

# Core Knowledge Composition and Grammar Syllabus

## Prefatory notes to instructors using this syllabus

- This syllabus consists of several parts. In addition to the main syllabus that follows, there are several appendices (Appendices A-P) and a bibliography.
- There is **no required text** book for the course outlined in this syllabus. Some instructors may find the detailed and extensive appendices attached to the syllabus an adequate replacement for a text. In any case, these appendices will be most useful if printed out on three-hole punched paper so that students can keep them in a loose-leaf binder as a course pack, along with any additional materials instructors may wish to add. Other instructors, however, may want to supplement this course pack with one of the excellent texts mentioned in the bibliography, or any other currently available text for freshman composition.
- There is **no midterm or final examination**. The seven papers assigned, two to four revisions of these, and the research paper, along with many incidental assignments, are adequate bases for grades. But again instructors are free to devise any examinations which they may consider useful in promoting the goals of the course.
- Finally, instructors should be aware that the course offers both **traditional English grammar** instruction and the **newer, easier to learn, and easier to apply structural approach** to syntactic and word-form analysis. Many have found that the latter, a system based directly on the structure of English, supports writing improvement more effectively than the former methodology, based as it is on the very different structure of Latin. Again, instructors are free to use the traditional approach exclusively, but, before making the decision to do so, they should read Appendices F, H, J, K, and L, which explain and illustrate the newer approach, and how it differs from the old.

## Description

In this 13-week course, students will practice the stages of the composing process (planning, drafting, and revising), learning to focus, organize, and develop their ideas, with attention to purpose and audience, and in the process make their writing more vivid and convincing. They will employ the various academic modes (expository, argumentative, descriptive, and narrative) in writing paragraphs and essays, learn how to select and limit a topic for research, to locate, summarize, organize, and document appropriate materials, and to compose a paper explicating or defending their thesis. They will also review the rules of traditional grammar, master the basics of structural grammar, and apply these principles to their own writing to improve its correctness, clarity, and effectiveness.

## Objectives

To help students to

- approach writing as a **process**, and gain mastery over the steps of this process: getting ideas, planning, focusing, drafting, organizing, revising, editing, and proofreading;
- understand writing as **product**, i.e., as a vehicle for communication with a reader in a variety of modes: exposition, argument, description, and narration;
- become skilled in argument in particular as a major mode of discourse by learning to distinguish between claims and evidence and to detect logical and other fallacies of argument, and by practicing its various modes;
- give attention to purpose and audience, and hence to appropriate tone and diction;
- recognize and apply the various methods of explaining and developing ideas through definition, summary, analysis, exemplification, comparison and contrast;
- learn the basics of research in the humanities and social sciences, and write a well-documented paper exploring a position or defending a thesis on some significant issue specific to an academic field of study;
- use the Internet as a resource for writing improvement and research;
- develop a degree of competence in the various other modes of writing included in the Core Knowledge language arts writing curriculum and other K-8 curricula, including writing description and narration, writing a summary, preparing and delivering oral presentations;
- review and apply the rules of traditional grammar in order to find and correct errors in their own writing and in the writing of others;
- learn the basic principles of structural grammar, and apply them to their own writing to improve its clarity and effectiveness;;
- become familiar with the vocabulary of writing and grammar instruction;
- learn about the complex origins and varieties of the English language, and the roots of its vast vocabulary in Latin and other languages;
- understand and appreciate the normative character of the written language.

## **Writing Assignments**

These include an expository essay, two papers each arguing a thesis, a summary of a chapter reviewing the development of the English language, a detailed description of a person, place, object, or situation, a narrative to illustrate a point, a research paper with full documentation exploring and defending an issue, and a brief persuasive speech presented orally. Writing assignments also include revisions of two to four papers. As indicated below in the detailed sequence of instruction, additional brief exercises and reports will be assigned in connection with some of the class sessions. See Appendix A for a list of all assignments with due dates, and also the class sessions when these assignments will be returned by the instructor so that students can continue to revise and edit them under supervision in class, as well as in the writing laboratory and at home.

## **Student Portfolios**

Students will maintain folders for their writing assignments in stages of preparation and for papers that have been graded and returned. Since these papers will be used for in-class revision, including stylistic improvements, and for editing and proofreading practice, students will bring their portfolios to every class. It is also important that instructors return papers at the scheduled time so that these graded and annotated papers can be used as the basis for on-going writing practice and instruction.

## **Suggested Sequence of Instruction**

Instructors should find the following suggested sequence of instruction useful, indicating as it does a logical order for the required work and the coordination of writing assignments with other topics included in the list of objectives above. However, it's a mistake, as most teachers know, to expect to be able to follow any predetermined schema for instruction in all its details, especially in a discipline that requires mastering an art and skill, like writing. Many variables—students' present level of competence and experience in writing, language background, reading proficiency, and general interests—may demand adjustments, and instructors may therefore find it necessary to spend more class time on one aspect of the course and less on another. In order to accomplish the objectives of the course, some instructors may want to designate some of the work scheduled here for the classroom as work to be done by students on their own at home, in a writing laboratory, or under the supervision of a tutor. The inclusion of extensive instructional material in appendices, especially on grammar, facilitates such adjustments. (See the list of Appendices A-P following the detailed course outline.)

## **Use of this Syllabus**

This syllabus was created by Mary Epes, a retired professor of English, York College/CUNY, as part of *What Elementary Teachers Need to Know*, a teacher education initiative developed by the Core Knowledge Foundation. Although the syllabus is copyrighted by the foundation, and may not be marketed by third parties, anyone who wishes to use, reproduce, or adapt it for educational purposes is welcome to do so.

However, we do ask individuals using this syllabus to notify us so we can assess the distribution and spread of the syllabi and serve as a repository of information about how they may be improved and more effectively used. Please contact us at <http://coreknowledge.org/CK/contact.htm>.

## Overview

Following this minimal outline is a detailed sequence of instruction with step-by-step descriptions of each class session.

### **Week One. Orientation**

- 1.1 The modes of academic writing
- 1.2 The structure of academic writing
- 1.3 A brief history of writing and the development of its conventions

### **Week Two. The writing process (Paper # 1)**

- 2.1 Focusing: Writing the main point
- 2.2 Getting started: Free writing, listing, mapping, outlining, and drafting.
- 2.3 Revising: Deleting, adding, reorganizing ideas

### **Week Three. The reader, the writer, and the written product**

- 3.1 Revising paragraphing
- 3.2 Editing and proofreading; writing conventions, including punctuation
- 3.3 More about editing: Traditional grammatical analysis versus alternative approaches

### **Week Four. Writing an argument from first-hand evidence (Paper # 2)**

- 4.1 Methods of essay and paragraph development in academic writing
- 4.2 The structure of argument
- 4.3 The qualities of a good argument; fallacies that can weaken it

### **Week Five. Standard written English: Word forms**

- 5.1 Reviewing traditional grammar: the eight parts of speech
- 5.2 All about verbs, verb phrases, infinitives, and participles
- 5.3 Identifying common errors in students' own writing

### **Week Six. Writing an argument from second-hand evidence (Paper # 3)**

- 6.1 Writing an argument of evaluation
- 6.2 Locating and using second-hand evidence, printed and electronic
- 6.3 Getting started on a research paper; more on methods of research

### **Week Seven. The writer's notebook: Making notes; taking notes**

- 7.1 Making notes: Keeping a journal
- 7.2 Taking notes: Summarizing a chapter in a nonfiction work (**Paper # 4**)
- 7.3 Sharing and critiquing summaries

### **Week Eight. Structural grammar: Sentence analysis**

- 8.1 Analyzing simple and compound sentences
- 8.2 Analyzing complex sentences; basic sentence punctuation
- 8.3 Analyzing and correcting sentence faults in Papers # 1-# 2.

### **Week Nine. Preparing to draft the research paper**

- 9.1 Evaluating sources of evidence and taking effective notes
- 9.2 Outlining the research paper
- 9.3 Beginning to draft the research paper

### **Week Ten. Description as a mode of argument (Paper #5)**

- 10.1 How to make descriptive writing persuasive: Examining a model
- 10.2 Developing a passage from journal notes into persuasive description
- 10.3 Syntactic patterns and stylistic devices especially suitable to description

### **Week Eleven. Narrative as another mode of argument (Paper # 6)**

- 11.1 Finding the “point” or argument in a narrative
- 11.2 Preparing to write a narrative with a point
- 11.3 Sharing and critiquing narratives

### **Week Twelve. The art of oral persuasion (Paper # 7)**

- 12.1 Syntax as persuasion in some famous speeches
- 12.2 Preparing to write and deliver a three-minute advocacy speech
- 12.3 Delivering a three-minute advocacy speech

### **Week Thirteen. Semester “wrap-up”**

- 13.1 Delivering a three-minute advocacy speech (continued)
- 13.2 Open session: Portfolio preparation
- 13.3 Open session: Research papers reviewed

## **Course Outline in Detail**

In this more detailed outline, the **objective** describes what the students should learn from the activities of a particular class session, and in some instances how it will prepare them for other learning activities. **Activities** summarize what the instructor and the students will be doing during this class. The **procedure** spells out the activities in detail. As useful or necessary, **appendices** provide background material for the instructor and the class. It’s recommended that these appendices be duplicated on three-hole punched paper so that students can keep them in a loose leaf binder for ready reference. Some instructors may want to distribute all the appendices as a course pack at the first class meeting.

### **Week One. Orientation**

#### **1.1 The modes of academic writing**

**Objective:** To orient students to the specific goals of this course and shape their expectations.

**Activities:** (1) Acquainting students with course objectives and requirements, including the list of writing assignments and their due dates; (2) examining the characteristics of most of the writing they will be doing in this course, and how that kind of writing (exposition/argument) is like and how different from the literary modes/genres (poetry, drama, fiction, biography, etc.).

**Procedure:** 1. Students receive **Appendix A**, the list of writing and other assignments and due dates on three-hole punched paper to keep in their notebooks. The instructor explains why it's important for students to hand in writing assignments on time and to bring their portfolios of work in progress and of completed papers to every class: Classroom activities, including work on grammatical principles, will be based directly on these papers much of the time. [Also, in order to maintain the sequence of instruction outlined below, it is equally important that instructors adhere to the schedule in Appendix A for **returning papers**.]

2. Students examine a short fictional narrative, a report of an actual incident, and an analytic piece, all making the same point (for example, a fable by Aesop, "A Wolf in Sheep's Clothing"; a news story in a local paper about an old couple who became victims of a scam; and a short article analyzing successful scams and their typical victims, or, alternatively, an editorial commenting on the problem).

[**Note:** Instructors can find a current news story and corresponding editorial comment on it in almost any issue of a national or local newspaper. On the Internet, the site Aesop's Fables <<http://www.pacificnet.net>> or <<http://www.AesopFables.com>> offers hundreds of apropos fables to choose from.]

Discussion focuses on what the three pieces have in common (a similar point, e.g.: "Crime victims have predictable traits"), and how the three pieces differ in genre or vehicle of expression (the first a fictional narrative [the fable], the second a factual narrative [the news story], and the third a piece of expository analysis [an editorial]). Could other genres—short stories, poems, plays, etc.—make the same point? How essential is "point" to any piece of writing, even a joke?

3. Students discuss the differences between the **narrative approach** to making a point (as in a fable, a short story, a novel, a play, a movie) and the **expository approach** (as in an essay, an editorial, a magazine article, or a book of non-fiction). They cite matched examples of each approach and list the differentiating characteristics of each, e.g., a feature film and an analytic TV documentary on the same theme or making the same point (a frequent presentation on the History Channel). Recent examples of the latter include film dramas and parallel documentaries about the environment vs. big business, about the drug culture, about juvenile violence and about terrorism. Students cite specific titles of such works.

4. The instructor emphasizes the dominant role of exposition/argument in the first part of this course, with later uses of narration and description, but the latter largely in service of argument rather than as creative or imaginative writing for its own sake. The prime purpose of this course is to prepare students to do the kind of writing that will enable them to succeed in academia, as well as mastering the kinds of writing their future students will be doing and which they may be teaching them.

**Assignment:** Read these two short essays [selected by the instructor, one expository, the other argumentative, from former students' exemplary papers or perhaps from Rosa and Eschholz, or from Clouse—see the bibliography], and make marginal notes about the function of each paragraph and the overall tone of each. Due next class session.

## 1.2 The structure of academic writing

**Objective:** To further raise students' awareness of the kind of writing they will be doing throughout the course, and of how this kind of writing is structured in view of its purpose.

**Activities:** Examining short pieces of exposition and argument to discover in some detail how academic writing is organized.

**Procedure 1.** The class analyzes the structure of each relatively short, tightly structured essay (see assignment above), identifying its **main point, supporting points, and conclusion.**

**2.** To distinguish pieces in the **expository/analytic** mode from those in the **argumentative/persuasive** mode, discussion focuses on the question: What is the **purpose** of this piece? Why is the writer telling me these things? Simply to inform me, to explore ideas, to help me understand the subject more clearly? Or is he or she trying to affect or possibly change my attitude on the subject? To persuade me of something?

