself when you are involved in unproductive projects and stop as soon as you can.

23.Find time to concentrate on high priority items or activities.

24.Concentrate on one thing at a time.

25.Put your efforts in areas that provide long term benefits.

26.Push yourself and be persistent, especially when you know you are doing well.

27.Think on paper when possible-it makes it easier to review and revise.

28.Be sure and set deadlines for yourself whenever possible.

29.Delegate responsibilities whenever possible.

30.Ask for advice when needed.

Adapted from A. Lakein. *How to Get Control of Your Time And Your Life*

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| --- | --- | --- | --- | --- | --- | --- | --- |
|  | **Monday** | **Tuesday** | **Wednesday** | **Thursday** | **Friday** | **Saturday** | **Sunday** |
| 6 a.m. |  |  |  |  |  |  |  |
| 7 a.m. |  |  |  |  |  |  |  |
| 8 a.m. |  |  |  |  |  |  |  |
| 9 a.m. |  |  |  |  |  |  |  |
| 10 a.m. |  |  |  |  |  |  |  |
| 11 a.m. | English 1b |  | English 1b |  |  |  |  |
| Noon |  |  |  |  |  |  |  |
| 1 p.m. |  |  |  |  |  |  |  |
| 2 p.m. |  |  |  |  |  |  |  |
| 3 p.m. |  |  |  |  |  |  |  |
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| 10 p.m.  |  |  |  |  |  |  |  |
| 11 p.m. |  |  |  |  |  |  |  |
| Midnight – 4 a.m. |  |  |  |  |  |  |  |

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| --- | --- | --- | --- |
| **Criteria for time management**  | **Keep it up!** (Met expectations) | **Opportunities** (Inconsistently met expectations) | **Want to talk?** (Didn't meet expectations)  |
| **Content****(60%)** | Responds to assigned topic. Is insightful and interesting. Shows critical thinking about scheduling and time management. Analyzes schedule and includes appropriate suggestions to improve. Includes appropriate details, examples, details, and evidence. | Responds to the assigned topic. Answers could include more critical thinking or analysis of scheduling in general or own schedule in particular. The responses could include more details, examples, or evidence. Grid could be filled in completely. | Does not respond to assigned topic.No details or evidence. Examples may not fit the topic. Repetitive or confusing content.Grid isn't included. |
| **Organization****(10%)** | Follows numbering given in the instructions.  | Skips a question or answers them in a different order. Doesn't type out question. Doesn't number questions. | Doesn't follow numbering. Confusing as to which question is being answered. |
| **Grammar****(30%)** | virtually free of sentence errors: awk sentences, punctuation errors or sp errors. Has sentence variety and appropriate vocabulary. | Noticeable errors in awk sentences, punct, sp, frag, run-ons, verbs, vocab, pronouns, sentence variety.  | Many distracting errors in awk sentences, punctuation, sp, frags, run-ons, or verbs. |

**![C:\Users\Paula\AppData\Local\Microsoft\Windows\Temporary Internet Files\Content.IE5\ESM8OVAM\MC900442001[1].png]() 20 points**

**Reading and assignment details on each unit**

1. **Literature of the Reconstruction to the New Negro Renaissance 1865-1919**
2. **Harlem Renaissance 1919-1940**
3. **Realism, Naturalism, Modernism 1940-1960**
4. **Black Arts Era 1960-1975**
5. **The Contemporary Period 1975-**

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[This Photo](https://en.wikipedia.org/wiki/Paul_Laurence_Dunbar) by Unknown Author is licensed under [CC BY-SA](https://creativecommons.org/licenses/by-sa/3.0/)

**Literature of the Reconstruction to the New Negro Renaissance 1865-1919**

Paul Laurence Dunbar

“Sympathy”

“We Wear the Mask”

“Haunted Oak” (Poetry Foundation)

“Negro Love Song” (Poetry Foundation)

“Dinah Kneading Dough” (handout)

Charles Chesnutt

“Wife of His Youth” (handout)

“Passing of Grandison” (handout)

Pauline Hopkins

“Bro’r Abr’m Jimson’s Wedding” (handout)

**Reading response assignments (due the day the readings are due)**

1. Paul Laurence Dunbar

Read all the assigned poems. Take “We Wear the Mask” and one other poem.

1. Summarize each.
2. Note and explain the themes in each.
3. What literary devices do you notice in each? (use of language, dialect, rhyme scheme, images, number and length of stanzas, etc)
4. Charles Chesnutt

Read both short stories.

1. Summarize each.
2. Note and explain the themes in each.
3. Note and explain the limited point of view of the narrator and surprise endings.
4. Pauline Hopkins

Read the short story.

1. Summarize it.
2. Note and explain the themes.
3. Note the structure of the story and how it contributes to the overall message and themes.

**Class Discussion questions**

Pay attention to the following Poetic Literary Devices (PLD) in every poem - use of language, rhyme scheme, images, metaphors, number and length of stanzas

"A Negro Love Song"

1. Why is the title a love *song*? And why a *Negro* love song?

2. What is the effect of him using dialect?

3. What does "jump back, honey, jump back" mean?

"Sympathy"

1. What kind of language does Dunbar use? What is the effect?

2. What imagery does he use?

3. What does the cage represent?

4. What does the bird represent

5. What does the title mean?

 "We Wear the Mask"

1. What does the mask represent? To whom does "we" refer?

2. Why do they wear the mask?

3. Why end with ! ?

4. What do the "torn and bleeding hearts" and "tears and sighs"?

 "Dinah Kneading Dough"

1. How does this poem compare to "A Negro Love Song"?

2. What symbolism do you see?

 "The Haunted Oak"

1. From whose point of view is the poem told?

2. What is the story?

3. What is the "old, old crime"?

4. What symbolism do you see?

C Chesnutt - story structure and ending

"The Wife of his Youth"

 1. What is the purpose of the use of dialect?

2. What is the theme?

3. What is the message about Black love?

4. How does he treat Black folk culture?

"The Passing of "Grandison"

1. Comment on Dick Owens' reasons for wanting to free Grandison.

2. What did you expect Grandison to do?

3. Comment on the limited point of view of the narrator.

4. Comment on the end and Grandison's mask?

5. What do you notice about the family dynamics of Grandison's family?

 "Bro'r Abr'm Jimson's Wedding"

1. Comment on the characters' names.

2. What signs of class pretention do you see?

3. What do you notice about the women and marriage?

4. What is the goal of humor in the story?

5. How is justice meted out? And to whom?

6. Are there any admirable characters?

**Essay questions - choose ONE**

1. Consider the idea of the mask - as expressed in Dunbar's "We Wear the Mask" - in the fiction of Charles Chesnutt's "The Passing of Grandison”. First explain what the mask means in Dunbar's poem. Then explore the reasons characters wear a mask and what he or she is hiding and from whom are they hiding.

2. Compare and contrast Dunbar's articulation of respect for common people and black vernacular folkways and language with that of some of his literary contemporaries: Charles Chesnutt's "The Wife of His Youth." What particular characteristics of Dunbar's folk representations in "A Negro Love Song" and in "Dinah Kneading Dough" do you find in Chesnutt's literary works?

