

<p>WV CCRS</p>	<p>ELA.10.17 Analyze and defend influential U.S. documents of historical and literary significance (e.g. Roosevelt’s Four Freedoms speech or King’s “Letter from Birmingham Jail”), including how they address related themes and concepts.</p> <p>ELA.10.18 By the end of the year, read and comprehend literature, including stories, dramas, and poetry, independently and proficiently, at the high end of the grade 9-10 text complexity range.</p> <p>ELA.10.19 By the end of the year, read and comprehend nonfiction and other informational texts, independently and proficiently, at the high end of the grade 9-10 text complexity range.</p> <p>ELA.10.20 Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.</p> <ul style="list-style-type: none"> • Introduce precise, knowledgeable claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that establishes clear relationships among claim(s), counterclaims, reasons, and evidence. • Develop claim(s) and counterclaims fairly, supplying relevant evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience’s knowledge level and concerns. • Use a variety of words, phrases, and clauses to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence and between claim(s) and counterclaims. • Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline. • Provide a concluding statement or section that follows from and supports the argument presented. <p>ELA.10.38 Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.</p> <p>ELA.10.39 Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 10 reading and content, choosing flexibly from a range of strategies.</p> <ul style="list-style-type: none"> • Use context (e.g., the overall meaning of a sentence, paragraph or text or a word’s position or function in a sentence) as a clue to the meaning of a word or phrase. • Consult general and specialized reference materials (e.g., dictionaries, glossaries, and/or thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, part of speech, or etymology. • Verify the initial determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).
<p>Learning Goals</p>	<p>Students will be able to analysis a writer’s purpose and discern how their choices impact their audience.</p> <p>Students will explore the impact of literature on 19th century American culture and society.</p>
<p>Readings</p>	<p>Abraham Lincoln’s “The Gettysburg Address” <i>The Red Badge of Courage</i> by Stephen Crane</p>
<p>Tasks</p>	<p>Day 11 SPACE CAT with “The Gettysburg Address” Today, I want you to spend some time reaching deeper into a text using the SPACE CAT tool for analysis. You will read the “The Gettysburg Address” and use the attached SPACE CAT</p>

	<p>worksheet to guide your reading. Then, create a rhetorical précis (pray-see) for the speech using the attached template.</p> <p>Day 12 <i>The Red Badge of Courage</i> Chapters 13-14 Read and answer the attached reading questions.</p> <p>Day 13 READING DAY Use today to read your independent reading book or <i>The Red Badge of Courage</i>.</p> <p>Day 14 <i>The Red Badge of Courage</i> Chapters 15-16 Read and answer the attached reading questions. Additionally, complete the found poem activity.</p> <p>Day 15 READING DAY Use today to read your independent reading book or <i>The Red Badge of Courage</i>.</p> <p>Day 16 <i>The Red Badge of Courage</i> Chapters 17-18 Read and answer the attached reading questions.</p> <p>Checklist</p> <ul style="list-style-type: none"> ○ <i>The Red Badge of Courage</i> Reading Questions for Chapters 13-18 ○ SPACE CATS ANALYSIS ○ “Gettysburg Address” Analysis ○ Found Poem Activity ○ Independent Reading Project
<p>Additional Materials</p>	<p>Please visit Microsoft Teams for access to further resources. I will be posting additional readings, videos, and resources. Additionally, check LiveGrades daily for important announcements.</p> <p>I will be available on Microsoft Teams from 8 a.m. to 9:30 a.m. each weekday for questions, discussion, or other help.</p>

SPACE CAT

Name _____ Per _____

Text Title _____

S	SPEAKER: Who is the speaker/writer? What do we know about them? What can you tell or what do you know about the speaker that helps you understand the point of view expressed?	
P	PURPOSE: What is the speaker/writer hoping to accomplish? What is the reason behind this piece? What do they want the audience to do after having listened?	
A	AUDIENCE: Who is the speaker/writer trying to reach? How do we know? Do they indicate a specific audience? What assumptions exist in the text about the intended audience?	
C	CONTEXT: What is the time and place of this piece? What is happening in the world as it relates to the subject of the speech or the speaker/writer?	
E	EXIGENCE: What was the spark or catalyst that moved the speaker/writer to act/write? How did that event impact the speaker/writer?	
C	CHOICES: What are the rhetorical choices that the speaker/writer makes in the speech? Think about overall structure, devices, diction, syntax, etc.	
A	APPEALS: Which of the three rhetorical appeals (ethos, logos, pathos) are present in the text? Where? Why?	
T	tone: What is the speaker/authors attitude toward the subject? Is the tone the same throughout the whole piece? Where does it shift? What evidence is there to demonstrate the tone?	