**3.** Looking for further clues to purpose and hence to mode, students might ask: What is the writer's **tone**? Detached, analytic, exploratory? Persuasive, insistent, urgent, authoritative? Does the writer's use of humor or irony suggest a bias? What background information on the essay's topic does the writer supply?

**4.** The answers to these questions will bring up the question of **audience**: What readers does the writer appear to have in mind? What are these readers presumed to know? What are their attitudes and interests presumed to be? Sympathetic, well-informed in regard to the issue, or antagonistic, uninformed, misinformed?

**5.** Discussion might conclude with responses to the question: How might one of the purely analytic reports be given an argumentative edge, and thus moved from the expository to the argumentative mode?

**Suggestion:** In class discussions like this, when the class works together to compile evidence and to reach conclusions, it may be helpful to appoint a "scribe of the day" to record clues and conclusions on the chalk board as they are agreed upon.

**Assignment:** Clip out a **news story** and an **editorial**, both of which focus on the same current issue, and write an outline of each following this format: Main idea (expressed in a complete sentence); supporting ideas (also in complete sentences); conclusion (if any). Identify the purpose, tone, and presumed audience of each. Due week two, class 1 (2.1)

## 1.3 A brief history of writing and the development of its conventions

**Objectives:** To help students: (1) to become aware of writing as a **visual** code, sometimes representing meaning indirectly through symbols or signs for the **sounds** of language (alphabets) and sometimes directly through visual conventions like punctuation as in Western languages, or in pictographs, as in Chinese; (2) to recognize the visual features peculiar to **written** language as distinct from those syntactic and grammatical aspects common to both spoken **and** written language; and (3) to prepare students to perform a specific initial task in the editing and proofreading step in the writing process.

**Activities:** Reviewing the origins and purposes of the visual features of written language, including alphabets and other sign systems used in writing, as well as its contemporary conventions often referred to as mechanics [Instructor: see Appendix E].

**Procedure: 1.** Students receive copies of **Appendix B**, containing passages in Chinese, Hebrew, Arabic, classical Greek, Russian, and Latin (each passage a rendering of the Lord's Prayer), followed by some inscriptions on tombstones in antiquated English, and a business letter in contemporary English illustrating all the various common writing conventions peculiar to English, including the use of white space and of various fonts and type faces.

2. Students begin by trying to read the English inscriptions toward the end of Appendix B, and to edit them, supplying the basic conventions (upper and lower case, space between words, punctuation, etc.).
- (They try to read the Latin passage aloud and articulate the problems involved.)
3. They examine the Greek text and identify any letters that seem similar to the Roman alphabet, and those that seem entirely different, especially φ (ph), and θ (th). The instructor gives them also the Greek letters ψ (ps) and χ (ch, pronounced like a hard c as in *chrome*) which do not occur in this passage. Students, with the help of a dictionary, make a list of English words borrowed from Greek and beginning with these four sounds/letters—for example, *chronology, philosophy, theory, and psychology*.
4. Examining the passages in Hebrew, Arabic, and Chinese, they discuss the arrangement of the symbols on the page (Hebrew and Arabic from right to left, Chinese from top to bottom of each column), and the advantages, if any, of an alphabetic system over pictographs and syllabaries.
5. They turn to the business letter at the end of Appendix B, identifying the various writing conventions, from the earliest invented after the alphabet to the most recent.
6. Finally, they consider the impact of the printing press (14<sup>th</sup> to the 21<sup>st</sup> century) most obviously on the standardization of spelling, and then of the typewriter in the late 19<sup>th</sup> century, and of word processing, beginning in the 1980's, on the adoption of various other writing conventions.

**Assignment:** (1) Read Appendix B thoroughly and make marginal notes for further discussion. (2) Using the business letter at the end of Appendix B, make a list, as exhaustive as possible, of all writing conventions, including typographical manipulations (like using italic and bold face type), and briefly note what **meaning** each convention conveys to a reader. Make sure that every item on your list is something that cannot be **heard** when read aloud, but must be **seen** to be recognized. Due class 3.2.

## Week Two. The writing process (Paper # 1)

### 2.1 Focusing: Writing the main point

**Objective:** To master the steps in arriving at a good topic sentence for an expository paper.

**Activities:** Getting practice in narrowing a topic suitable for an expository paper and in writing a good main point as a complete sentence.

**Procedure:** 1. After answering any questions students may want to raise about it, instructor collects the assignment on outlining a news story and an editorial that comments on it.

2. Students receive copies of **Appendix C, “The Steps in the Writing Process”** (three-hole punched) along with a list of broad, general topics for Paper #1, aspects of which would be appropriate as subjects of analytic/expository essays. Students suggest additional areas of general interest to add to the list. These broad topics might include:

- technology
- travel
- finance
- sports
- the American family
- entertainment
- politics
- the environment
- education
- violence and other forms of crime

and other topics roughly corresponding to the section headings in the Sunday *New York Times* or a weekly magazine.

3. Carrying out the first two steps in the writing process as outlined in Appendix C, students identify the topics on the list above that are too vague to formulate a main point about, or too broad to be handled in a 400-500 word paper, and volunteer suggestions for narrowing these topics to something much more specific, for example:

- narrowing technology to: locating information on the Internet;
- narrowing travel to: the differing attitudes and behavior of the natives of two cities (or two countries);
- narrowing the American family to: the American suburban family in the first decade of the 21<sup>st</sup> century;
- narrowing finance to: why it's cheaper to travel in some countries than in others;
- narrowing sports to: why football has superseded baseball as the most popular American spectator sport
- narrowing politics to: our President's three top priorities.

4. They then suggest ways to narrow each topic still further as necessary. For example, "Locating information on the Internet" is a topic for a book, not a paper, and needs to be further narrowed to some specific category of information. Also narrowing the last topic to, "Why this administration must spend more on schools and less on tax cuts" makes it less unwieldy, and in its specificity more interesting. But the instructor points out that this topic has now become clearly argumentative (as most political topics do) and asks the students to narrow the topic to something that can be simply explained without debate or controversy, like, for example, "The President's first priority."

5. No matter how much students narrow the topic, however, to state it as a main point still requires that they turn it into an assertion, a statement, a grammatical sentence. For some of these topics, this is easy enough. For example, simply rearranging the words of some of the narrowed topics produces a point, a statement of broad general interest: "The natives of the American cities X and Y exhibit strikingly different attitudes and behavior," and "It's surprisingly cheaper to travel in some countries than in others." However, framing a good main point about more technical and specialized topics, like locating a particular category of information on the Internet, requires more reflection: "Who would want to read about this idea? What does this reader already know about the Internet? What terms are likely to be familiar to this reader and which will require definition?" Writers need to think about the implications of their topic sentence before they commit to it, for it limits not only the scope of their topic but also its potential readership.

6. So as students write main ideas for the narrowed-down topics, they develop the following criteria for satisfactory main points and test each point against these criteria:

The main point must

- indicate clearly the writer's limited purpose and the specific readers s/he has in mind,
- be specific enough to be adequately discussed in not more than 500 words, and yet meaty enough for a writer to go on for a 1000 or more,
- be about the **given** topic as well as the narrowed-down topic (in other words, remain an aspect of the given topic and not become a basically different topic),
- be expressed as a statement, an assertion, a claim about the topic, that is, in a complete sentence,
- say something clear, interesting, and significant about the topic,
- in this assignment, be expressed in a way that will not demand that the writer defend the point, but simply explain, develop, and elaborate it.

7. Students discuss various ways of introducing the main point as part of the introductory paragraph. It's important, of course, that readers recognize it as the focusing idea of the paper. While it could stand alone as the only sentence composing the introduction, usually writers lead up to it with a few opening remarks about the topic in general, stating why it's important, using an illustrative example or a quotation, or by raising a challenging or interesting question related to the topic, or by using some other device for getting readers' attention. The main idea itself is most often placed at the end of this brief introduction, as the final sentence in the opening paragraph. This is known as the "inverted funnel" method of introduction, with the paragraph coming to the "point" of the paper at the end of the funnel. The instructor illustrates the method with a few examples from the essays studied in class 1.2. Another opportunity that the opening paragraph affords is to indicate the particular readers you are addressing, unless your topic is broad enough in its appeal to engage almost any educated reader.

**Assignment:** Make a final selection of a topic from the given list, narrow it as necessary, and formulate your main point, observing the above criteria. Then write your opening paragraph. Due next class meeting.

## 2.2 Getting started: Free writing, listing, mapping, outlining, and drafting

**Objective:** To convince students that there are specific things they can always do to get started writing besides chewing their pencils and staring at the wall.

**Activities:** Practicing free writing/listing to get ideas, and mapping and outlining to put them in order (see Appendix C)

**Procedure: 1.** Students' main points are reviewed and critiqued against the criteria developed in the previous class meeting. Despite the cautions of the prior lesson, the instructor may find it necessary to note that some proposed main points have too much of an argumentative edge, since the **purpose** of this assignment is to **inform** readers about the facts relating to a complicated topic or issue, and to **clarify** these facts for their readers by giving background information and analyzing aspects of the topic. In this paper writers are not aiming to shape or reshape readers' attitudes about anything, at least not intentionally. Furthermore, this assignment calls for a detached, analytic style about something that is obviously true or at least **presumed** to be true by the writer (like astronomers' Big Bang theory or Einstein's theory of relativity or Darwin's theory of the evolution of species), and is designed to show **how** it is true by giving numerous clear details arranged in an easy-to-follow sequence. If some students are still not able to come up with a satisfactory main point or focusing idea about their topic, the instructor suggests that they try free writing (as they are about to do) and then look for a focusing idea somewhere in what they will have written.

**2.** The instructor explains the "rules" of free writing as a way of generating ideas to support and develop a main point, if they have come up with one (see bibliography, Peter Elbow's books on the subject). Students free write for 15 or 20 minutes. Instructor checks for behavior that's inappropriate during free writing, like pausing for minutes together, using the dictionary, going back to fix or add something, and other "no-no's" of free writing. After they are directed to stop writing, students discuss the experience, including the "no-no's."

**3.** Students begin to look for ideas in their free writing that support their main point (or, if necessary, to formulate it), and to make a list of these supporting ideas.

**4.** As an aid to working out the connections among these ideas, they "map" them, i.e., circle each item on their list and draw connecting lines from each circle to other circles that seem to contain related or supporting ideas.

**5.** After considering these connections, students try putting their ideas in some kind of order by writing a working outline of the points they plan to make in developing their main idea.

**Assignment:** Complete the outline for Paper #1, indicating your main point, and listing the supporting points of each subsequent paragraph. Then write a first draft of at least four paragraphs based on your outline. Due next class meeting.

### 2.3 Revising: Deleting, adding, reorganizing ideas

**Objective:** To stress the **process** aspect of writing, convincing students that good writing requires not only many preparatory steps but also many step by step revisions.

**Activities:** Reviewing and beginning to apply steps 1 and 2 in the revision process (see Appendix C).

**Procedure: 1.** Instructor returns students' assignment outlining a news story and an editorial on the same news event or issue, commenting briefly.

2. Students then consider Phase 2, "Revise your draft," in Appendix C. The instructor points out the difference between **revising** and **editing/proofreading** for correctness, stressing the importance of ignoring problems of correctness and even of style until the entire content of their papers is firmly in place.
  3. The instructor turns the steps under 2.1, "Check the development of your ideas," into these questions:
    - (1) Is each idea distinctly different from all the others, or are some ideas simply **repeated** in the same or different words? Are there ideas here which relate only to the general topic but are **irrelevant** to your specific main point? Does every idea help to make your main point clearer, more credible, and more interesting to the reader?
    - (2) Are there **too few supporting ideas**, or are they **too thin** and **sketchy** to make your main point clear and convincing to your reader?
    - (3) Are there **too few examples, details, and facts** to help a reader understand and believe each of the supporting ideas?
  4. Students make notes on needed revisions. Instructor then turns the steps in Appendix C under 2.2 ("Check the coherence and cohesion of your ideas") into these questions:
    - (1) **Coherence:** Are any ideas or details in the wrong place? Are they arranged in chronological order, or order of ascending or descending importance? Or in some other recognizable and logical **order**?
    - (2) **Cohesion:** Are transition words needed to help your reader follow your logic? Where?
  5. At this point, instructor distributes **Appendix D**, a list of useful subordinating conjunctions and transition words for students to use in revising their papers for greater cohesiveness. For the rest of the hour students work on revising their rough drafts.
- Assignment:** Revise Paper #1, make a fresh copy or print-out of it, and bring it, along with your (possibly revised) outline, to the next class meeting, 3.1.