3. Consider the idea of class pretention in Chesnutt's "The Wife of His Youth" and Hopkins' "Bro'r Abr'm Jimson's Wedding." What constitutes upper class as compared to lower class (you can include behaviors, dress, language, etc)? Compare and contrast how each author treats class and any overall message. How does gender play a role?

length: 3 typed pages

format: MLA, double-spaced, 12 pt Times New Roman

turn in: final draft, brainstorming notes, typed outline, first draft, peer edit sheet, second draft, conference sheet, and grade sheet.

**Peer edit for essay 1**

**writer's name \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**reader's name \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

1. How clearly does the thesis respond to one of the essay questions?

2. How well do the topic sentences support the thesis? Topic sentences do not include evidence from the text.

3. How appropriate and effective are the examples from the texts? The summary should be minimal and any quotes very short. Most of the paragraph should be the author's opinion/analysis/ideas.

4. How effectively do the texts talk to each other?

5. What do you like best about the essay?

**Peer edit for essay 1**

**writer's name \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**reader's name \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

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4. How effectively do the texts talk to each other?

5. What do you like best about the essay?

**conference sheet on first draft paper 1**

Fill out this page and bring it to your conference with your letter to the professor.

1. Summarize the feedback you got on the first draft.

2. What changes did you make?

3. What questions do you have for me? (specific questions related to content, structure, MLA, grammar, etc)

|  |  |  |  |
| --- | --- | --- | --- |
| **Criteria for assignment 1** | **Keep it up!**(Met expectations) | **Opportunities** (Inconsistently met expectations) | **Want to talk?**(Didn't meet expectations)  |
| **Content****(40%)** | Responds to assigned topic.Is insightful and interesting.Shows critical thinking. Has a strong, logical argument. Includes appropriate details, examples, details, and evidence.Evidence is cited correctly. All required sources are used. Sources talk to each other. | Responds to the assigned topic. Has an argument.Argument could include more critical thinking or analysis.The argument could include more details, examples, or evidence or less summary.Evidence could connect to point better or cite more correctly. Too many quotes | Does not respond to assigned topic.No argument.No details or evidence. Examples may not fit the topic. Repetitive or confusing content. |
| **Organization****(30%)** | Thesis is in the first paragraph. Introduction has appropriate background and hooks the reader. Each paragraph has one idea. Evidence is in the middle. Transition words connect ideas.Conclusion wraps up the topic and predicts or expands. | Thesis is in the first paragraph. Intro could have more background.Thesis could be stronger.Topic sentence(s) could be stronger reasons or connect to thesis. Does not use SEE format.Body paragraphs could be on different points, include more examples, evidence, or development. | No thesis or thesis is not in the introduction.No transition words.No conclusion.Paragraphing is not clear. Hard to follow. One source per paragraph or a summary train. |
| **Grammar****(30%)** | virtually free of sentence errors: awk sentences, punctuation errors or sp errors. Has sentence variety and appropriate vocabulary. | Noticeable errors in awk sentences, punct, sp, frag, run-ons, verbs, vocab, pronouns, sentence variety.  | Many distracting errors in awk sentences, punctuation, sp, frags, run-ons, or verbs. Hard to read. |

**Harlem Renaissance 1919-1940**

Langston Hughes

"Harlem"

"Mulatto" (handout)

"Song for a Dark Girl" (handout)

"I, Too." (Poetry Foundation)

 “Let America be America Again” (Poetry Foundation)

"The Negro Speaks of Rivers"

 "Mother to Son"

Nella Larsen

*Passing*

Zora Neal Hurston

"How it Feels to be Colored Me"

*Their Eyes Were Watching God*  (movie)

“Sweat”

**Reading response assignments (due the day the readings are due)**

1. Langston Hughes

Read all the assigned poems. Take “I, too” or “Let America be America Again” or “Harlem” AND “Mulatto” or “Song for a Dark Girl”

1. Summarize each (two poems).
2. Discuss the themes of each.
3. What literary devices do you notice in each? (use of language, dialect, rhyme scheme, images, number and length of stanzas, etc.)
4. Nella Larsen

Read the assigned story.

1. Summarize it.
2. Discuss the themes of identity and relationships.
3. Discuss the structure of the story and limited view of the narrator.
4. Zora Neal Hurston

Read the assigned short story and essay.

1. Summarize each.
2. Discuss the themes as they relate to Black women
3. Explain the structure of each story and how it contributes to the overall theme/message.

**Class Discussion questions**

**Langston Hughes**

"The Negro Speaks of Rivers"

1. Who is the narrator?

2. What is the structure of the poem?

"Mother to Son"

1. What is the purpose of the use of vernacular?

2. What is the tone?

"The Weary Blues"

1. What does the end mean?

2. Where are the influences of blues on the meaning and structure of the poem?

"I, Too"

1. What is the tone? How does it contribute to the overall message?

2. What is the rhyme scheme?

3. What is the purpose of each stanza?

"Mulatto"

1. What's the oppressor's view of a Black woman?

2. What is it contrasted with?

3. Discuss themes of identity?

"Song for a Dark Girl"

1. What does the title mean?

2. What are the religious references?

3. Why is the poem in first person?

"Harlem"

1. What does the title mean?

2. What do each of the similes represent?

“Let America be America Again”

1. What is the tone? Compare it with “I, Too.”
2. Describe the two views of America – the ideal and the real?
3. How does the rhyme scheme and stanza length contribute to the message?

**Nella Larsen**

part one

1. What are Irene's feeling about Clare?

2. Why doesn't she want to see Clare?

3. How does Irene feel about passing on an occasion basis?

4. What was Clare's motivation to pass?

5. How can you explain Irene's mixed feelings about Clare?

6. Why does Gertrude's presence at tea bother Irene?

7. How does Irene feel during and after meeting Mr. Bellew?

part two

8. What are the issues in Irene's marriage?

9. Why does Clare want to go to the NWL dance? Why does Irene give in again to spending time with Clare?

10. What do you make of Clare's admission on page 1122?

part three

11. What is bothering Irene at the tea for Hugh?

12. What do you think is the relationship between Clare and Brian?

13. What does their Irene and Brian's exchange about talking to their boys about lynching mean?

14. What is Irene's view of her marriage?

15. What happens at the end?

16. What is the overall message?

17. Why is the body gone by the time Irene gets downstairs?

**Zora Neal Hurston**

"How it Feels to be Colored Me"

1. What is the tone of the essay?

2. What do you notice about the word choice?

3. What is the theme or overall message?

4. What is her view of her identity? Is it a representative view?

*Their Eyes Were Watching God*

1. What does Nanny value? Why is she having Janie marry Mr. Killicks?

2. What do you notice about the language/word choice/dialect in the reading?

3. How would you characterize each of Janie's marriages?

4. What growth do you see in Janie Starks?

5. What do you think the title means?

“Sweat”

1. What are the religious themes?
2. What role, if any, does white society play in the story?
3. Explain Delia’s evolution.
4. What is the significance of the scene with the men on the porch?
5. What does the snake represent?
6. Did Delia let Sykes die? If so, why?
7. Note the use of dialect.
8. Some have critiqued Hurston’s stereotypical portrayal of the black male character. What is your response?
9. How is her upbringing reflected in the story?