THE RHETORICAL PRÉCIS

A rhetorical précis (pronounced *pray-see*) differs from a summary in that it is a less neutral, more analytical condensation of both the content and method of the original text. If you think of a summary as primarily a brief representation of what a text says, then you might think of the rhetorical précis as a brief representation of what a text both says and does. Although less common than a summary, a rhetorical précis is a particularly useful way to sum up your understanding of how a text works rhetorically.

▶ THE STRUCTURE OF A RHETORICAL PRÉCIS

Sentence One: Name of author, genre, and title of work, date in parentheses; a rhetorically active verb; and a THAT clause containing the major assertion or thesis in the text.

Sentence Two: An explanation of how the author develops and supports the thesis.

Sentence Three: A statement of the author's apparent purpose, followed by an "in order to" phrase.

Sentence Four: A description of the intended audience and/or the relationship the author establishes with the audience.

▶ CLASSIC RHETORICAL PRÉCIS SENTENCE STARTERS

Sentence One (Who/What?)

_____, in the _____, _____,
(Author) (A) (Title, punctuated correctly)
 _____ that _____
(B) (major assertion/thesis statement)

Sentence Two (How?)

_____ supports his/her _____ by _____
(Author's Last Name) (B) (C)

Sentence Three (Why?)

The author's purpose is to _____
(D)
 _____ in order to / so that _____

Sentence Four (To Whom?)

The author writes in _____ tone for _____.
(E) (audience)

Word Bank – some possibilities (see additional handouts)

A	B	C	D	E
article, book review, essay, column, editorial	argues, argument, asserts, assertion, suggests, suggestion, claims, questions, explains, explanation	comparing, contrasting, telling, explaining, illustrating, demonstrating, defining, describing, listing	show point out suggest inform persuade convince	Formal informal sarcastic humorous contemptuous

Précis Examples

- A. Sheridan Baker, in his essay "Attitudes" (1966), asserts that writers' attitudes toward their subjects, their audiences, and themselves determine to a large extent the quality of their prose. Baker supports this assertion by showing examples of how inappropriate attitudes can make writing unclear, pompous, or boring, concluding that a good writer "will be respectful toward his audience, considerate toward his readers, and somehow amiable toward human failings" (58). His purpose is to make his readers aware of the dangers of negative attitudes in order to help them become better writers. He establishes an informal relationship with his audience of college students who are interested in learning to write "with conviction" (55).
- B. Toni Morrison, in her essay "Disturbing Nurses and the Kindness of Sharks" (2001), implies that racism in the United States has affected the craft and process of American novelists. Morrison supports her implication by describing how Ernest Hemingway writes about black characters in his novels and short stories. Her purpose is to make her readers aware of the cruel reality of racism underlying some of the greatest works of American literature in order to help them examine the far-reaching effects racism has not only on those discriminated against but also on those who discriminate. She establishes a formal and highly analytical tone with her audience of racially mixed (but probably mainly white), theoretically sophisticated readers and critical interpreters of American literature.
- C. Sandra M. Gilbert, professor of English at the University of California, Davis, in her essay "Plain Jane's Progress" (1977), suggests that Charlotte Brontë intended *Jane Eyre* to resemble John Bunyan's *Pilgrim's Progress* in that Jane's pilgrimage through a series of events based on the enclosure and escape motif eventually lead toward the equality that Brontë herself sought. Gilbert supports this conclusion by using the structure of the novel to highlight the places Jane has been confined, the changes she undergoes during the process of escape, and the individuals and experiences that lead to her maturation concluding that "this marriage of true minds at Ferndean – this is the way" (501). Her purpose is to help readers see the role of women in Victorian England in order to help them understand the uniqueness and daring of Brontë's work. She establishes a formal relationship with her audience of literary scholars interested in feminist criticism who are familiar with the work of Brontë, Bunyan, Lord Byron and others and are intrigued by feminist theory as it relates to Victorian literature.
- D. In her article "Who Cares if Johnny Can't Read?" (1997), Larissa MacFarquhar asserts that Americans are reading more than ever despite claims to the contrary and that it is time to reconsider why we value reading so much, especially certain kinds of "high culture" reading. MacFarquhar supports her claims about American reading habits with facts and statistics that compare past and present reading practices, and she challenges common assumptions by raising questions about reading's intrinsic value. Her purpose is to dispel certain myths about reading in order to raise new and more important questions about the value of reading and other media in our culture. She seems to have a young, hip, somewhat irreverent audience in mind because her tone is sarcastic, and she suggests that the ideas she opposes are old-fashioned positions.
- E. Douglas Park, in his essay "Audiences" (1994), suggests that teaching audience is an essential but elusive aspect of teaching writing. Park develops this idea by exploring different definitions of audience, looking at how a text itself can delineate audience, and then discussing specific strategies writers can use to create contexts for audience. His purpose is to help teachers of writing understand and teach the different aspects of audience in order that they can help students improve the sense of audience in their writing. Park establishes an informal relationship with teachers who are interested in strengthening their students' weak writing.