## Week Three. The reader, the writer, and the written product

### 3.1 Revising paragraphing

**Objective:** To help students experience more directly the connection between paragraphing (the physical layout and look of the page accomplished by the use of white space) and the logic and sequence of the ideas which the paper as a whole expresses (further emphasizing the connection between the visual conventions of writing and the meaningful signals they send to readers).

**Activities:** Reviewing and applying the final steps in the revision process.

**Procedure: 1.** As students consider the final steps in the revision process as listed in Appendix C, and how to make their ideas more intelligible to a reader, they are advised to focus mainly on steps 3 and 5. In making deletions, additions, and other changes, the shape

of their paragraphs may have changed. They need to ask: Does each paragraph make one clear, strong point in support of the main overall point? Or do some paragraphs make more than one point? Do others have a single point, but one that's not adequately supported? Does the order of the ideas, and therefore of the paragraphs, make sense? To remedy problems, should some paragraphs be broken into two? Should some be combined under one umbrella idea? Or should some points be dropped as too weak? Should some points be relocated?

**2.** Here some instruction on **levels of generality** is in order—how writing moves from the largest, most general idea, the main point, to the subsidiary, more limited ideas that support it, and finally, within each paragraph, to the facts, examples, details, comparisons and contrasts, and other specifics that help to develop, illustrate, and further clarify the larger ideas. Thus each paragraph is itself a mini-essay, with its lead idea pointing back to the overall main idea, and demanding supporting details to be fully understood.

**Assignment:** Test the organization of Paper #1 by making a sentence outline (based on what you have actually written) like this: (1) Write the main point of the whole paper in a complete sentence, and under it a list of numbered sentences, each telling what point the supporting paragraph makes. (2) Check to make sure that each sentence under your major main point really does support that main point, and that you have made that connection clear to your reader. (3) Revise your sentence outline as necessary, and then rewrite your paper, following your new sentence outline. (4) Reread each paragraph to make sure that its details relate to that paragraph's central point. Continue to revise until you are satisfied that you have a well-organized paper. Revised Paper # 1 due next class along with your list of writing conventions assigned in class session 1.3.

### 3.2 Editing and proofreading; writing conventions, including punctuation

**Objectives:** (1) To give students a sharpened sense of the difference between revising and editing, and also between editing and proofreading, since prior instruction may have blurred these distinctions for them; (2) to help students see writing conventions as the visual features of writing in contradistinction to the grammatical features common to both written and standard spoken English; (3) to make them aware of their increasing responsibility for editing as features of correctness in writing are reviewed.

**Activities:** Reviewing (1) the third phase of the writing process, editing and proofreading, and how it differs from revising, (2) writing conventions, and (3) students' progressive responsibility for correcting mistakes in their writing.

**Procedure: 1.** The instructor explains the difference between editing and proofreading: In **editing**, writers **review** and **apply the rules** that writers must follow if their readers are to readily understand what they've written. At this point, but not sooner, it's appropriate to consult dictionaries and grammar handbooks. In **proofreading**, writers look for careless mistakes that they would correct immediately if only they could **see** them—mistakes they make when they are merely copying a paper and know what they mean so well that they don't notice they haven't written it down, mistakes like omitted or repeated or substituted words or "typos." One good proofreading technique is to start with the last sentence, and read the paper backwards, one sentence at a time so as not to get caught up in its meaning. The instructor will remind students that fixing mistakes in writing conventions as the purely visual features of written language is only one phase of editing for correctness, and usually the last, but, nevertheless, one that's distinctly different from correcting grammatical and syntactic errors, and hence one that deserves a step of its own.

**2.** Students receive copies of **Appendix E**, a list of the most basic rules governing writing conventions, printed on three-hole punched paper to keep in their notebooks for editing all papers. Instructor notes that these include only the visual features of writing, and not the

rules of grammar common to both speech and writing. Students compare the list of writing conventions they have received with the one they have made in response to the assignment for this class (see above, class 1.3). They discuss differences and possible omissions from both lists, and any rules they don't fully understand. The instructor points out that the rules of punctuation listed in Appendix E don't include sentence punctuation. (The latter are not spelled out until Appendix M as they are contingent on a clear understanding of sentence structure.)

**3.** The instructor explains the method of marking for mistakes: Students are not responsible for rules of correctness that have not yet been discussed in this class. But as soon as a rule has been reviewed and practiced, they must edit their papers for it and are responsible for any errors they make in it. At this point (class 3.2) responsibility for correcting errors applies only to writing conventions.

**Assignment:** Using Appendix E and your own list of writing conventions, edit Paper #1 for mistakes in this area, copy or print it out again, and then proofread it for any unintended mistakes like keyboarding slips, omitted or repeated words, etc. Final copy of Paper #1 due class 4.1.

### **3.3 More about editing: Traditional grammatical analysis versus alternative approaches**

**Objective:** To introduce students to the uses and limitations of traditional grammar instruction in teaching editing, and to the potential of variant methodologies, especially structural grammar and sentence combining.

**Activities:** Reviewing the controversy over the efficacy of traditional grammar instruction for writing improvement and the impact of the controversy on such instruction during the final quarter of the 20<sup>th</sup> century and also on the development of new methods of teaching grammar; some differences explained and illustrated. (Instructor: See **Appendices F, H, J, K, and L** for background on this topic and for contemporary approaches to grammar instruction recommended for use in this course.)

**Procedure: 1.** Drawing on the material in Appendix F, the instructor discusses the evolution of traditional school grammar and the studies that purport to discredit it as an effective tool for writing improvement. The instructor, with input from students, briefly reviews traditional grammar's salient components: the eight parts of speech and their definitions, its description of a sentence as a complete thought with a subject and a predicate, and its general reliance on a grammar based on the Latin, not the English, language.

**2.** The instructor mentions (again briefly at this point) the various alternatives to traditional grammar developed in the mid- to late-20<sup>th</sup> century, methods of grammatical analysis derived from the study of the structure of the **English** rather than the **Latin** language. These are outlined in Appendix F and briefly in "The Changing Status of Grammar" by Martha Kolln (see bibliography).

**3.** The instructor singles out structural/functional grammar and sentence-combining/uncombining as perhaps the two most significant recent advances in the **pedagogy** of grammar (innovations not to be confused with Noam Chomsky's transformational grammar, a break-through for linguistics but one of no practical usefulness for writing instruction). As one basic but significant example of the difference between traditional grammar instruction and the methods of structural or functional grammar, the instructor contrasts their differing approaches to analyzing a simple sentence: Traditional grammar requires students to analyze a simple sentence by first finding the subject (defined as the word or phrase the sentence is about), and then finding the predicate (what the rest of the sentence says about the subject). To find the predicate, according to this method, they must next find the verb, which traditional grammar defines as **a word that shows action**. In contrast, structural and other contemporary grammars give primacy to the verb in the sentence, best

described as **the word that can change tense**; and their method of sentence analysis requires students to find that word first and then to find its subject by asking “WHO or WHAT \_\_\_\_\_?”, filling in the verb.

4. After the steps in both methods are listed on the board, the two approaches to identifying the subject and verb of a simple sentence as described above are illustrated by applying each in turn to this grammatically simple sentence, but one containing many potentially confusing forms:

*During the 18<sup>th</sup> and 19<sup>th</sup> centuries, imitations of Greek and Roman architectural styles, outdistancing all others in popularity, including the Tudor and the Georgian, seemed to dominate European and American architecture.*

It’s important that the students individually and then as a group try to apply each method, the traditional and the new, to the analysis of this sentence. Finally they discuss the respective merits of the two methods.

**Assignment:** [Instructor: Ignore this assignment if you decide not to distribute Appendix F to students.] Read Appendix F, “English Grammar Instruction: Origins, Problems, and New Directions.” If you do not understand a passage or a sentence, put a question mark in the margin, or, better still, jot down a specific question. Wherever you need examples to clarify a point, make a note in the margin. Due class 5.1.

## **Week Four. Writing an argument from first-hand evidence (Paper #2)**

### **4.1 Methods of essay and paragraph development in academic writing**

**Objective:** To make students aware of the ways in which they spontaneously use specific methods of paragraph development for particular topics, and to encourage them to use these methods more consciously and consistently in later papers.

**Activities:** Identifying methods of paragraph development by examining completed papers.

**Procedure: 1.** The instructor distributes copies of some brief essays as models (Rosa and Eschholz, and also Clouse [see bibliography] are possible sources). As students read them, the instructor elicits from them the various methods of paragraph development these essays have used until the list on the board is complete as follows:

- describing
- briefly narrating
- citing, developing details
- giving examples
- comparing and contrasting
- analyzing cause and effect relationships
- analyzing processes
- classifying
- defining

One by one, the methods are discussed, particularly those that may be less familiar, like classifying and defining. Paragraphs from several essays (chosen perhaps from Rosa and Eschholz) are reviewed, and students name the method used in the development of each targeted topic, and for which therefore a particular method appears to be suitable.

2. Students reread their completed Paper #1 (due this class session) and mark in the margin of each paragraph which (if any) of the methods listed on the board they have in fact used in developing it, and which additionally they might have used.

3. Students cite specific examples from their own paragraphs, naming the topic or point of the paragraph and the method of development they used. In some instances they may be able to cite a single method that they used throughout their paper. On the board specific topics are

paired with the method used to develop them. Students suggest other methods that are also suitable for further development of a particular topic. Those whose methods of development shift from one paragraph to the next are called on to explain the shift.

4. Throughout this class session, students take notes so that they may apply what they have learned to later revision of Paper #1 and more immediately to Paper # 2. Paper #1 is collected by the instructor. Students are reminded that they will have an opportunity to improve their grades by later revising up to four papers in their portfolios.

**Important note to instructor:** As indicated above, students are responsible for correcting any mistakes in writing conventions which they may have made in drafts. If Paper # 1 contains other errors, indicate sentence structure errors by putting square brackets around the faulty sentences and writing **SS** in the margin. Indicate all other errors with a **check** over the error and in the margin. These markings will direct students' attention to mistakes to be corrected later.

## 4.2 The structure of argument

**Objectives:** To introduce students to the structure of argument, the most important mode of academic writing, and to prepare them for writing an argument for a proposal (an action-oriented argument that something should be done).

**Activities:** Modeling procedures for writing an argumentative/persuasive paper and specifically for writing Paper # 2, an argument for a proposal using first-hand evidence.

**Procedure: 1.** Students once more briefly review the differences between exposition and argument: Exposition explains **how** something works or is true or has happened, the assumption being made by the writer that the main point does not need proof but clarification so that the reader can better understand it. On the other hand, argument tells **why** something should be done (a proposal, Paper # 2), or **why** something is true (an argument of evaluation, Paper # 3), or **why** something has happened (one of several options for the research paper). In writing an argument, the writer assumes that not all readers or listeners will necessarily agree, but must be convinced, and so a tone and structure different from that used in exposition are required.. The instructor points out that the distinction between the two modes—exposition and argument—can, in some instances, however, seem tenuous because a great deal of exposition is often involved in explaining the background and clarifying the issues in an argument, and also because an argumentative edge often slips into the most detached piece of exposition without the writer's noticing.

2. To prepare for Paper # 2 students select, or the instructor proposes, a controversial topic being debated on campus, one with which they are all personally familiar and which in one way or another affects them all—e. g., a pending decision relating to course requirements, a change in security procedures on campus, a proposed increase in tuition, etc. They choose by majority vote their main point or **claim** (as it is known in the structure of argument)—in this case a **proposal** advocating a course of action aimed at resolving the issue or solving the problem. It's desirable at this point to keep the main point simple: "X should do Y," or "X should be done." For the purposes of this lesson on the structure of argument it's important that student opinion on the claim should be somewhat divided, that at least a significant minority be opposed to the action proposed by the majority.
3. Students brainstorm for at least three reasons or arguments to support their main point or claim. Most obviously, they must begin by showing that the need that the proposal addresses is real; for example, in the matter of additional parking space, that present facilities are truly inadequate. Next, they must show that the proposal really will solve the problem, for example that the lot will be big enough, and close enough to the classroom buildings. Also, they must show that the proposal is feasible, for example, that space and funds are available

or can be obtained. These reasons or arguments supporting the proposal are listed on the board with space left for supporting evidence.