**Essay questions - choose ONE**

1. Consider Hughes’ “Mulatto,” Clare Kennedy and/or Irene Redfield in *Passing,* and Zora Neale Hurston’s “How it Feels to be Colored Me,” and Janie Starks in *Their Eyes Were Watching God*. Take two or three and discuss how they own their racial heritage.

2. Consider “Mulatto,” Clare Kennedy and/or Irene Redfield in *Passing,* Zora Neale Hurston in “How it Feels to be Colored Me,” Janie Starks in *Their Eyes Were Watching God,* and Delia Jones in “Sweat.” Take two and discuss how they own their racial heritage as well as how they see themselves as African-American women, how they are treated, and how they relate to men.

3. Compare and contrast the representation of America, opportunities afforded African Americans, and relations between Blacks and whites. Use Hughes’ “I, too,” “Harlem,” “Let America be America again,” and Zora Neal Hurston's "How it feels to be Colored Me." (Nella Larsen’s *Passing*?) What do these texts together reveal about Black people’s experiences, treatment in the Harlem Renaissance, and feelings about and responses to that treatment?

length: 3 typed pages

format: MLA, double-spaced, 12 pt Times New Roman

turn in: final draft, brainstorming notes, typed outline, first draft, peer edit sheet, other drafts, and grade sheet.

**Peer edit for essay 2**

**writer's name \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**reader's name \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

1. How clearly does the thesis respond to one of the essay questions?

2. How well do the topic sentences support the thesis? Topic sentences do not include evidence from the text.

3. How appropriate and effective are the examples from the texts? The summary should be minimal and any quotes very short. Most of the paragraph should be the author's opinion/analysis/ideas.

4. How effectively do the texts talk to each other?

5. What do you like best about the essay?

**Peer edit for essay 2**

**writer's name \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**reader's name \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

1. How clearly does the thesis respond to one of the essay questions?

2. How well do the topic sentences support the thesis? Topic sentences do not include evidence from the text.

3. How appropriate and effective are the examples from the texts? The summary should be minimal and any quotes very short. Most of the paragraph should be the author's opinion/analysis/ideas.

4. How effectively do the texts talk to each other?

5. What do you like best about the essay?

**conference sheet on first draft paper 2**

Fill out this page and bring it to your conference with your letter to the professor.

1. Summarize the feedback you got on the first draft.

2. What changes did you make?

3. What questions do you have for me? (specific questions related to content, structure, MLA, grammar, etc)

|  |  |  |  |
| --- | --- | --- | --- |
| **Criteria for assignment 2** | **Keep it up!**(Met expectations) | **Opportunities** (Inconsistently met expectations) | **Want to talk?** (Didn't meet expectations)  |
| **Content (40%)** | Responds to assigned topic.Is insightful and interesting.Shows critical thinking. Has a strong, logical argument. Includes appropriate details, examples, details, and evidence.Evidence is cited correctly. All required sources are used. Sources talk to each other. | Responds to the assigned topic. Has an argument.Argument could include more critical thinking or analysis.The argument could include more details, examples, or evidence or less summary.Evidence could connect to point better or cite more correctly. Too many quotes. | Does not respond to assigned topic.No argument.No details or evidence. Examples may not fit the topic. Repetitive or confusing content. |
| **Organization (30%)** | Thesis is in the first paragraph. Introduction has appropriate background and hooks the reader. Each paragraph has one idea. Evidence is in the middle. Transition words connect ideas.Conclusion wraps up the topic and predicts or expands. | Thesis is in the first paragraph. Intro could have more background.Thesis could be stronger.Topic sentence(s) could be stronger reasons or connect to thesis. Does not use SEE format.Body paragraphs could be on different points, include more examples, evidence, or development. | No thesis or thesis is not in the introduction.No transition words.No conclusion.Paragraphing is not clear. Hard to follow. One source per paragraph or a summary train. |
| **Grammar****(30%)** | virtually free of sentence errors: awk sentences, punctuation errors or sp errors. Has sentence variety and appropriate vocabulary. | Noticeable errors in awk sentences, punct, sp, frag, run-ons, verbs, vocab, pronouns, sentence variety.  | Many distracting errors in awk sentences, punctuation, sp, frags, run-ons, or verbs. Hard to read. |

**Realism, Naturalism, Modernism 1940-1960**

Richard Wright

 "Ethics of Living Jim Crow"

“The Man who was Almost a Man”

Gwendolyn Brooks

"A Bronzeville Mother Loiters in Mississippi. Meanwhile a Mississippi Mother Burns Bacon" (handout)

"The Chicago Defender Sends a Man to Little Rock" (handout)

 "the mother"

 "a song in the front yard" (handout)

“Sadie and Maud”

James Baldwin

"Going to Meet the Man" (handout)

 "Sonny's Blues"

“A Talk to Teachers”

**Reading response assignments (due the day the readings are due)**

1. Richard Wright

Read the two short stories.

1. Summarize each.
2. Discuss the themes of each.
3. Discuss the structure of the stories.
4. Gwendolyn Brooks

Read the assigned poems. Take “A Bronzeville Mother” or “The Chicago Defender” AND “the mother” or “a song in the front yard” or “Sadie and Maud”

1. Summarize the two poems.
2. Discuss the social and personal themes.
3. What literary devices do you notice in each? (use of language, dialect, rhyme scheme, images, number and length of stanzas, etc.)
4. James Baldwin

Read the two short stories and essay (speech).

1. Pick two to summarize each.
2. Discuss the themes as they relate to coming of age and/or role of education and messages about society.
3. Explain the structure of the short story and how it contributes to the overall theme/message.

**Class Discussion questions**

**Richard Wright**

"The Ethics of Living Jim Crow, an Autobiographical Sketch"

1. Why does Wright's mother respond that way to his injuries?

2. What does his family mean by "stay in his place"?

3. Why does Wright refer to "learning" and his "education" throughout the essay?

4. Why does Wright choose those particular stories?

“The Man who was Almost a Man”

1. What is the symbolism of the mule, train, and gun?
2. Does the ending (or other behaviors) show Dave is a man? How is manhood shown or defined?
3. What is the role of racism in the story and Dave’s quest to be considered a man?
4. Who shares the blame or guilt in Jenny getting shot?
5. What does the title mean?