The Rhetorical Précis Cont’—a Breakdown of B (see previous page)

<p>SENTENCE 1 – include the following:</p> <ul style="list-style-type: none">• the name of author,• a phrase describing the author (optional),• the type and title of work, the date of work (inserted in parentheses),• a <u>rhetorically accurate</u> verb (such as “assert,” “argue,” “suggest,” “imply,” “claim,” etc.) that describes what the author is doing in the text,• a THAT clause in which you state the major assertion (thesis statement/claim) of the author’s text.	<p>EXAMPLE:</p> <p>Toni Morrison, a well-known scholar in the humanities, in her essay, “Disturbing Nurses and the Kindness of Sharks,” implies THAT racism in the United States has affected the craft and process of American novelists.</p>
<p>SENTENCE 2 : An explanation of <u>how</u> the author develops and/or supports the thesis (for instance, <i>comparing and contrasting, defining, narrating, illustrating, defining, using humor or sarcasm, relating personal experience, depending on facts /statistics /opinion, etc.</i>). Consider the author’s organization, use of evidence, and/or strategies used to construct his/her argument. Your explanation is usually presented in the same chronological order that the items of support are presented in the work.</p>	<p>EXAMPLE:</p> <p>Morrison supports her implication by describing how Ernest Hemingway writes about black characters and by illustrating his strategies for plot development seen within his novels and short stories.</p>
<p>SENTENCE 3: A statement of the author’s apparent purpose, followed by an IN ORDER TO phrase in which you explain what the author wants the audience to do or feel as a result of reading the work.</p>	<p>EXAMPLE:</p> <p>Her purpose is to make her readers aware of the cruel reality of racism underlying some of the greatest works of American literature IN ORDER TO help them examine the far-reaching effects racism has not only on those discriminated against but also on those who discriminate.</p>
<p>SENTENCE 4: A description of the intended audience and the relationship the author establishes with the audience.</p>	<p>EXAMPLE:</p> <p>She establishes a formal and highly analytical tone with her audience of racially-mixed, theoretically-sophisticated readers and critical interpreters of American literature.</p>

Additional Templates for the Rhetorical Précis (Don't always sound the same)

Provided below are three templates you can refer to when using the rhetorical précis form. You should use these for guidance, but use your best judgment about how to form sentences appropriate to the text and/or author you write about.

1. (Author's credentials), (author's first and last name), **in his/her** (type of text), (title of text), **published in** (publishing info), **addresses the topic of** (topic of text) **and argues that** (argument).
2. **S/he supports this claim by** _____, **then** _____, **and finally** _____.
3. (Author's last name)'s **purpose is to** (author's purpose in writing) **in order to** (change in reader/society the author wants to achieve).
4. **He/she adopts a(n)** _____ **tone for his/her audience, the readers of** (publication) **and others interested in the topic of** _____.