4. The instructor then invites students to consider the assumptions behind the argument, that is, behind the claim and the reasons offered in support of it. This part of the argument is known as the **warrant**. For example, if the claim is that more parking space should be created, advocates may assume that their main reason in support of the claim—meeting the needs of car owners—is obviously a good thing and may be taken for granted. But this assumption that may not be obvious at all to students who happen to travel on trains and buses. For those advocating more parking space, the problem may be simply one of identifying the appropriate space and finding the money for it. For others, the question is more basic: Is the proposal worth carrying out in any case? Should we give up this green lawn and spend this kind of money to make the lives of car-owners a little easier? The argument can still be made for more parking space, but this weakness in the appeal of the argument must be considered in building the argument. In mounting arguments, politicians, for example, are aware that a proposal for building more low-rental housing might be accepted without question in one district but sharply questioned or even rejected in another, not because the arguments are considered logical or illogical but because the voters have basically different beliefs and priorities—different attitudes toward what’s fair, what serves the common good, different economic theories, and other more obscure gut feelings based on their own experience. These deeper attitudes are generally resistant to pure logic, but nevertheless must be considered in presenting an argument.
5. Individual students report **first-hand evidence** to support each reason listed: experiences or observations of their own or of friends or classmates whom they can name and who are willing to be quoted. Some students may recall **second-hand evidence** (reports read in campus publications, on campus web pages, statements in the local press). They discuss and give examples of the differences between **reasons** and **evidence**, regardless of whether the evidence is first or second hand. The instructor compares the structure of argument to a trial: The prosecution and defense each sketch a likely scenario for their position, but each must then back up their **reasoning** with **evidence**, solid proof, the “smoking gun.”
6. Since this assignment calls for **first-hand evidence**, the question of what counts as first-hand evidence needs to be considered. After reviewing all suggestions, the following are identified as sources of first-hand evidence: anything the writer has personally experienced or directly observed, as well as conversations or more formal interviews the writer has had with people who have experienced the problem directly, or who are acquainted with key aspects of the problem and its proposed solution. For example, in the claim that more parking space should be built, the writer might interview fellow students or gather statistics based on personal observation to demonstrate that the problem is real, and also report personal conversations with finance officers to support the availability of funds, and with contractors to support cost estimates.
7. The scribe of the day makes a running outline on the board, showing first the general **claim** or main point of the argument, a proposal that some action be taken to solve an ongoing problem related to college life. The claim is followed by each **reason** supporting the claim (a clause beginning with the word *because*), followed in turn by each piece of **evidence** supporting that reason.
8. Students then address the **rebuttal** phase of the argument, responding to objections made by students opposed to the proposal, attacks on the logic, relevance, and feasibility of the arguments presented, and on the reliability, validity, adequacy, and relevance of the evidence. The rebuttal is added to the outline, including the counter-arguments and accompanying contrary evidence, and responses to each. Arrows are drawn connecting the rebuttal material to the targeted reasons and evidence.

9. The instructor summarizes the structure of the argument:
- the **claim** (in this case, a proposal that something **should be done**),
  - the **reasons** supporting the claim (this should be done **because . . .**),
  - consideration of the **warrant**, or **assumptions** supporting the argument (the claim along with its supporting reasons) and their acceptability to the opposition,
  - the **evidence** supporting each reason,
  - and the **rebuttal** phase of the argument.

**Assignment:** Write an outline and a first draft of Paper #2, an argument in favor of a proposal or course of action to solve a problem (at school, at home, in your neighborhood, or farther afield), a problem that **affects you personally**, supporting your arguments in favor of your proposal with **first-hand evidence**. Due next class meeting.

### 4.3 The qualities of a good argument and the fallacies that can weaken it

**Objective:** To give students a better and broader understanding of the argumentative approach to be applied in all future writing assignments, especially the research paper.

**Activities:** Naming the strengths that a good argument should have, and the weaknesses to which arguments are prone; critiquing Paper #2 in the light of these standards.

**Procedure: 1.** The instructor introduces this lesson by explaining the key principles of the art of persuasion as formulated by the ancient Greeks, Aristotle in particular, and improved on by modern scholars. These three underlying rhetorical principles the Greeks called *ethos*, *pathos*, and *logos*. *Ethos* refers to the respect, the sense of themselves as trustworthy, as dispensers of truth and insight, that speakers or writers strive to engender in their audience. *Pathos* refers to the emotional appeal of the spoken or written presentation, the speakers' or writers' ability to capture the audience's sympathy for the claim they are making, but without exploiting these feelings. *Logos* refers to the logic of their argument, its innate reasonableness, and the strength of the evidence supporting it. Anything that weakens *ethos*, *pathos*, or *logos* weakens the overall argument.

2. The instructor, having presented the definitions for *ethos*, *pathos*, and *logos*, writes these three terms across the board and then asks students to name the specific qualities that strengthen or weaken an argument. To help them name the specific ways an argument can project these qualities, students might recall what it was that impressed or disgusted them about a political candidate's campaign speech, or why they were tempted or angered by an appeal to contribute time or money to a presumably worthy cause. Before the scribe of the day writes a specific response on the board, students first decide under which of the three terms it belongs.

3. When students' suggestions have been exhausted, the instructor distributes copies of **Appendix G: The Role of *Ethos*, *Pathos*, and *Logos* in Argument**, which lists the qualities of a good argument according to these categories, and the weaknesses and various fallacies to which argument is prone, also sorted into these categories. Students, with help from the instructor as necessary, give examples of the positive and negative features listed in this appendix, some taken perhaps from their own papers.

4. If time permits, students gather in small groups made up of those who have written on similar or related topics to critique each others' first drafts and outlines, especially in regard to the points just discussed.

**Assignment:** Complete the revision of Paper #2, using Appendix G, and also Appendix E, on writing conventions. Due class 5.1.

## Week Five. Standard written English: Word forms

### 5.1 Reviewing traditional grammar: the eight parts of speech

**Objectives:** To discover what students know, or should know, about this aspect of traditional grammar, and to take first steps toward applying newer approaches to grammatical analysis.

**Activities:** (1) Discussing **Appendix F** [if its reading has been assigned—see assignment for class session 3.3.]; (2) reviewing the original eight parts of speech and their traditional definitions, and ascertaining students’ ability to classify words in context accordingly; (3) adding the concept of determiners (in lieu of “articles”) to the list, and substituting the more reliable definition of a verb students learned in class 3.3.

**Procedure:** 1. Paper # 1 is returned, and Paper # 2 is collected.

2. After discussing the background reading assignment, Appendix F, and responding to students’ questions and comments [if in fact its reading has been assigned], instructor elicits the names of what are traditionally known as the eight parts of speech (nouns, pronouns, adjectives, verbs, adverbs, prepositions, conjunctions, and interjections), and their definitions, while the “scribe of the day” writes these on the board. For the purposes of this lesson, the instructor accepts the traditional definitions volunteered by students, including “A verb is a word that shows action,” amended perhaps to accommodate the so-called “linking” verbs, or verbs expressing a “state of being.”

3. The instructor gives each student two copies of **Appendix H** containing a short passage of connected prose with sentences of varied structure, including “verbals” (infinitives and participles). The words of the passage are also arranged in columns, with a space after each word. After studying each word in the context of the passage, students write the appropriate part of speech next to it (without consulting anyone or anything except the information on the board), and then make a second copy of their answers. They write their names on one set of this “test” and hand it in. (The instructor can use these papers, along with subsequent similar “tests,” to determine which [if any] of the students need to get tutoring in traditional grammar.)
4. Answers are reviewed, beginning with nouns and ending with verbs. Students will learn here that abstract ideas as well as actions may be considered nouns (or substantives); and that in fact any word at all, if it’s the subject or complement of a verb (e.g. . . . *drinking* . . . was unhealthy”; “. . . this amendment prohibited the *making* and *selling* of beer . . .”) can be considered a noun or a word functioning as a noun. Pronouns and adjectives are then checked out, with some discussion of their relationship to specific nouns. Prepositions are not likely to be missed, but students are apt to have trouble identifying adverbs without *-ly* endings. Also coordinating and subordinating conjunctions may be unidentified or misidentified. Instructor assures students that later lessons will clarify this temporary confusion..
5. The instructor observes what labels, if any, students put on determiners, which, of course, are not included among the eight parts of speech. Some may have been taught that the determiners *a*, *an*, and *the* can be considered the ninth part of speech, and that they’re called “articles.” At this point students can be introduced to the *determiner* as the more appropriate name for the so-called article and as a term which includes many additional words. Determiners can be defined as words that tell *which* or *how many* about nouns and include all numbers (1, 2, 3, etc.) and the words *a*, *an*, *the*, *each*, *every*, *no*, *some*, *all*, *several*, *many*, *not any*, *this*, *these*, *that*, and *those*. Students then identify the determiners on their word lists and note their function in **determining** *how many* and *which* in regard to the nouns they modify. Determiners as part of *of the* phrases (e.g., “some of the . . . rules” ) are discussed, and how to distinguish singular and plural determiners.
6. Finally, students review the words they labeled as verbs. In checking these, students discover the many inadequacies of the traditional definition: “A verb is a word that shows action [or state of being].” They may have already noticed that words that show action are sometimes not verbs at all, but nouns. Now they will find that there are no labels among the

eight or nine parts of speech for some words that show action (infinitives and participles, for example, which they may have erroneously identified as verbs). They may find that some of the words that they failed to label as verbs because they showed no action are in fact verbs (the so-called linking verbs). They may be confused also by the distinction between one-word verbs and verb phrases. The instructor should get some insight into the extent of the students' problems with verbs during this class, how much whole class time needs to be spent on verbs and other points of grammar, and to what extent individual students' problems in these areas can be resolved in a writing laboratory or with the help of a tutor.

7. The instructor reviews with students the more reliable definition for verbs they learned in class session 3.3: **A verb is a word that can change tense.** The lesson concludes by the students' using that definition to identify all the true verbs in the passage.

8. The instructor distributes copies of **Appendix J** (on verbs, verb phrases, infinitives, and participles).

**Assignment:** Study Appendix J and do the six exercises it contains. Due next class session.

## 5.2 All about verbs, verb phrases, infinitives, and participles

**Objective:** To ground students in the concept of the verb as a word that can change tense, to learn the forms and meanings of various kinds of verb phrases, and how to distinguish verbs from "verbals," like infinitives and participles.

**Activities:** Review the contents of Appendix J and the answers to the exercises.

**Procedure:** 1. Instructor reviews the rules as listed in Appendix J for distinguishing verbs and verb phrases from other verbal forms, and answers students' questions.

2. To make sure that students with a weak grasp of grammar can apply the rules, instructor asks them to pick out the verbs in their text books and in their own sentences and requires those who need basic help in grammar to attend writing lab or consult a tutor. Make sure tutors have copies of the grammar appendices in this syllabus.)
3. With the help of answer sheets, students correct Exercises J.1 through J.8, and ask questions about puzzling constructions (for example, verb phrases that have several, sentences where a helping verb has two main verbs but the helping verb is not repeated before the second main verb, or where the sign of the infinitive (*to*) controls two infinitives but the sign is not repeated.
4. The instructor distributes copies of **Appendix K, Some Basic Rules about Word Forms in Standard Written English.**

**Assignment:** Read Appendix K carefully and make marginal notes about any rules you find puzzling in any way. Due next class session. Also, make sure you have your portfolio with Paper # 1 in class with you for this lesson.

## 5.3 Identifying common errors in students' own writing

**Objective:** To make students aware of the kinds of errors they are most apt to make in the standard forms of nouns, pronouns, one-word verbs, adjectives and adverbs, and of the rules they need to know and understand in order to correct these errors.

**Activities:** Reviewing the rules governing the writing of word forms, and practicing these rules in the context of students' own writing.

**Procedure:** 1. Instructor returns Paper # 2 but postpones content discussion until the next class session (6.1).

2. The instructor stresses the particular importance of these more commonly violated rules listed in Appendix K: A6, A8, A11, C1, and D2, and reminds students that the rules in Group B (about subject-verb agreement) are most often broken, not because writers don't know them, but because they lose track of the true subject of the verb. By circling each verb and

boxing its subject, and then reading each in conjunction with the other, they can avoid or correct most mistakes in subject-verb agreement.

**3.** The instructor reminds students that the check marks over words in Papers # 1 and # 2 indicate errors in **word forms**. Using these two Papers, students first work by themselves to identify these errors and find the rule in Appendix K that applies to each, writing its letter + number in the margin. If no rule seems to apply, they write a question mark in the margin. Then they work together in small groups on the errors that puzzle them most, helping each other to understand and correct them.. Errors which they are unable to identify and correct are written on the board and corrected with the help of the instructor.

**4.** Students who have difficulties with word forms are advised to download appropriate exercises from these two web sites:

Purdue University <<http://owl.english.purdue.edu/handouts/grammar>> and Capital Community College <<http://ccc.commnet.edu/grammar>>. They should get help in the writing lab with problematic exercises and also in correcting word-form errors in their papers.

**5.** Instructor reminds students that they are now responsible in all future papers for finding and correcting any mistakes relating to the rules in Appendix K, as well as those in E and J. **Assignment:** [Instructor has distributed copies of an editorial on a recent political decision or controversial action by a world leader, and a review of a popular current film.] Read these two pieces of evaluative argumentation. Find and write out the general overall evaluative claim made by the author of each piece. By making marginal notes and underlining relevant passages, indicate in each piece the specific critical judgments made by the author, the criteria for these judgments that the author offers (or implies), and finally the evidence the author cites to support these judgments. Due next class meeting 6.1.