**Gwendolyn Brooks**

"A Bronzeville Mother Loiters in Mississippi. Meanwhile a Mississippi Mother Burns Bacon"

1. What court case is the backdrop of the poem?

2. How is the court case intertwined with the mother cooking breakfast?

3. Comment on the husband's actions.

"The Chicago Defender Sends a Man to Little Rock"

1. What do you notice about the rhyme scheme and spacing?

2. What do the first six stanzas convey?

3. How does the poem shift after that? What is Brooks trying to show?

4. What is the meaning of the last line?

"the mother"

1. Why did the mother have abortions?

2. What does the poem show about motherhood and the conditions of the time?

3. What else is the mother mourning?

4. What is the rhyme scheme?

"a song in the front yard"

1. What is the metaphor?

2. What is the rhyme scheme?

3. What do we know about the narrator?

4. What do we know about the mother?

5. What does the title mean?

“Sadie and Maud”

1. What does “scraped life with a fine-tooth comb” mean?
2. What is the rhyme scheme?
3. What is the message? What values are represented?
4. Why is “went to college” repeated?

**James Baldwin**

"Sonny's Blues"

1. What is the importance of Grace and Isabel?

2. What binds the brothers together?

3. How does the story illustrate limited options to Black men growing up in Harlem at the time?

4. Comment on the narrator's perspective.

5. Comment on the nonlinear story sequence.

"Going to Meet the Man"

1. What is the purpose of the flashback in the middle of the story?

2. How are identity and impotence connected?

3. What is the effect of telling the story from Jesse's point of view?

4. What is the historical backdrop?

“A Talk to Teachers”

1. How does the essay connect to Baldwin’s short stories?
2. How is the essay still relevant?
3. How it an argument? What are the appeals to the audience?
4. How is it a literary work? (with techniques such as repetition)
5. How does he connect with his audience?

**In class possible topics**

1. Analyze the representation of family structures and relationships in Brooks' poems "the mother," “A Bronzeville Mother,” “Sadie and Maud,” "a song in the front yard." How do these representations compare with African-American family dynamics as represented by other Black writers such as Charles Chesnutt, Nella Larsen, and Langston Hughes?

2. Consider "A Bronzeville Mother" as a companion to Baldwin's "Going to Meet the Man." How do the two texts describe the relationship between white sexual desire and violence against Blacks? What differences emerge in your comparison between the two texts?

3. Consider James Baldwin’s “Going to Meet the Man” and “Sonny’s Blues” with Richard Wright’s “The Man who was Almost a Man” and “Ethics of Living Jim Crow.” What is African-American manhood and as compared to white manhood? Explain the complexities of becoming and being a man in Jim Crow South. How does each other author approach, define, or resolve the issues of Black manhood?

length: 3 typed pages

format: MLA, double-spaced, 12 pt Times New Roman

turn in: final draft, brainstorming notes, typed outline, first draft, and grade sheet.

|  |  |  |  |
| --- | --- | --- | --- |
| **Criteria for assignment 3** | **Keep it up!** (Met expectations) | **Opportunities** (Inconsistently met expectations) | **Want to talk?** (Didn't meet expectations)  |
| **Content****(40%)** | Responds to assigned topic.Is insightful and interesting.Shows critical thinking. Has a strong, logical argument. Includes appropriate details, examples, details, and evidence.Evidence is cited correctly. All required sources are used. Sources talk to each other. | Responds to the assigned topic. Has an argument.Argument could include more critical thinking or analysis.The argument could include more details, examples, or evidence or less summary.Evidence could connect to point better or cite more correctly. Too many quotes | Does not respond to assigned topic.No argument.No details or evidence. Examples may not fit the topic. Repetitive or confusing content. |
| **Organization****(30%)** | Thesis is in the first paragraph. Introduction has appropriate background and hooks the reader. Each paragraph has one idea. Evidence is in the middle. Transition words connect ideas.Conclusion wraps up the topic and predicts or expands. | Thesis is in the first paragraph. Intro could have more background.Thesis could be stronger.Topic sentence(s) could be stronger reasons or connect to thesis. Does not use SEE format.Body paragraphs could be on different points, include more examples, evidence, or development. | No thesis or thesis is not in the introduction.No transition words.No conclusion.Paragraphing is not clear. Hard to follow. One source per paragraph or a summary train. |
| **Grammar****(30%)** | virtually free of sentence errors: awk sentences, punctuation errors or sp errors. Has sentence variety and appropriate vocabulary. | Noticeable errors in awk sentences, punct, sp, frag, run-ons, verbs, vocab, pronouns, sentence variety.  | Many distracting errors in awk sentences, punctuation, sp, frags, run-ons, or verbs. Hard to read. |

**Black Arts Era 1960-1975**

Amari Baraka

 "Black Art" (handout)

*Dutchman*

 "A Poem For Black Hearts" (handout)

Henry Dumas

"Will The Circle Be Unbroken?" (handout)

 "Black Star Line" (handout)

Carolyn Rodgers

"The Last MF"

"For Sistahs Wearin' Straight Hair"

"U Name This One"

"Poem for Some Black Women"

Sonia Sanchez

“homecoming”

“blk/rhetoric”

“a/coltraine/poem”

TCB

**Reading response assignments (due the day the readings are due)**

1. Amari Baraka

Read the *Dutchman* and both poems.

1. Summarize the *Dutchman* and one poem.
2. Discuss the themes and imagery in both.
3. For the poem, discuss the poetic literary devices. For the play, discuss the structure of each scene.
4. Henry Dumas

Read the short story and poem.

1. Summarize each.
2. Discuss the themes and overall message.
3. For the poem, discuss the poetic literary devices. For the short story, discuss the point of view.
4. Carolyn Rodgers

Read all the poems.

1. Summarize “Poem for Some Black Women” and “The Last MF”
2. Discuss the themes around women.
3. Discuss the use of unconventional spacing, spelling, and capitalization and how that add to the message.
4. Sonia Sanchez

Read all the poems.

1. Summarize “Blk/rhetoric” and “a/coltraine/poem.”
2. Discuss the themes around the Black struggle.
3. Discuss the use of unconventional spelling, capitalization, spacing, and use of musical sounds and how that adds to the message.

**Class Discussion questions**

**Amari Baraka**

"Black Art"

1. Who are the enemies?

2. What is the effect of the vulgarity and violence?

3. What is the message about poetry or its purpose?

4. How does reading the poem lend insight to the Black Arts Movement?

*Dutchman*

1. Who does Lulu represent?

2. Who does Clay represent?

3. What is Clay's passivity representative of?

4. What is his death representative of?

5. What is the significance of the setting?

6. What does the end mean?

"A Poem for Black Hearts"

1. What is the effect of the repetition?

2. How is Black male identity connected to political activism?

3. What is the effect of the unconventional punctuation?

4. What is the effect of the enjambment (they carry the syntax from one line to the next)?

**Henry Dumas**

"Will the Circle Be Unbroken?"