## **Week Six. Writing an argument from second-hand evidence (Paper # 3)**

### **6.1 Writing an argument of evaluation**

**Objective:** To understand the structure of an argument of evaluation..

**Activities:** Selecting a topic for an argument of evaluation (Paper # 3); practice making a general claim, making judgments on the basis of criteria, and supporting them with evidence.

**Procedures:** **1.** Instructor comments on Paper # 2, and invites students to make appointments to confer about it. Instructor reminds students that the first argument paper was oriented toward **action** (arguing that something should be done), whereas this assignment demands **evaluation** (arguing that something is true). Arguments of evaluation aim to persuade readers of the truth of claims like: “This action is unethical”; “This decision is politically savvy”; “This endeavor (book, play, TV show, movie) is artistically superior (or inferior).” Such judgments demand not only evidence, but also **criteria** or standards of judgment linking the evidence to the claim. Criteria, then, are the **warrant** for an argument of evaluation. The term **criteria** may intimidate or baffle some students, so the instructor might use a homely example to reassure them. For instance, the instructor might offer a student evaluation of a recent baseball game, “The game was lousy. Not because the team lost, but because they made five errors and gave up two unearned runs on three walks.” The instructor asks the students to identify the evaluative claim in that statement, the evidence offered to support it, and the criteria relating the evidence to the claim. Students will then see that the criteria are not stated but implied: A **good** game of baseball must be well fielded and well pitched; winning or losing (as the student makes clear) are not part of the criteria used here for judging how good a game is. In a serious argument of evaluation, however, you need to spell out your criteria in order to convince the opposition that you know what you are talking about.

2. To get into the discussion, students think of people, actions, and objects that have been the subject of critical evaluation recently, including productions, behaviors, political decisions, scientific breakthroughs, sports events, fads and fashions, world leaders, performers, etc. The scribe of the day lists these on the board. Then students write claims stating their judgment about the worth or stature or value of a particular action, person, or production. Two or three claims are written on the board.

3. Students test their claims against these criteria:

- Is the claim really an argument of evaluation—a **judgment** about the quality, significance, usefulness, etc. of something?
- Does the claim make it perfectly clear what is being evaluated?
- Is the claim too broad, too sweeping, requiring qualification?

4. Students then discuss the criteria or standards of judgment that writers and commentators use (sometimes stated, sometimes implied). For example: if the subject is ethical, writers or commentators cite or imply values advocated by religious leaders; if the subject is the quality of a work of art (book, movie, TV show, etc.), they cite/imply literary and other criteria used by critics; if the subject is social behavior, they cite/imply the evaluative principles applied by psychiatrists, sociologists, social workers, etc. Every field has its own criteria developed by its own experts, who nevertheless don't always agree with one another on these criteria. So even when writing for experts in a field, writers should name and define their criteria.

5. The instructor focuses attention on the assignment for this class session (see above, after class 5.3). Students further pursue the discussion of criteria as they are invoked (or implied) in the editorial and the review, and then compare their conclusions, indicating whether or not and why they found the evaluations convincing. Did they agree or disagree with the criteria? In view of the criteria used, was the evidence relevant and adequate?

6. Instructor advises students, in doing the assignment immediately below for the next class meeting, to free write about it in order to discover what criteria they use spontaneously in evaluating their subject. In evaluating, it's important for writers to get in touch with the criteria they use perhaps unconsciously. They may discover for the first time the basis for their judgments and may want to refine or even reject them. If, for example, students are evaluating characters in a soap opera and find these characters boring, the student critics should ask themselves, "What do I expect from a character in a story?" Their answer may be that characters in stories should be more like real-life people: complex, full of conflicting motivations and feelings that can lead to surprising actions. In other words, students should write their evaluations first and then figure out what their underlying criteria for evaluation are, why they decide something is superior or inferior in a particular way.

**Assignment:** Write a draft of an argument of evaluation as follows: (1) Make a general evaluative claim about some person, production, action, etc., that someone or something is inferior/superior, wise/unwise, useful/useless, successful/unsuccessful, etc., and to what extent. Choose a topic you have read about or heard discussed and have already formed some opinions about. (2) Break down your broad evaluative claim into a series of supportive **judgments**, and spell out the **criteria** you are using to arrive at these judgments. In other words, tell **why** you have reached a particular conclusion. (3) For each judgment, describe the **evidence** (based on your own observations and also perhaps the observations of others whom you know) supporting this aspect of your claim. Keep in mind in choosing your topic that, for the completed assignment, you will be required to add second-hand evidence from printed or electronic sources, and therefore a topic about which nothing has been published (like the quality of the local grocery store or the competence of the school security force) will not be suitable. Due next class meeting,

**Note:** For the next phase of the course, students should have purchased an up to date research guide, including a model student research paper and the MLA and APA style sheets. They should have these materials handy for use in class and for consultation while preparing the upcoming writing assignments.

## 6.2 Locating and using second-hand evidence, printed and electronic

**Objective:** To take the first steps toward learning how to write a research paper by locating relevant critical material and incorporating it into the text of an argument of evaluation.

**Activities:** Learning how to gather second-hand evidence for Paper # 3, and how to cite and document this evidence.

**Procedure:** 1. Instructor explains the next step in writing Paper # 3 (an evaluative argument). [Students have drafted an evaluation, supported by criteria that seem to them appropriate, and by evidence based on their own direct observations (if it's a public action, event, production, or performance) or on a first-hand reading (if it's something in print) of the subject of their evaluation.] To make their evaluations more cogent, they now learn to back up their views by citing several respected authorities from print sources (available in the library) or from electronic sources (on CD-ROM disks or the Internet).

2. The instructor advises that:

- A good starting place for researching many topics is the *Encyclopedia Britannica* or other good encyclopedia, most rapidly and conveniently accessed on a CD-ROM disk with an Internet link. If the topic is the subject of a major article in the encyclopedia, then its bibliography may offer some useful and authoritative references.
- If the topic is a current, political/social issue, students might look in recent issues of journals, newspapers, and news magazines like *Time* or *Newsweek*. Almost all libraries have current issues of *The New York Times* in hard copy and older issues on microfilm, with facilities for photocopying relevant articles.
- If the topic is a judgment about an historical event dating back two or three years, students might look for critical evaluation of the event in books in the history section of the library, and for full factual details about the event itself on the Internet, for example, the web site of the History Channel <[www.historychannel.com](http://www.historychannel.com)>.
- If the topic is an assessment of a person, they might look among the biographies on the library shelves both for critical assessments and for additional facts.
- If the topic is an evaluation of a product, like a computer program or an automobile, they might look in consumer reports—magazines and Internet web sites for consumers.
- If the topic is a sports achievement, a recent book, movie, play, art show, musical production, or other scholarly, cultural, or leisure time activity, they might look in periodicals and on web sites that specialize in those topic.

3. The instructor explains briefly (perhaps using an overhead projector or photocopied instructions) how to use the most basic search tools like the electronic card catalogue (both in the library and from home computers) and *The Readers' Guide to Periodical Literature*, and how to locate reference books and books on line by clicking on the appropriate links on the home page of the web site of the Internet Public Library <[www.ipl.org](http://www.ipl.org)>.

4. The instructor explains how students can use second-hand evidence (the testimony of others) to reinforce:
- their own overall evaluation,
  - each judgment supporting that evaluation,
  - their choice of criteria for making each judgment,
  - and, in some instances perhaps, their selection of specific pieces of evidence supporting their judgments.

In using second-hand evidence, they are saying in effect, “Other respected authorities agree with me.”

5. The instructor initiates discussion (to be continued in next class session) of how to introduce citations and their sources into the body of a paper. Identifying sources in parentheses, usually simply by author and page number, has replaced old-fashioned detailed bibliographic footnotes which are now considered redundant since this information is included in the bibliography. Instructor’s advice includes:

- how to introduce citations into the flow of the text, mentioning the credentials of the authority cited, with the student indicating agreement or disagreement with the citation;
- how to introduce and punctuate direct quotations;
- how to introduce indirect quotations (paraphrases);
- how to paraphrase when using indirect quotations and even factual information to avoid unintentional plagiarism;
- when to use MLA style and when to use APA style documentation.

6. Instructor indicates that the information needed for bibliographies is much more detailed than that needed for identification of citations in the text or body of the paper. Preparing bibliographies will be reviewed in the next class meeting.

**Assignment:** (1) Locate at least three published evaluations of your topic for Paper # 3, including at least two that support your evaluation. Make notes on them. In gathering this data, check your style sheet to make sure that you have written down all the information you will need for documentation. You may want to reconsider or modify some statements in your paper in the light of the opinions you will be reading (but only if you are truly convinced by the writer’s arguments; not standing up for your genuine and well-founded convictions damages your “ethos”). Also it’s important to pay close attention to the criteria, stated or implied, in these published evaluations. If you don’t agree with the criteria or warrant for the statement, make it clear why you don’t agree. (2) Be sure to follow the procedures learned in class and in your research manual for avoiding unintentional plagiarism. Copy direct quotations accurately, including internal punctuation. (3) After class session 6.3, complete Paper # 3 by backing up your personal judgments by citing the second-hand evidence from your published sources, and by responding to contrary views. Add a brief bibliography listing your three or more cited references. (4) Use **Appendix G** to detect fallacies in your argument, and for ways to strengthen your arguments throughout your paper. (5) Edit and proofread for writing conventions and the rules of grammar you have reviewed in class so far. Due class 7.1.

### 6.3 Getting started on a research paper; more on methods of research

**Objective:** To learn enough about methods of research to get started on this major assignment of the course.

**Activities:** Getting ready to choose a topic for research and a suitable argumentative approach; learning how to collect data and keep track of sources on large index cards, and how to make basic bibliographic entries on small index cards.

**Procedures: 1.** Instructor urges students to choose a topic for research as soon as possible, and that they pick one related to their projected academic major or minor so that when they begin to take more advanced courses in that field they will be prepared to do the required research according to the special demands of that discipline. Students volunteer their thoughts about various possible topics and discuss whether they’re suitable in the form presented. Is the topic too broad? too limited? too technical? too trivial? They are reminded that the structure of a research paper is no different from the papers they have been writing, although longer (7 to 15 typed pages), more detailed, and possibly more complex. Instructor advises students that as soon as they have decided on their topic, have read

enough about it to appropriately limit it, have framed their main point as a sentence, and selected their argumentative approach, they should review these decisions with the instructor before proceeding.

2. Instructor reminds students that, once they have chosen and limited their topic, and stated it as a claim, they must then judge which of three main forms of argument are appropriate to use to defend it by asking: Is my claim a **proposal** relating to some future action, something that I think should be done? Is it an **evaluation**, something that I believe is true, based on certain sound criteria? Or is it an argument explaining **effect** in terms of **cause**, telling why something is happening or always happens in a certain way (an argument based on scientific theories and evidence) or why something has happened (an argument based on historical analysis)? In Papers # 2 and # 3, the first two kinds of argument have been practiced. The third mentioned here, the causal argument, is suitable for claims about science (including the social sciences), explaining, for example, “Why the human species has stopped evolving,” or “Why crime rates drop during periods of prosperity.” The causal argument is suitable also for claims about history, explaining how or why things happened, for example, “Why the United States entered World War I.” Whatever the claim, or whatever form the argument takes, it must be open to debate, an issue with at least two sides, and possibly more than two.
3. Instructor continues the discussion of how to enter documentation into the paper using parentheses, referring to the models in the sample student research paper, and reviews the format for the bibliography, both MLA style (for topics related to the humanities) and APA style (for topics related to the social sciences, business, anthropology, and some of the life sciences).
4. Instructor advises students to purchase 3-inch x 5-inch index cards for bibliographic information and 4-inch x 6-inch, or 5-inch x 8-inch cards for taking notes. Both sets of cards are to be kept in alphabetical order by author’s name written in the upper right hand corner. Bibliography cards are used for the complete information required in the bibliography, and the note cards for summaries, paraphrases, and quotations, **with page numbers noted**, with no more than one note on each card.
5. In taking down information, students are advised to be very exact in copying quotations, using quotation marks, copying internal punctuation, and inserting ellipses as appropriate. In summarizing or paraphrasing (a distinction to be discussed further in class 7.2), they are advised to be careful to recast the passage in their own words. If they want to include a part of the author’s own words—a striking phrase or a well-worded sentence—they should be careful to use quotation marks around it. Direct quotations should usually be short, not exceeding four or five typed lines. They should consult the model student paper in their manual for the format for quotations that run to more than five typed lines.

**Research paper final deadline:** Class session 12.1.

**Preliminary assignment preparing for research paper.** Once you have read enough about your topic to write your claim and to decide on your mode of argument, and have gotten these approved by your instructor, start collecting first-hand evidence (if appropriate) and wide-ranging second-hand evidence to support your claim. Try to complete enough of your research to feel competent to discuss your topic in some depth. Bring bibliography cards filled in and completed notes to class for class 9.1..

**Assignment to prepare for Paper #4:** Read Chapter 2, “The Mother Tongue” in *The Story of English* [see bibliography] and make a sentence outline of its contents, following these steps. **1.** Read through the 38 pages of the chapter thoughtfully, getting an overall impression of its contents and its main points. As you read, pay close attention to the sub-heads that indicate each phase in the unfolding story of the making of the English language, the richest, the most versatile, and most widely-spoken language in the world. However one of these sub-heads is misleading, the one on page 43, “The Making of English.” Change this

heading to “The Making of Old English or Anglo-Saxon.” **2.** After you have read the chapter once, think about its main point, and write it down in a single sentence in your own words. (Hint: In most well-written non-fiction books, the author signals the central point of an essay or a chapter at the beginning and/or states or restates it at the end of that chapter.) **3.** Reread each section, and then write the main point of that section in one complete sentence. As you write this supporting point, refer back to your overall main point and see how this supporting point relates to that main point. Write the supporting point so that it shows that relationship. Keep in mind that in an article or chapter of this length, several paragraphs may be devoted to introducing, explaining, or further developing a single point, and that other paragraphs may consist of examples and details clarifying, illustrating, or reinforcing that same point. In this outline, include only general ideas supporting the main point, and omit the illustrative examples and details. Your completed sentence outline should be headed by the overall main idea of the chapter and consist of nine complete sentences stating the main point of each of the nine sub-sections of the chapter. Due class 7.2.

## **Week Seven. The writer’s notebook: Making notes; taking notes**

### **7.1 Making notes: Keeping a journal**

**Objectives:** To introduce students to the advantages of keeping a journal as a source book for further reflection on various topics and also for possible creative writing; more immediately, to prepare students to write descriptive and narrative papers with persuasive *ethos* and *pathos*.

**Activities:** Selecting, discussing topics for journal entries; free writing about them, reflecting on them as a preparation for descriptive and narrative writing.

**Procedures:** **1.** Students review the qualities of *ethos* in persuasive writing (the tone of sincerity, honesty, openness, and sympathy that wins readers’ confidence and respect for the writer) and of *pathos* (the heart-felt, self-revealing style of writing that gives it emotional persuasiveness). Such qualities make writing believable, and therefore more apt to engage the reader. But most people find it difficult to adopt this tone, this direct, personal, sometimes intimate voice in writing. One way to learn to write with this personal and engaging voice, is to keep a journal.

**2.** Students discuss the experience of keeping a diary, and why perhaps they gave it up, or found it of little value in preparing them for other kinds of writing. Students tell what they wrote about in their dairies—more often than not superficial accounts of just about everything that happened during the day, trivialities of little interest to others, and probably of little sustained interest even to the writer. Successful diarists like Samuel Pepys, Daniel Defoe, and Anne Frank were not really conventional diarists at all but journal keepers, not merely indiscriminately “photographing” or recording events around them, but “painting” or interpreting them, selecting specific details, and reflecting on their significance in the pattern of the whole.

**3.** Instructor explains the focus of the journal-keeping that students are to do in preparation for writing a description and later a narration, both imbued with *ethos* and *pathos* and, therefore, in their own way, as persuasive as, if not more persuasive than the more formal arguments they have been writing recently. The instructor explains that as students go through their daily routines, imagining themselves as roaming reporters with a notebook and camera in hand, they are to be alert for four kinds of experiences in particular as possible material for their journal:

- **auditory, visual, tactile and olfactory impressions:** framing in words what they as writers **see**, looking closely; what their ears **hear**, listening keenly; scenes and vistas that seem to make a point as they approach and pass while the observer walks or drives or

rides; what each sense registers, e.g., people and their facial expressions, their reactions to what's happening; objects, their sounds, smells, textures, tastes, shapes, and colors.

- **mini-dramas:** what they themselves do and say, what others do and say in the streets, in stores, in classrooms, riding on buses, trains—events that seem to make a point on their own, or as part of a whole, like a sequence in a movie;
- **memories:** scenes and images from the present, or from the recent past, and the feelings they arouse, feelings, images occurring and recurring as writers sit idly waiting, or trying to fall asleep at night, or waking up to stare into the dark; recent incidents that awaken poignant recollections of some past event, perhaps a childhood memory;
- **“epiphanies”** or “moments of truth”—incidents that bring with them sudden understandings, striking insights into oneself, or a situation, or another person, or about life in general. (The instructor might refer students to certain passages in James Joyce's *Portrait of the Artist as a Young Man*.)

4. Instructor passes around a copy of the famous photograph collection, *The Family of Man* (Museum of Modern Art, 1955), packed with photographs charged with meaning and emotion and suggesting subjects suitable for journal entries. Students select and discuss photographs as a starting point for a description or narration with *ethos* and *pathos*. Instructor advises students to be alert for such subjects in their daily encounters, and to keep a pocket-sized note book with them at all times, so that as soon as possible they can make a brief note about what they observed or what they remembered with feeling. They also need, of course, to set aside time each day to free write at greater length—a page or more—about one of these impressions.
5. Students begin at once during the remainder of the class hour to free write about something they recall seeing, hearing, or remembering—something that stirred or engaged them recently.

**Assignment:** Keep a journal of your impressions and experiences, directly observed, or vividly remembered, for the next three weeks. Don't hesitate to continue to write about the same person or object or scene or memory as long as it continues to engage you. Write a page or more a day. Bring your journal to class session 10.1.

## 7.2 Taking notes: Summarizing a chapter in a nonfiction work (Paper # 4)

**Objectives:** (1) To give students practice in note-taking and summarizing techniques in preparation for gathering information for their research paper; (2) to give students background in the history of the English language and some insight into the derivation of words in English, especially words rooted in the Germanic origins of the language and those derived from Latin and French.

**Activities:** Analyzing the structure of a lengthy but unified piece of academic writing.

**Procedures:** 1. The instructor explains the differences between summaries and paraphrases and their differing uses in the research paper: **Summaries** compress the gist of a relatively long passage into as few words as possible, using fresh language, and omitting many of the less important ideas. Summaries usually provide general background for a topic, but they can also be used to support specific points. **Paraphrases** accurately rephrase a short passage, using the researcher's own words, **not** the original words used in the passage, without omitting or adding any ideas; paraphrases are used to support a particular point in the research paper.

2. Students meet briefly in small groups to compare their versions of the main point and their sentence outlines of the assigned chapter (due this class), and to select what they think is the best sentence outline in their group.

3. The authors of the sentence outlines chosen write them on the board. Students evaluate each for accuracy and completeness. They check also that the vocabulary and sentence structure is the student's own and in no way echoes or mimics that of the original text.

4. Students then cite the facts, examples, and details the authors of the chapter used to flesh out the main idea of each of the sections describing a stage in the making of English. They list these examples under the related supporting idea. Instructor asks them to evaluate each list and pick out the **person(s)** who, according to the authors of the chapter, contributed most to the development of English at each stage of its change and growth, and the historical **event(s)** or written **work(s)** most significantly influencing its evolution at each stage in its history. Students reduce the lists of specifics to the most important, giving reasons for their choices. The instructor reminds them that these are the kinds of judgments they must constantly make in selecting material for their research papers.

**Assignment:** Finalize your sentence outline of the chapter assigned, and then write a summary based on it in not more than 500 words. In enlarging on the chapter's supporting ideas in your summary, remember to use the authors' most striking examples and details. If you use any of the authors' sentences or phrases or distinctive vocabulary (you should use them sparingly), be sure to use quotation marks around them, and in parentheses note the page where they appear. If your summary is more than 500 words, try to write more succinctly, or eliminate some of the less significant ideas or examples. Draft due next class session.

### 7.3 Sharing and critiquing summaries

**Objectives:** (1) To learn to apply specific criteria in judging a good summary; (2) to practice revision on the sentence level along with editing for correctness; (3) to focus students' attention on sentence construction in preparation for the work of Week Eight.

**Activities:** Students work together in small groups to critique, to revise, and to edit their summaries.

**Procedures:** 1. Instructor assigns students to small groups of three or four, with at least one strong writer in each group. Students receive copies of **Appendix N**, and proceed to evaluate the success of their own and one another's efforts to write a good summary, using the criteria listed in Appendix N.

2. Using Appendices E, J, and K, students read one another's papers for word-level errors. Instructor assists them with problems they cannot solve.

**Assignment 1:** Using the guidelines you received, make a final revision of Paper # 4 (the summary) and accompanying sentence outline. Due class 9.1.

**Assignment 2:** [**Appendix L: An Alternative Approach to Sentence Analysis** has been distributed.] Read Part 1 of Appendix L on simple sentences. (This section is already familiar to you, except for a few easy additional rules.) Then do Practice 1. Make sure you have your portfolio of papers with you at next class. Assignment due next class.

## Week Eight. Structural grammar: Sentence analysis

### 8.1 Analyzing simple and compound sentences

**Objective:** To reinforce students' use of the new approach to analyzing simple sentences in the context of real writing, i.e., in passages of connected prose and in students' own papers.

**Activities:** Checking the accuracy of students' analysis of simple sentences in the assigned passage; understanding compound sentences; learning to analyze and correct problems with both kinds of sentences in their own writing.

- Procedures:**
- 1.** In **Appendix L: An Alternative Approach to Sentence Analysis**, the instructor reviews the new rules 7, 8, and 10, and also the distinction between simple expansion and complements, to make sure students have understood these concepts.
  - 2.** Instructor hands out the answers\*\* to Practice 1 on analyzing simple sentences. When students have corrected their work, the instructor answers their questions about any sentences that they may have marked incorrectly. Then to reinforce the new concepts of simple expansion and complements, the instructor asks students to put all expansion in these simple sentences into parentheses, draw an arrow between the expansion and the word it expands, and to mark complements with a C. However, the instructor cautions students that **they should not usually clutter their analyses with these latter markings** as they divert attention from the crucial grammatical elements in the sentence, the verb and its subject(s).
  - 3.** Instructor reviews Rule 11 in Part 1, “Every sentence must have at least one verb, and every verb must have a subject.” After doing Practice 2 in Appendix L, they get Papers # 1 and # 2 from their portfolios, and circle all the verbs and verb phrases, and box their subjects. If they find any word-groups that lack a verb or any verbs that lack subjects, they copy these sentences uncorrected on a separate sheet of paper headed “Sentence faults” and keep this in their portfolios for future reference.
  - 4.** Instructor and students begin Part 2 in Appendix L, “More Complicated Sentences,” and review Rules 12 and 13, and begin Practice 3, “Distinguishing compound sentences from simple sentences.”
- Assignment:** Complete Practice 3 in Appendix L; study the rest of Part 2 and do Practice exercises 4 through 8. Due next class.

## 8.2 Analyzing complex sentences; basic sentence punctuation

**Objectives:** To help students learn to recognize and analyze the various kinds of complex sentences in real writing, i.e., in reading selections and in students’ own writing.

**Activities:** Correcting practice exercises; discussing problems with the various kinds of complex sentences; applying the rules to the analysis of students’ Papers # 1 and # 2.

**Procedures:**

- 1.** Instructor distributes Answer sheets for Practice exercises 3 through 8, and also **Appendix M, Basic Sentence Punctuation**.

- 2.** When students have checked their work, the instructor discusses problems students may have had in analyzing the various kinds of complex sentences in these exercises.

- 3.** Students then work on Practice exercise 9, analyzing sentences in their own writing (Papers # 1 and # 2), and adding sentences with problems to their sheet labeled “Sentence faults.” Instructor assists students individually with this work.

- 4.** Instructor reviews Appendix M, and students check the punctuation in each of their analyzed sentences in Papers # 1 and # 2 to make sure they have applied these rules correctly in their own sentences.

**Assignment:** Study Part 3 of Appendix L, and do Practice 10, 11, and 12. Due next class.

## 8.3 Analyzing and correcting sentence faults in Papers # 1 and # 2.

**Objective:** To help students find and correct their own sentence faults, using the principles learned in Appendix L.

**Activities:** Learning one simple method of finding most sentence faults, recognizing types of sentence faults, and correcting those faults in a variety of ways.

**Procedures:**

- 1.** Instructor distributes Answer sheets, and students correct their work on Practice exercises 10 and 11.

- 2.** Instructor answers questions about Practice 12, students’ lists of sentence faults in Papers # 1 and #2.

3. Students give examples of sentence faults from their own lists to illustrate the definitions of specific sentence faults described in Rules 22, 28, and 30 in Appendix L.
4. Students work on Practice exercises 13 and 14 while the instructor assists them individually.
5. Instructor reminds students that they are now responsible for finding and correcting all categories of errors, including writing conventions, word-form errors, and sentence faults. Instructor advises students who need further help in analyzing and fixing sentences to bring Appendix L and their completed papers to the writing laboratory or to a tutor for further assistance.