1. What does the title mean?

2. What does the story say about community, a frequent theme of Dumas?

3. Compare this piece to "Sonny's Blues."

4. Is there a message about the relationship between African American and Caucasians?

"Black Starline"

1. What is the purpose of the repetition of certain phrases?

2. Explain the metaphors of river and sea.

3. What is the purpose of the stanza lengths and italics?

**Carolyn Rodgers**

"The Last MF"

1. What is Rodgers' message about profanity and women?
2. What is the role of women in the struggle?

3. To whom does the term m.f. refer?

4. What is the overall message of the struggle?

For Sistahs Wearin' Straight Hair"

1. Is the message of the poem larger than issues of hair?

"U Name This One"

1. What does the title mean?

2. What kind of revolution or change is she referring to?

3. How does that revolution compare to her daily life in Chicago?

4. What is the effect of the dialectal spelling?

"Poem for Some Black Women"

1. Comment on the spacing and capitalization.

2. Comment on the use of contrast.

**Sonia Sanchez**

"TCB"

1. Compare Sanchez's use of MF with Rodgers'.

2. What is the effect of the unconventional spelling?

3. What does the end mean?

"Homecoming"

1. Describe the narrator.

2. What is the difference in the narrator in the first stanza versus the second?

3. How did college affect her?

4. Into who does she evolve?

"a/coltrane/poem"

1. What is the effect of the sounds and capitalization?

2. What is the effect of the unconventional spelling and spacing?

3. Compare Sanchez's use of sound and rhythm to Baraka's.

4. What are the messages to Black people?

"blk/rhetoric"

1. What comments do you have about the unconventional spacing and spelling and punctuation? How do they tie into the overall message?
2. What is the overall message?

3. What does Sanchez mean by "blk/rhetoric" and "make more of it"?

4. Does she only propose questions or is there an answer?

**Essay questions - choose ONE**

1. What is the effect and purpose of the unconventional spelling, grammar, punctuation, and capitalization as well as language in Rodgers' and Sanchez's poems? Contrast these works with Dunbar, Hughes, and/or Brooks.

2. What message is conveyed about the relationship between and differences between whites and Blacks in *Dutchman* and "Let the Circle Be Unbroken"?

length: 3 typed pages

format: MLA, double-spaced, 12 pt Times New Roman

turn in: final draft, brainstorming notes, typed outline, first draft, peer edit sheet, other drafts, and grade sheet.

**Peer edit for essay 4**

**writer's name \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**reader's name \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

1. How clearly does the thesis respond to one of the essay questions?

2. How well do the topic sentences support the thesis? Topic sentences do not include evidence from the text.

3. How appropriate and effective are the examples from the texts? The summary should be minimal and any quotes very short. Most of the paragraph should be the author's opinion/analysis/ideas.

4. How effectively do the texts talk to each other?

5. What do you like best about the essay?

**Peer edit for essay 4**

**writer's name \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**reader's name \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

1. How clearly does the thesis respond to one of the essay questions?

2. How well do the topic sentences support the thesis? Topic sentences do not include evidence from the text.

3. How appropriate and effective are the examples from the texts? The summary should be minimal and any quotes very short. Most of the paragraph should be the author's opinion/analysis/ideas.

4. How effectively do the texts talk to each other?

5. What do you like best about the essay?

**conference sheet on first draft paper 4**

Fill out this page and bring it to your conference with your letter to the professor.

1. Summarize the feedback you got on the first and/or second draft.

2. What changes did you make?

3. What questions do you have for me? (specific questions related to content, structure, MLA, grammar, etc)

|  |  |  |  |
| --- | --- | --- | --- |
| **Criteria for assignment 4** | **Keep it up!** (Met expectations) | **Opportunities** (Inconsistently met expectations) | **Want to talk?** (Didn't meet expectations)  |
| **Content****(40%)** | Responds to assigned topic.Is insightful and interesting.Shows critical thinking. Has a strong, logical argument. Includes appropriate details, examples, details, and evidence.Evidence is cited correctly. All required sources are used. Sources talk to each other. | Responds to the assigned topic. Has an argument.Argument could include more critical thinking or analysis.The argument could include more details, examples, or evidence or less summary.Evidence could connect to point better or cite more correctly. Too many quotes. | Does not respond to assigned topic.No argument.No details or evidence. Examples may not fit the topic. Repetitive or confusing content. |
| **Organization****(30%)** | Thesis is in the first paragraph. Introduction has appropriate background and hooks the reader. Each paragraph has one idea. Evidence is in the middle. Transition words connect ideas.Conclusion wraps up the topic and predicts or expands. | Thesis is in the first paragraph. Intro could have more background.Thesis could be stronger.Topic sentence(s) could be stronger reasons or connect to thesis. Does not use SEE format.Body paragraphs could be on different points, include more examples, evidence, or development. | No thesis or thesis is not in the introduction.No transition words.No conclusion.Paragraphing is not clear. Hard to follow. One source per paragraph or a summary train. |
| **Grammar****(30%)** | virtually free of sentence errors: awk sentences, punctuation errors or sp errors. Has sentence variety and appropriate vocabulary. | Noticeable errors in awk sentences, punct, sp, frag, run-ons, verbs, vocab, pronouns, sentence variety.  | Many distracting errors in awk sentences, punctuation, sp, frags, run-ons, or verbs. Hard to read. |

**The Contemporary Period 1975-**

August Wilson

 *Joe Turner's Come and Gone*

Lucille Clifton

“at the cemetery, walnut grove plantation, south carolina, 1989”

“wishes for sons”

“sisters”

“Poem in praise of menstruation”

“slave ships”

“my dream about time”

“my dream about being white”

“homage to my hips”

**Reading response questions (due the day the readings are due)**

1. August Wilson

Read the play.

1. Summarize the play.
2. Discuss the themes related to families reconnecting after slavery.
3. Discuss the structure of the play and how it unfolds.
4. Lucille Clifton

Read all the poems. Take “wishes for sons” or “homage to my hips” or “poem in praise of menstruation” AND “at the cemetery, walnut grove plantation, south carolina, 1989” or “slaveships”

1. Summarize the two poems you picked.
2. Discuss the themes related to women and slavery.
3. Discuss the rhyme scheme, unconventional capitalization, and stanza length.

**Class discussion questions**

**August Wilson**
Act One, Scene One

1. What's the difference between Selig, the People Finder, and Bynum, who binds people?

2. What is the meaning of having your own song?

3. What's behind Seth being against conjuring?

Scene Two

4. What does it add to know Selig's family history?

Scene Three

5. What is Jeremy not understanding about women that Bynum is trying to tell him?

6. What does Harald Loomis' vision mean?

Act Two, Scene One

7. What are your thought on Jeremy quitting his job?

8. Compare/contrast Molly and Mattie.

Scene Two

9. What does it mean that Joe Turner wanted his song?

10. What does Loomis mean that Bynum is "one of them bones people"?

Scene Three

11. What does Mattie understand about relationships?

Scene Four

12. What is significant about the interaction between Zonia and Reuben?

Scene Five

13. Why did Martha change her name?

14. What is the significance of Loomis cutting himself and finding his song?

 **Lucille Clifton**

“wishes for sons”

1. Why does she choose those things to wish on men?
2. How would you characterize those situations?
3. Why wish those on men?
4. What is the order? Does it build?
5. What is the rhyme scheme and how does that contribute to the meaning?
6. What does the end mean?

“poem in praise of menstruation”

1. Is this poem contradictory to “wishes for sons”?
2. Comment on the spacing, punctuation, and capitalization?
3. What adjectives are used to describe menstrual flow?
4. Why animals? Is that a metaphor?

“homage to my hips”

1. What adjectives are used to describe her hips?
2. Are these metaphors?
3. Does she shift gears at the end?

“at the cemetery, walnut grove plantation, south carolina, 1989”

1. Who is she talking to?
2. What does she mean “I will testify”?
3. What is the effect of short lines?
4. Comments on the repetition at the end and change from “here” to “hear.”

“slave ships”

1. What is the effect of the religious references? Why refer to “Jesus,” “Angel,” and “Grace of God”?
2. Why does she use first person? What is the effect?
3. What is purpose of the unconventional spacing, capitalization, and punctuation?

“my dream about time”

1. Why does she exempt herself with “unlike myself”?
2. What does the title mean?
3. Why end with “NO”?
4. Are house, windows, doors metaphors? If so, for what?

“my dream about being white”

1. Why is dream in the title?
2. What is the effect of the short lines?
3. What does she mean by “no future”?
4. What do the clothes and dancing represent?

**Essay topics**

1. Discuss the treatment of lynching through poetry, short story, and drama. Use three works. What is shown about who is affected and how they are affected? What is the overall message?

2. Trace the influence of music as a topic and as a sound in short stories and poems. Use at least two literary periods. Focus on how African-American jazz and blues are shown as unique, creative cultural expressions.

3. Take the concept of African-American identity and discuss how African Americans in literature try to find their place in African-American society. Show how two to three writers have handled this theme.

4. Explore the limited role of the narrator in selected short stories. What is the connection between what the reader knows through the narrator and the overall meaning conveyed? How does the limited role contribute to the purpose or theme of the story? Choose two to three works.

5.. Compare and contrast two Black playwrights in terms of focus, style, and theme. Connect each work to its period.

6. Take three poems (each from a different period) and discuss the relationship between rhyme scheme, form/style, and meaning.

7. Take *Joe Turner*’s *Come and Gone* and “Wife of His Youth” and compare treatment of families trying to reconnect.

8. Trace the evolution of female poets in content and form. Take three poets.

9. Discuss the complexities and challenges of manhood from emancipation through the Black Arts Movement as explored in several texts. Take two to three authors.

**Peer edit for essay 5**

**writer's name \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**reader's name \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

1. How clearly does the thesis respond to one of the essay questions?

2. How well do the topic sentences support the thesis? Topic sentences do not include evidence from the text.

3. How appropriate and effective are the examples from the texts? The summary should be minimal and any quotes very short. Most of the paragraph should be the author's opinion/analysis/ideas.

4. How effectively do the texts talk to each other?

5. What do you like best about the essay?

**Peer edit for essay 5**

**writer's name \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**reader's name \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

1. How clearly does the thesis respond to one of the essay questions?

2. How well do the topic sentences support the thesis? Topic sentences do not include evidence from the text.

3. How appropriate and effective are the examples from the texts? The summary should be minimal and any quotes very short. Most of the paragraph should be the author's opinion/analysis/ideas.

4. How effectively do the texts talk to each other?

5. What do you like best about the essay?

**conference sheet on first draft paper 5**

Fill out this page and bring it to your conference with your letter to the professor.

1. Summarize the feedback you got on the first draft.

2. What changes did you make?

3. What questions do you have for me? (specific questions related to content, structure, MLA, grammar, etc)

**Author Presentations**

For each author we read, you are expected to present on one.

Include the following in your Prezi/PowerPoint/slides presentation:

Early growing up years – where and how did the author grow up?

Significant works – what are the main poems, short stories did he/she write?

Themes - what topics did he/she cover?

Literary Devices – favorite rhyme schemes, symbols, plot development, character types, images

Significant contributions to literature -

20 points

**schedule assessment part 2 (done after part 1)**

You have now been following a schedule for a month or two. Evaluate how things have been going. Type each question and answer it.

1. How has your schedule of time management ended up this semester, especially during times such as midterms or big assignments?

2. How much time do you spend each week on each of your classes outside of class? List the class and hours per week you spend total in studying, reading, writing, etc. outside of class. Is that enough time? How are your grades in your classes? Answer all of each question.

Example: English 1b – I spend 7 hours outside of class. It’s enough time. I have an A.

3. Did you end up dropping any classes? Why?

4. Have you turned in assignments late or not at all or not given them the time they deserve? Give examples. What was the reason? How did it end up?

5. If you had a work schedule that changed every week, what did you do in terms of planning your time?

6. What is your plan in terms of time management for next semester? 7. What did you learn about time?

|  |  |  |  |
| --- | --- | --- | --- |
| **Criteria for time management** **Part 2** | **Keep it up!**(Met expectations) | **Opportunities** (Inconsistently met expectations) | **Want to talk?**(Didn't meet expectations)  |
| **Content****(60%)** | Responds to assigned topic. Shows critical thinking about scheduling and time management. Analyzes schedule and includes appropriate suggestions to improve. Includes appropriate details, examples, details, and evidence. | Responds to the assigned topic. Answers could include more critical thinking or analysis of scheduling in general or own schedule in particular.The responses could include more details, examples, or evidence.  | Does not respond to assigned questions.No details or evidence.  |
| **Organization****(10%)** | Follows numbering given in the instructions.  | Skips a question or answers them in a different order. Does not number questions. Does not type questions. | Doesn't follow numbering. Confusing as to which question is being answered. |
| **Grammar****(30%)** | virtually free of sentence errors: awk sentences, punctuation errors or sp errors. Has sentence variety and appropriate vocabulary. | Noticeable errors in awk sentences, punct, sp, frag, run-ons, verbs, vocab, pronouns, sentence variety.  | Many distracting errors in awk sentences, punctuation, sp, frags, run-ons, or verbs. |

**10 points**

**Helpful information, samples, and grammar basics**

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There is no page number on the title page

Everything is Times New Roman 12 point

Title of paper

Jayme Jackson

Dr. Parks

English 1a TR

21 August 2020

 Outline: Title of Paper the header is Jackson i

I.Thesis: Put the thesis of your essay here. It can be one sentence or two sentences. This sentence captures the main point or argument of your essay.

II. This is the topic sentence for the first paragraph of your essay. This is a complete sentence, not a phrase. This sentence is the main point of this paragraph. The sentence backs up your thesis. It does not start with "in the book,....." and does not include your evidence.

 A. This is evidence

 It can be a phrase from a book, article, or movie. It should have the page number from the book or article, so you can find the passage more easily when writing the paper.

 B. This is evidence .

It can be a phrase from a book, article, or movie. It should have the page number from the book or article, so you can find the passage more easily when writing the paper.

III. This is the topic sentence for the second paragraph of your essay. This is a complete sentence, not a phrase. This sentence is the main point of this paragraph. The sentence backs up your thesis. It does not start with "in the book,....." and does not include your evidence.

 A. This is evidence

It can be a phrase from a book, article, or movie. It should have the page number from the book or article, so you can find the passage more easily when writing the paper.