## **Week Nine. Preparing to draft the research paper**

### **9.1 Evaluating sources of evidence and taking effective notes**

**Objective:** To help students to evaluate the sources they have chosen and will choose for defending their thesis and to assist them in taking notes in an efficient and organized way.

**Activities:** Learning specific criteria for selecting sources and helpful procedures in note taking; revising the bibliography and note cards they have written so far.

**Procedures:** [Students should have their note cards and bibliography cards with them for this class.] **1.** Instructor checks to make sure all students' topics and claims have been approved.

2. Instructor asks students to consider whether they have adequately evaluated their sources. To do so, here are some key questions they need to answer:
  - Before spending time reading a source, did they consider the volume of relevant materials it contains by checking its index?
  - Did they also check the preface and chapter headings and skim relevant chapters, especially the opening and closing paragraphs?
  - If the topic is time-sensitive, is the source up to date? Does it cite prior research on the subject and the opinions of other experts?
  - Is this source often cited in other sources?
  - Did they check the biographical information on the author of the source? Is this author described there as an authority on their topic?
  - Did they track down reviews of the source in the *Book Review Index* or *The Book Review Digest*?
3. Instructor reminds students that the evidence they collect in support of their claim can be first-hand as well as second-hand, and that, in fact, first-hand evidence, because of the possibilities for *ethos* and *pathos*, is generally more compelling and certainly more interesting than second-hand evidence. For example, if they are writing about the role of code-breaking in winning World War II or about the wrong-headedness of so-called urban renewal in the 50s and 60s, the witness of an expert in encryption or of a victim of urban renewal would add vividness as well as authority to the argument. In making claims about written works, it's particularly important for the *ethos* conveyed by the claim that student researchers read the work carefully and formulate a claim based initially on their own close reading of the text. For example, is David McCullough's biography of John Adams the best ever written? To attack or defend this claim, the student critic should first read not only McCullough's work but also at least one other outstanding competitor for that top ranking. Then, after reading reviews of both books, student critics will be able to weigh their persuasiveness against first-hand experience.
4. If students are limited by the nature of their topic and claim to second-hand evidence, the instructor reminds them that they are still the ones who are judging the significance of the evidence, the ones who must convince the reader that these pieces of evidence in support of

the claim are stronger than those others that attack it. It is their presentation of the evidence that will win or fail to win readers over to their side in the argument.

**5.** Students receive copies of **Appendix P, Outlining Your Research Paper**. Under the heading “How to use this outline to plan your paper,” they review steps 1 through 5 to make sure they have followed the instructions for taking notes and for writing up their bibliography cards. The instructor shows them how to find the answers to their questions about the necessary information for their bibliography cards by consulting their style sheets, and discusses the logic of the preparation of their note cards.

**Assignment:** (1) Rewrite your note cards as necessary, marking them as you have been instructed (steps 2 through 5 on the second page of Appendix P). (2) Read the three sample outlines in Appendix P, writing notes and questions in the margins of each. (3) Write a first draft of your **outline**, following steps 7 through 10 in Appendix P. If you notice that some of the major or minor points in your outline have little support from your note cards, go back to the Internet or the library and look for more evidence for those points. If you cannot find the support you need, consider revising your outline and/or limiting your claim. Bring your cards and outline to the next class.

## 9.2 Outlining the research paper

**Objective:** To ensure that students understand the function of the outline, and its relationship to their note cards.

**Activities:** Discussing the sample outlines and students’ efforts to write their own.

**Procedures:** **1.** Instructor reviews the potential problems with the second sample outline in Appendix P (problems related to the colossal breadth and also the technical nature of the topic), and how these problems can be remedied, possibly by limiting or otherwise revising the topic. They then discuss the merits (or possible demerits) of the other two outlines. Instructor answers questions about them and about students’ own tentative outlines and their problems.

**2.** Students meet in small groups arranged according to the kind of argument they are trying to develop in their paper. They read and discuss one another’s tentative outlines. Instructor assists with problems, answers individual questions, makes appointments to meet with students in small groups or individually.

**Assignment:** (1) Continue to develop and revise the outline of your research paper. (2) Write a draft of your opening paragraph, introducing and presenting your thesis or claim. (3) Begin writing the background section. Due next class.

## 9.3 Beginning to draft the research paper

**Objective:** To insure that students have gotten started with a good introductory paragraph, stating their claim clearly and unambiguously, and indicating the main points supporting that claim; also to answer any other pressing questions that remain to be addressed.

**Activities:** Reviewing introductory paragraphs and outlines.

**Procedures:** **1.** Students study the introductory paragraph to the first outline in Appendix P, and compare it to the pattern used in the introductory paragraph to the third outline. They discuss other possible approaches to introducing these main ideas. **2.** Students volunteer to read their introductory paragraphs, while others write their outlines on the board. They critique the introductions: What is their pattern? Do they stimulate interest in the topic? Do they suggest why the claim is important to investigate? Do they indicate the main lines of argument the writer will pursue to defend the claim?

**3.** Students discuss the outlines on the board, and their authors illustrate how each point will be supported by the evidence from their note cards.

4. Students ask questions about any unresolved problems they have about getting ready to write their draft. The instructor refers them to the models offered by the student research paper in their manual.

5. The instructor reminds them of the format of the completed typed paper, including the outline, the numbered pages of the text with headers, possible end-notes, and bibliography or list of works cited.

**Assignment 1:** Final draft of research paper due class 12.1. In the meantime, get help (as needed) with your draft and its revision in the writing laboratory or from a tutor.

**Assignment 2:** Read the assigned descriptive essay, decide what dominant impression the description creates, and mark the details that cumulatively build this dominant impression of the person [or object or place or scene]. Be prepared to discuss the elements of *ethos* and *pathos* you find in the description (especially the first two items under *ethos* and *pathos* relating to language in Appendix G). Also, bring your journal entries with you to class. Due next class meeting.

[Instructor: Suggested descriptive essay: “My Grandmother the Bag Lady” by Patsy Neal in Clouse (see bibliography)].

## **Week Ten. Description as a mode of argument (Paper #5)**

### **10.1 How to make descriptive writing persuasive: Examining a model**

**Objective:** To guide students in choosing an appropriate subject from their journals to use as the basis of a descriptive paper with persuasive *ethos* and *pathos*.

**Activities:** Examining the reading assignment, its dominant impression, and the stylistic qualities and choice of details that give it persuasive *ethos* and *pathos*.

**Procedures:** 1. Instructor reviews the concept of dominant impression, and of *ethos* and *pathos* in argument.

2. Students discuss the assigned descriptive passage, identifying the details that coalesce to create the dominant impression. They sort the details according to their sensory and emotional appeal, and try to pinpoint that impression in a single sentence. They further examine the passage for the elements of *ethos* (the evidence of the writer’s personal involvement with the scene, person, place, or object), and for the *pathos* it creates (why and how the choice of details in the passage moves the reader, creating an involvement, positive or negative, that parallels the writer’s).

3. Next students examine the language of the piece, its sensory and imaginative impact not only through its choice of adjectives and adverbs, but also of nouns that become metaphors, objects invested with emotional power through association, and how this focuses readers’ attention and stirs their sympathies or, perhaps, their antipathies—whatever emotion the writer feels and aims to awaken in readers.

4. Students also look for evidence of fallacies in the area of *ethos* and especially of *pathos*, language that perhaps goes too far and becomes false, sentimental, contrived, or “over-cooked.” As writers, students are cautioned not to overstate, that when it comes to emotional expression, less is often more.

5. Students examine their journals, looking for a passage that might serve as the basis of a persuasive description. One or two students volunteer to read such a passage from their journals, and students discuss the potential of the passage for a descriptive paper with a dominant impression and also for the *ethos* and *pathos* to make it persuasive.

**Assignment 1:** Read the short story, “Miss Brill” <[www.ipl.org/books/on\\_line/Katherine Mansfield/ “The Garden Party and Other Stories”](http://www.ipl.org/books/on_line/Katherine_Mansfield/The_Garden_Party_and_Other_Stories)>. Notice its use of sensory descriptive details, interior monologue, and of small incidents, all contributing to a dominant impression.

**Assignment 2:** Select an appropriate passage from your journal about a person, place, scene, or object, and develop it as fully and vividly as possible. Bring it to the next class meeting.

### 10.2 Developing a passage from journal notes into persuasive description

**Objective:** To prepare students to write a description with persuasive force.

**Activities:** Discussing the short story “Miss Brill,” and then in small groups sharing preliminary sketches for descriptive pieces with persuasive *ethos* and *pathos*.

**Procedures:** 1. Students discuss Mansfield’s “Miss Brill,” how the details of the description of the Sunday afternoon scene combine to create a dominant impression, and how the writer draws the reader into sympathetic identification with her vulnerable main character. They note also the use of ironic contrast and of an eloquent symbolic image that figures in the beginning, middle, and end of the tale.

2. Meeting in small groups, students read their preliminary sketches based on the entries they have selected from their journals as appropriate for development into persuasive descriptions. Instructor suggests the following questions as a basis for group feedback:

- What sensory appeal, if any, does the passage have? How could this be enhanced?
- What details suggest, or might suggest, a dominant impression? How could this impression be strengthened? What details detract from the dominant impression and therefore should be omitted?
- Is the impression developed with incident as in the models they have examined?
- Are there any evocative objects in the description that could function as metaphors or symbols?
- Does the description suggest the writer’s emotional involvement with the person, place, scene, or object described?
- Is the emotional force of memory, past associations, of *déjà vu*, evoked? Do other comparisons and contrasts play a role in sharpening the picture?
- Are listeners “persuaded” by the description, that is, drawn into emotional identification with its subject, into sympathy with the writer’s perspective? How? Or why not?

**Assignment, Paper # 5:** (1) As discussed in class and in your small group, further develop your journal notes into a persuasive piece of description with a dominant impression. Try to make your subject (person, place, scene, object) as real and significant to your reader as it is to you. Enliven your description with incident, movement, action that further develop the dominant impression and your involvement with your subject. Length: 300-500 words. (2) Mark each sentence in your completed paper as you have learned to do (circling verbs, boxing their subjects, and marking connecting words with a +). Due next class meeting. (3) Read Part 4 in Appendix L, and do Exercises 1 and 2 in that section.

### 10.3 Syntactic patterns and stylistic devices especially suitable to description

**Objectives:** To understand and use syntactic patterns and stylistic devices that give life and distinction to all writing, but to descriptive writing in particular.

**Activities:** Students practice using some new and also some familiar syntactic structures, as well as other devices for making their descriptive essays (Paper # 5) more vivid and convincing.

**Procedure:** 1. Using examples from Christensen, Daiker *et al.* (see bibliography), and similar works on syntax and sentence-combining, instructor reviews **participial phrases**, present and past, as a form of noun expansion (see Appendix J, rules 3B and 6), and introduces them to the use of **phrases in apposition** and to **absolute constructions**. Students examine the opening pages of the short story “Miss Brill,” find examples of each of these constructions, and write them on the board.

2. Instructor checks to make sure that students have marked their sentences in Paper # 5 as instructed in the assignment, showing the essential “bones” or anatomy of all the sentences that their paper contains.
3. Instructor reviews the exercises in Part 4 of Appendix L (practice in uncombining and recombining sentences).
4. In their Paper # 5, students select a paragraph especially dense with descriptive details and rewrite it as a series of unconnected simple sentences. Although students have been prepared for this task by doing the exercises in Part 4 of Appendix L, some may still have difficulty doing this in their own writing. Instructor asks volunteers to write some marked complex sentences on the board and then to rewrite them in a series of uncombined simple sentences.
5. Instructor reviews the ways to restructure sentences in useful ways as explained in Part 4 of Appendix L. Students then recombine their simple sentences purposefully, using, as often as possible, the three structures explained in Step 1 of this lesson. If these structures are not applicable to all restructured sentences, students recombine some of their sentences in various other ways that differ from their original sentences. Again, more adept students write their recombined sentences on the board, illustrating the use of the syntactic structures named in Step 1. Students try to improve the reconstructed sentences on the board by smoothing out awkwardness, by making alternative or more meaningful changes, and by correcting misplaced modifiers. When structures occur in series, instructor explains the importance of parallelism and how to achieve it, citing examples from “Miss Brill.”
6. Discussion then focuses on using more vivid language, looking for alternatives to hackneyed words and phrases, and using the thesaurus as a resource. From their papers students volunteer examples of original and imaginative similes and metaphors, of personification, of sensuous vocabulary and imagery, especially in relation to the setting (place, time of day, season, weather), and of any objects or aspects that function as symbols or help to set a mood. Students cite examples of these stylistic devices, including the main focusing symbol and other figures of speech from the short story “Miss Brill.”
7. The instructor reminds students that they can improve their grades by revising papers that have been marked and returned. Revisions may include content, organization, correctness, and/or style of papers. For example, a B grade can sometimes be raised to an A by revising sentence structures, uncombining and recombining them as they did in today’s class.