 B. This is evidence

It can be a phrase from a book, article, or movie. It should have the page number from the book or article, so you can find the passage more easily when writing the paper.

IV. This is the topic sentence for the second paragraph of your essay. This is a complete sentence, not a phrase. This sentence is the main point of this paragraph. The sentence backs up your thesis. It does not start with "in the book,....." and does not include your evidence.

 A. This is evidence

It can be a phrase from a book, article, or movie. It should have the page number from the book or article, so you can find the passage more easily when writing the paper.

 B. This is evidence

 It can be a phrase from a book, article, or movie. It should have the page number from the book or article, so you can find the passage more easily when writing the paper.

Repeat for as many paragraphs as needed

.

 Original Title the header is Jackson 1

 The introductory paragraph is the first paragraph. You can start the essay with background information about your topic and get more narrow and end with thesis. Another idea is to start with the thesis and follow with reasons that the reader will find in more detail in the body paragraphs. Some people start the essay with a story that hooks the reader; the story can be wrapped up in the conclusion. An interesting statistic or fact is another way to hook the reader. If your essay has one source, you can introduce the source in your first paragraph, but don't list several sources in your introduction. Most importantly, always include a thesis in the introduction.

 The second paragraph starts with a topic sentence that is a reason that backs up the thesis. The middle of the paragraph has evidence that backs up your topic sentence. The first time you mention a source, include the author's first and last name and *title of the book* in italics. Introduce a written source with a lead in, such as Timmerman writes,..... and end with the page number, such as (53). Only use as much material from your source as you need to make your point. Assume your reader is familiar with the book or movie. Use a transition between sources. Find some way to connect them. What the second point add to your paper?. Then use the next source. The paragraph should end with your ideas. Explain your thoughts, analyze the point. You are answering questions, such as the following: What is the significance? and Who cares? and How does that tie into the thesis? Most of the paragraph should be your ideas, not summary, paraphrase or quote.

 The third paragraph.....

**Sentence types**

**Simple – one independent clause**

Example: I

**Compound – two or more independent clauses**

Example: I, cc I.

 I; ca, I.

 I; I.

**Complex – one independent clause and one or more dependent (subordinate) clauses**

Example: D, I.

 I + d.

S, dep, v +.

**Compound complex – two or more independent clauses and one or more dependent (subordinate) clauses**

Example: I, cc I + d.

 D, I; ca, I.

**Coordinating Conjunctions (cc)**

**(FANBOYS)**

for, and, nor, but, or, yet**,** so

**CA- conjunctive adverb**

**I – independent clause**

**D – dependent clause**

**SC- subordinating conjunction**

**Common subordinating conjunctions (SC)**

 **used in complex sentences**

**Cause or effect Condition**

as even if

because if

in order that if only

since provided

so that since

 unless

**Concession** when

although whenever

as if whether

even if how

even though

though

**Comparison or contrast Purpose**

as

as if so that

as though that

 \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

than **Relative connectors**

whereas(pronouns, adj., adv.)

whether which

while that

 whatever

**Space or time** whose

after since whichever

as long as whom

before when what

now that who

once where whomever

whenever whoever

wherever why

until while where

 *\*\* Subordinating conjunctions and relative connectors start subordinate (dependent) clauses in complex sentences*

**Common conjunctive adverbs (CA) and transitional phrases**

**Used in compound sentences**

**Addition Comparison or contrast**

also however

besides in comparison

further in contrast

furthermore instead conversely

in addition likewise on the other hand

incidentally nevertheless

moreover otherwise

 similarly

 nonetheless

**Emphasis**

certainly

indeed **Cause or effect**

in fact accordingly

still as a result

undoubtedly consequently

specifically hence

 therefore

**Time** thus

finally

meanwhile

next

now **Misc.**

then for example

thereafter for instance

subsequently after all

 even so

 anyway

 incidentally

*\*\* Conjunctive adverbs connect equal clauses (in compound sentences).*

*I; ca, i*

**Common prepositions**

about into

above like

according near

according to of

across off

after on

against onto

along out

along with outside

among over

around past

as regarding

at round

because of since

before through

behind throughout

below to

beneath toward

beside under

between underneath

beyond unlike

by until

concerning up

despite upon

down up to

during till

except with

except for within

excepting without

for next to

from

in

in addition to

inside

in spite of

instead of \*\*\* start prep. phrases, which add details

**Parts of speech**

**Noun** - names a person, place, thing, idea, feeling.

**Pronoun** - takes the place of a noun.

Personal (I, you, he, she, etc.); reflexive (myself, himself, etc.); relative (that, which, that, whose, etc.); demonstrative (this, that, these, those); indefinite (everybody, few, each); and interrogative (who, what, etc.).

**Verb** - shows action or helps make a statement

Action - shows action

Linking - links a subject to a describing word. These can be linking verbs : to be, to feel, to remain, to grow, etc.

Helping - helps an action or linking verb. Examples are do, does, did, has, had, have, may, might, must, should, would, could, shall, will, can, is, am, are, was, were, be, being, been.

**Adjective** - modifies a noun, tells which one, how many, what kind.

**Adverb** - modifies adjectives and other adverbs, tells how, when where, and to what extent.

**Preposition** - shows a relationship between a noun or pronoun and some other word in the sentence. List is on previous page.

**Conjunction** - joins words, phrases, and clauses.

Coordinating conjunction - for, and, nor, but, or, yet, so

Subordinating conjunction - start dependent clauses (since, when, after, if, etc.)

Correlative - (not only/but also, neither/nor, either/or, both/and)

**Infinitive** - to + a verb

**Articles** - a, an, the (are also adjectives)

**Sentence parts**

**Subject** -

a noun, pronoun, gerund, or infinitive

is never in the prepositional phrase

is never here or there

can be understood or implied

part of the sentence about which something is being said

**Verb** - see previous page

**Clauses**

**Independent clauses** - can stand on their own.

**Dependent clauses** -

 cannot stand on their own

start with a subordinating conjunction (listed on a previous page)

have a subject and a verb

need an independent clause

are needed to create complex sentences

Example: When I get up

**Sentence errors**

**Fragment**

Not a complete sentence

Could be missing a subject or verb or not be a complete thought

Could be a dependent clause or an added detail

Example: especially the last time

**Run-on**

Two sentences run together without a semi-colon or a period

Example: Jayme keeps me company in my office he often lies across my desk. (Fix with a period or semi-colon between “office” and “he.”)

**Comma rules**

1. Put commas around nonessential information, such as adjective clauses and appositives.

Example: My brother, who drives a red truck, works in the film industry.

I like to eat at Olive Garden, an Italian restaurant.

2. Put commas around interrupters.

Example: The information, however, is subject to discussion.

3. Put a comma after a dependent clause.

Example: After the cats ate, they went to sleep.

4. Put a comma after a coordinating conjunction in a compound sentence.

Example: Jackson sleeps on the sofa, but Jayme likes to sleep in a hidden place.

5. Put a comma between items in a series of three or more.

Example: Jayme meowed, ate his food, and ran around the house.

6. Put a comma after introductory word groups and direct address.

Example: Luckily, I found the source of the leak.

7. Put a comma between a city and state.

Example: Her house in Bakersfield, California, is air-conditioned.

**Semi-colon rules**

1. Put a semi-colon between independent clauses.

Example: Jayme is Jack’s brother; they play well together.

2. Put a semi-colon before a conjunctive adverb in a compound sentence.

Example: Jack is blind; consequently, he runs into the furniture if he gets scared.

3. Put a semi-colon between items in a series that has commas.

Example: I have invited my sister, who lives in Tennessee; my aunt, who lives in Maryland; and my brother, who lives in Los Angeles.

**Colon rules**

1. Put a colon after an independent clause and before a list or explanation.

Example: The career has three qualifications: outgoing personality, good with statistics, and impressive research skills.

2. Put a colon after an independent clause and before a quote.

Example: He explained the colon rule clearly: “When a colon is used to introduce a quotation, the part of the sentence that precedes the colon should be grammatically independent.”

**mechanics**

**Underlining and Italics**

Underline (if writing)/italicize (if typing) the complete work: newspaper, magazine, CDs, movie, novel, play

**Quotes**

Put quotes around the part: article, song, poem, short story, TV episode

**Apostrophe**

used to make words possessive and in contractions

never used on verbs

never used on possessive pronouns (his, hers, ours, theirs, etc.)

if the word is plural and ends in s, just add an apostrophe

**Capitalization**

Capitalize the first word in a sentence

Capitalize proper nouns



**Error marking guide**

frag incomplete sentence

ro two sentences run together without appropriate punctuation

verb errors in form or agreement or tense

pro incorrect pronoun ref or agreement

wc word choice

slang informal English or slang

cap capitalization needed or omitted

? not clear

^ this should be one word

awk sentence is awkward

p punctuation (comma, semi-colon, colon) error

¶ indent for new paragraph

sp spelling error

voc vocabulary error, such as their/there

## Verbs in signal phrases

acknowledges endorses

adds grants

admits illustrates

agrees implies

argues insists

asserts notes

believes observes

claims points out

comments reasons

compares refutes

confirms rejects

contends reports

declares responds

denies suggests

disputes thinks

emphasizes writes![C:\Users\Paula\AppData\Local\Microsoft\Windows\Temporary Internet Files\Content.IE5\9Y1B0WHF\MCj04417340000[1].png]()

**Persuasive or argumentative writing**

The goal of persuasive writing is to influence a reader's thoughts or actions. The writer may appeal to the reader's mind or emotions or both. A good argument always includes non-biased evidence, such as facts, examples, or expert opinion.

In this class, you will write persuasive essays that use various modes of development to advance your position.

**How to argue persuasively**

We are surrounded by arguments and persuasion every day. They can take the form of anything from television ads to family members. Often the purpose is to get the audience to change his/her thoughts or behaviors through persuasive appeals. During this semester, you will study argument from the standpoint of a reader and as a writer.  The better arguments use a variety of techniques to sway readers. This is a quick summary of ways to approach an argumentative essay; in class we will look at specific examples.

Use evidence.  The evidence must support the thesis. The strongest evidence is relevant, unbiased, accurate, and representative. It can be

* examples
* facts, statistics, study
* expert authority

Use appeals

1. logic. (logos) Logical appeals support a point of view through reason and a presentation of factual evidence. Logic appeals to common sense. The evidence can include statistics, specific instances, documents, test results, expert testimony, fictional examples to illustrate ideas, eyewitness testimony, and surveys. Logic is used in academic, business, and government writing.  It should form the basis of your essays.

2.  ethics. (ethos)  Ethics reflect deeply held convictions, like patriotism, religion, and humanitarianism. Referencing any of those can show the reader that the writer is a well-informed person of good will who is to be believed. Arguers who demonstrate fair mindedness and good character are more convincing than individuals who lack these qualities. It establishes the credibility of the author and seeks to form common ground with the reader. The ethical appeal is the basis of many sermons, editorials, and political speeches that emphasize shared values and beliefs. This can be a powerful motivator, but only works on audiences with common moral philosophies.

3. emotion. (pathos) Emotional appeals touch and arouse the feelings or emotions of the reader. Emotion also taps into his/her needs to be creative, independent, or popular. It uses images, sensations, or shock techniques to lead people to react. It can include emotional language, personal narratives, and vivid description of events. Emotional appeals are used in public relations, marketing, advertising, and political campaigns. For example, sex appeal is used to sell products from shampoo to cars. Images of starving children will provoke pity and empathy. Emotional appeals engage the reader and can be appropriate when the subject is emotional. These appeals can produce strong responses, but can be short lived and distract from the issue. Your argument should not rely solely on this appeal.

Anticipate objections. When you know your audience and their objections to your point of view, you can fairly stating their case and then refute their argument. This technique may help the writer win over a hostile audience. It shows that you are aware that others may disagree with you and that you have an understanding of and an answer to their concerns.

Arrange ideas. Build to your strongest point is usually the best way to organize your essay .  Also, your points should flow seamlessly from beginning to end.

Use humor. Humor can lighten the mood or cast a new light on the subject.

Don't insult your reader. It hurts an argument. No one wants to read, "if you cared about children, you'd agree with me."  Demeaning and negative language alienates the reader.

Argument from induction. Inductive arguments provide a number of examples and draw a conclusion (claim). The examples must be accurate and representative. The examples could be responses to a questionnaire, interviews, car sales, or blood test results, etc. The claim is a generalization made on the basis of the examples. Scientific conclusions are reached inductively.

Argument from deduction. Deductive arguments start with a true statement (major premise), provide a specific example (minor premise), and draw a conclusion about the example. The true statement could be a contrast, will, insurance policy. The minor premise is tested against the major premise. If both the major premise and minor premise are true, the conclusion should be also.

 Avoid fallacies. Fallacies are errors in reasoning that lead to wrong conclusions. These are the most common.

* non sequitur (from the Latin "it does not follow"): stating a conclusion that doesn't follow from the premise. "He has a new computer, so he must be highly skilled in the use of computers."
* oversimplification: supplying neat and easy explanations for large and complex issues.
* hasty generalizations: leaping to a generalization from inadequate or faulty evidence. They can lead to stereotypes. "Women are too weak to fight in combat"
* either/or reasoning: assuming that a reality can be divided into only two parts or extremes or two solutions to a situation. "This country can have a strong defense program or a strong social welfare program."
* argument ad hominem (from the Latin "to the man"): attacking a person's views by attacking his character. "What does he know about marriage? He's been divorced twice.)
* Begging the question: repeating that what you stated in your premises is true because it's true. The writer should prove that it's true not argue in a circle. "It's true because I know it's true."
* post hoc, ergo propter hoc (from the Latin "After this, therefore because of this"): assuming that because B followed A that B was caused by A. (see modes of development, cause and effect writing). Sometimes no causal relationship exists. "People will be attractive and popular if they drink a certain soda."
* bandwagon appeal: assuming that since everyone is doing it, that it is good.  Polls use this to promote a candidate or fashion trend.