**Assignment 1:** Revisions of at least two and no more than four Papers. Due no later than class 13.2.

**Assignment 2:** Revise your description (Paper # 5), using some of the sentence structures taught in today’s class, and enlivening the description with similes, metaphors, imagery, and personification wherever appropriate, including perhaps a focusing symbol. Prepare your final draft. Due next class meeting.

**Assignment 3:** Read the assigned narrative (an account of an actual personal experience, not a short story) and summarize its point or insight.

[Instructor: Suggested narrative “Once More to the Lake” by E. B. White, available in many readers and anthologies, including Clouse (see bibliography)].

## **Week Eleven. Narrative as another mode of argument (Paper # 6)**

### **11.1 Finding the “point” or argument in a narrative**

**Objective:** To analyze the structure of a narrative with an argument or “point.”

**Activities:** Comparing and contrasting the elements of fictional and non-fictional narrative, and finding their common ground in argument or “point.”

**Procedure: 1.** Students volunteer their understanding of the point, or unstated argument (sometimes called the theme) of “Miss Brill.” They discuss how the point of a short story or of any complex narrative is different, certainly more subtle and complex, than a “moral,” as

in Aesop's fables. The instructor points out further that a good story is not (or at least does not appear to be) overtly constructed to make a point, as Aesop's fables obviously are, but rather that the point or perception or "epiphany" emerges naturally and inevitably from the narrative, as it does sometimes from real-life events.

2. After reviewing briefly the elements of fiction (plot, including suspense, conflict, foreshadowing devices, and climax; also character, setting, point of view, tone, mood, incident, dialogue, and symbolism, all of which, of course, are present in "Miss Brill"), they discuss which of these elements of fiction are also present in the narrative ["Once More to the Lake" or other fact-based memoir that has been assigned for reading]. Except for the plot and its attributes of suspense, conflict, foreshadowing, and climax, they identify as present in the narrative/memoir other elements of fiction—characters, setting, point of view, action, etc.
3. Discussion then focuses on the point or insight of the assigned narrative, and how the details (including setting, incidents, narrator's inner monologue/reflections, outer dialogue, images, etc.) all contribute to strengthening this central understanding or insight, even though it may not be mentioned until the final paragraphs of the narrative, or perhaps not overtly mentioned at all.
4. Students examine their journals, looking for a narrative passage with a particular meaning or significance. An incident from childhood, painfully or happily recalled is often appropriate, or perhaps a recent "epiphany" based on an experience. A student may volunteer to read a suitable passage, and fellow students discuss its potential for this assignment.

**Assignment:** From your journal, copy out a passage suitable for this assignment and begin to develop it further. Bring it to the next class.

## 11.2 Preparing to write a narrative with a point

**Objective:** To learn how to dramatize an incident so that its significance comes across to readers even without overt explanation.

**Activities:** Learning to construct a narrative with *ethos*, *pathos*, and perhaps some implied *logos*.

**Procedure:** 1. Two or three students read aloud a bare summary of the incidents they have chosen. Students then suggest what's needed to make the reported incidents come alive: description of the setting, the background of the action (what immediately or remotely preceded the action of this narration), the characters (real people), the narrator of the story (using first person or third person), the incidents that compose the action, and the dialogue (if any).

2. The instructor suggests that students think first about any preliminary facts, action, or circumstances that need to be sketched in. Students reread the first paragraph of "Miss Brill" and note that the narrative begins in the Jardins Publiques where Miss Brill has arrived and where the band is already playing. But then in a flashback, the writer tells what happened before her character got there, how she came to be wearing the fur, and suggests her significant "relationship" with it. On the other hand, E. B. White begins his narrative with the background—what happened many years ago that explains why he is now back at the lake (a prior experience that turns out also to be essential to the point of his narrative). So students must decide: Do they want to supply this background information sooner or later in their narrative? At what point will the reader need to know it?

3. Students then consider the setting. They review the setting of "Miss Brill" and that of the non-fiction narrative they have read. Readers need to know where and when the incident occurred, but if they're not of any significance, these facts may be stated briefly, perhaps in a prepositional phrase or two. However, in "Miss Brill" and in the piece by E. B. White the setting is crucial to the action and also to the point of the narrative. Also, a strong sense of

setting is often helpful in enhancing the immediacy of the situation, its presence to the senses, and hence of the narrative's overall persuasiveness. So students free-write for a few minutes on the setting of their narrative, trying to make it vivid, and implying its connection (perhaps with a metaphor or important image or object as in "Miss Brill") to the point or insight that will emerge from the narrative. However, instructor reminds them, it's important in any narrative that readers should not know in any full or final way exactly where they're going until they get there ("there" in this case meaning the insight or epiphany that the story will eventually unveil).

**4.** Next, students will discover (or in writing about the setting, have already discovered) that they must consider the point of view of their narration. They may not realize that they do have a choice here: first person or third person. Perhaps they would like to distance the incident somewhat by letting some person other than themselves become the central character, and tell it as "Miss Brill" is told, with close identification with this character and his or her thoughts and feelings, but without completely merging their identity with this character. Or, if this seems awkward and unnatural, they can tell it in first person, as E. B. White tells his very personal story of his return to the lake of his childhood.

**5.** Students now need to consider those aspects of the action of the narrative that are most significant and how to highlight them. Is the insight or point related to what someone did, or to what someone said, or to both? If, as in the E. B. White narrative, the insight is oriented entirely to setting and action, then there is no need for dialogue. In "Miss Brill" the point of the story actually turns on what two people said, and there the dialogue is crucial. If they are going to use dialogue, students need to study other narratives to see how it's introduced, punctuated, and interwoven with the action. Some of what is said can be indirect quotation, but usually it's better to render the actual words of speakers, trying to catch their tone and characteristic vocabulary.

**6.** Instructor points out that only when they have finished their narration of the incident can they decide how much they need to say about the insight that the experience brought home to them. Perhaps, as in "Miss Brill," this insight may remain unstated, or perhaps, as E. B. White does, they can insert comments as they go along about the emerging understanding the experience has brought, with fuller commentary at the end.

**Assignment:** Write a draft of your narrative for next class session.

### 11.3 Sharing and critiquing narratives

**Objective:** To get feedback from readers (listeners) on a narrative's success as persuasion.

**Activities:** Reading and critiquing narratives in small groups.

**Procedure:** **1.** For the first half-hour, in small groups of two or three, students read their stories to one another. After a reading, writers ask "readers" (listeners in this case) to report what they think of the narrative, to say whether it draws them in emotionally, whether it makes them care about what happened. Also, they ask for feedback on how to tell it better so it will be more affective, more persuasive—what to add, what to leave out, what to sharpen. The more specific and pointed the questions are, the more likely it is that the feedback will be useful. Students are advised to listen thoughtfully to reader reactions to their writing, but not to feel bound to follow the advice on how to fix it. They should also be alert to detect polite but insincere praise.

**2.** Students again practice uncombining and recombining the sentences in their narrative in an effort to improve their effectiveness—rearranging the parts, moving interrupting phrases to the beginning of sentences, placing the important facts in the main simple sentence, and less important details in expansion; also varying the length and structure of their sentences.

**Assignment:** Polish the draft of your narrative. Due next class.

## Week Twelve. The art of oral persuasion

### 12.1 Syntax as persuasion in some famous speeches

**Objective:** To analyze the sentence structures and other devices that make oral delivery ethically and emotionally persuasive.

**Procedures:** 1. Students receive copies of Lincoln's Gettysburg address (two minutes long), the highlights of Martin Luther King's "I have a dream" speech (three minutes long) [both available on the Internet, for example, in World Book Online <[www.aolsvc.worldbook.aol.com](http://www.aolsvc.worldbook.aol.com)>], and of George W. Bush's first inaugural address (20 minutes long) [available on microfilm, *New York Times*, January 21, 2001].

2. Students read the first two speeches silently, and then listen to a recording of each (or, if there is a good speaker or two in the group, to a live reading of each).
3. They mark each sentence as they have learned to, and write the structure of the sentence in the margin (simple, compound, complex, compound/complex), noting the variety in sentence types. They then carry this analysis further by noting examples of:
  - short, emphatic sentences,
  - long, periodic sentences,
  - parallel structure,
  - participial phrases (present and past),
  - words and phrases in apposition,
  - repetition along with parallelism,
  - repetition for emphasis,
  - striking examples illustrating points,
  - apt comparisons and contrasts,
  - vivid and original metaphors and similes,
  - alliteration,
  - rhythmic patterns of phrases and sentences,
  - any other devices or figures of speech they notice.
4. Students discuss these conventions of formal advocacy speeches, especially the importance of repetition and parallelism, as a way of getting and holding listeners' attention, and their greater persuasiveness for a listening audience than the kind of careful, measured, step by step logic that might work better on the printed page.
5. Students discuss the two shorter speeches in terms of *ethos* (the character of the speaker) and *pathos* (the emotional force of his words), and how these qualities manifest themselves in these celebrated speeches.

**Assignment 1:** Analyze the third speech, the first inaugural address of George W. Bush, marking examples of the same features discussed in this class session. Due next class meeting.

**Assignment 2:** Choose some cause or action that you believe deserves support, something you are well-informed about. If the topic of your research paper or some aspect of it is suitable for advocacy, then you might want to use that as the cause or action you will advocate. Your approach may be positive or negative, for or against the cause or action. Whatever you choose, make sure it is something that you feel strongly about one way or the other. Organize your ideas by listing the happy consequences of supporting your position, and the disastrous consequences of rejecting it. Bring your idea and lists to next class.

### 12.2 Preparing to write a three-minute advocacy speech

**Objective:** To learn to use language designed for a listening, not a reading audience.

**Activities:** Experimenting with the sentence patterns and language demanded by an advocacy speech.

- Procedures:** 1. Students review the characteristics of the Bush inaugural speech, comparing and contrasting it with the other two more celebrated speeches.
2. Using their own ideas about their chosen topic, students begin to write their advocacy speech, framing their ideas in sentences that use repetition and parallelism and enlivened with similes and metaphors, and other devices to make their ideas clear and excite the imagination of their audience. In longer sentences with many parallel parts, they mark the pauses where they will stop for breath and also to emphasize what they're saying. Sentences, phrases, or clauses expressing or adding to an idea should be the right length to be delivered without pause. (A replay of the Lincoln or King address may be useful here.) Short sentences are effective for special emphasis after longer periodic sentences with several parallel parts. They should arrange their sentences so their content builds to a climax, to a point where they might pause and hope for applause.
  3. When students have written a cluster of related sentences, they volunteer to read them so that others can imitate and/or critique them for effectiveness.
  4. Instructor advises students in preparing their advocacy speeches to follow these guidelines:
    - Make the idea or cause you are advocating or opposing crystal clear in your first sentence, expressing it simply and emphatically.
    - Focus on your strongest arguments, one or two or three at the most, expressing them simply and compactly, using repetition with variation and parallelism, as in the models offered by Lincoln, King, and Bush.
    - Add striking comparisons and brief, attention-grabbing examples to give your language sparkle and interest.
    - Type your speech in full, using a large plain font, numbering each sentence, and skipping a line between each one.
    - Mark the points where you should pause, especially before you go on to a new idea.
    - Read your speech aloud, timing yourself. Normally, if it's not more than 300 words, it should not take more than three minutes to deliver, allowing for one or two bursts of applause. If you exceed the time-limit, reduce the number of words.
    - Try to memorize your speech, or at least be familiar enough with it so that you can keep eye contact with your audience most of the time, while sliding your finger from one numbered point to the next, so that a quick glance at the text will clue you in to your next point.
    - Speak with conviction; vary your tone of voice, stressing what's more significant. Try to say at least one thing (perhaps something ironic) that may provoke a smile, if you can do this without disrupting the generally serious tenor of your speech.

**Assignment:** Write a short speech (not more than 300 words), advocating or attacking some idea or action. Follow the instructions given in class. Due next class.

### **12.3 Delivering a three-minute advocacy speech (Paper # 7)**

This class session will be devoted to students' three-minute advocacy speeches, allowing time for brief comment by instructor and/or students.

## **Week Thirteen. Term "wrap-up"**

### **13.1 Delivering a three-minute advocacy speech**

Depending on how many students remain to speak, it may be possible to spend part of this hour assisting students with portfolio preparation (see class 13.2)

**Assignment:** Complete your portfolio preparation. This should include at least two revised papers and may include as many as four. Revisions and corrections can be made in content, organization, syntax, grammar, writing conventions, and matters of style. Be sure

to include your original graded paper along with your revision. Clip the two versions together.

### **13.2 Open session: Portfolio preparation**

This class hour will be spent answering general questions about paper revisions and assisting individual students with these. At the end of the hour, marked and graded research papers are returned. Students are advised to study the instructors' remarks and return with questions about them at the next (last) class meeting.

### **13.3 Open session: Research papers reviewed**

Instructor makes general comments about students' research papers, the points of strength and weakness that pertain to many, and then answers' individual students' queries.