1. **In the** (type of text), (title of text) (year), author (author's first and last name), (author's credentials), **asserts that** (argument) **and suggests** (explanation of sub-claims or resolution).
2. **S/he backs up this claim by doing the following: first, s/he** _____; **next, s/he** _____; **last, s/he** _____.
3. (Author's last name) **appears to write in hopes of** (author's purpose in writing) **in order to** (change in reader/society the author wants to achieve).
4. **Because of the author's** _____ **tone, it seems as if s/he writes for a** _____ **and** _____ **audience.**

1. **In his/her** (type of text) (title of text) (year), (author's credentials) (author's first and last name) **asserts that** (argument) **by addressing** _____, _____, and _____.
2. **By supplying the reader with information about** _____ **and** _____, (author's last name) **builds his/her claims about** _____.
3. (Author's name) **wishes to convey to readers the importance of** (author's purpose in writing) **in order to** (change in reader/society the author wants to achieve).
4. **The author's audience likely consists of those interested in** _____ **as is evident through his/her references to** _____ **and** _____; **s/he addresses readers with a tone that is** _____ **and** _____.

Chapter XIII

Vocabulary

badgered – bothered
crone – old woman
debauch – degenerate
ethereal – heavenly; airy
languor – stupor; exhaustion
passively – submissively
perilous – dangerous
prostrate – prone; flat
visages – faces

1. As Henry approaches his regiment's fire, he is tempted to go off and hide rather than face the ridicule he expects from his comrades. What force, though, propels him into camp?

2. When Henry meets Wilson on sentry duty, what lie does Henry tell?

3. Why is this lie believed?

4. How is Henry treated?

Chapter XIV

Vocabulary

amiable – friendly
charnel – funeral-related
comprehensively – all-inclusively
conceits – fanciful ideas
deprecating – disapproving
marshaling – mobilizing; rallying
petulantly – irritably
squalling – howling; wailing

1. As Henry awakens, what does he mistake his sleeping comrades for?

2. In what way has Wilson changed? What caused it?

3. At the end of this chapter, what remark of Wilson's does Henry get upset with? Why?

Chapter XV

Vocabulary

condescension – lowering oneself
consternation – fear
discretion – guardedness
impelled – moved
lugubrious – sorrowful
oration – speech
reverie – daydream

1. With a good night's sleep and some food under his belt, how has Henry changed?

2. Henry felt that the previous day he had been out among the dragons. What does he conclude?

3. Wilson is embarrassed. Why?

4. What does Henry imagine when he gets home?

5. What makes Henry seem less than admirable at this point?

Chapter XVI

Vocabulary

precede – to go before
temerity – assurance; daring

1. In what way has Henry become something of a bore?

2. Why does the other soldier's comment about Henry's winning the previous day's battle all by himself bother Henry?

3. What of Henry's own words surprises him?

4. What does the lieutenant tell Henry?

5. At this point, what is the condition of the men in this regiment?

6. What is suggested by the last image: "They stood as men tied to stakes"?

Chapter XVII

Vocabulary

curlike – dog-like
spasmodic – fitful

1. In the second paragraph of this chapter, what are Henry's feelings?

2. What simile does he use to express his feelings of being weak in the face of larger forces?

3. How does Henry fight in this battle?

4. What is the lieutenant's opinion of Henry?

5. In this chapter, Henry appears to be very courageous. In your mind, is he?

Chapter XVIII

Vocabulary

reposeful – restful
restive – contrary; edgy

1. After the battle, what do Henry and Wilson set out to look for? What do they find?

2. How do Henry and Wilson feel about the remarks made about their regiment?

3. Why do Henry and Wilson not share this information with the others?

Name: _____

Date: _____

A “found” poem is a poem made up entirely of phrases or quotations found in the text. Go back through these chapters and make up a found poem of your own. The poem could tell the reader something about Henry’s emotional state, but this is not necessary; it may have direct relevance or be totally unrelated to the action of the story, which is one of the best parts of writing a found poem.

Your poem should be at least 10 lines long. The lines do not need to rhyme, but they certainly may. You can arrange the phrases in any way you like and change the punctuation, but do not deviate from Crane’s actual words. You may add *and*, *a*, *the*, or alter the tense of verbs, if necessary. Move adjectives and adverbs to create different images. Give the poem a title, which may or may not come from the book. Below is an example taken entirely from Chapter 3.

Another Law

Count the miles, carry the ammunition, as the artillery booms.
His jerky feet, running in the midst of thin awkward men,
“Wear out our legs for nothin’ ”

Then, blissful contemplation, philosophical and nonchalant,
Slowly, swallow a sandwich, and the air of sweet pines; glance at the sky,
See Nature: the fields, the hill, a little stream, a house standing, an intense scene.

Hot and dangerous—the smoke from the rifles slowly paused.
The veterans, the youths—all soldiers dressed in brown—but the stupid generals
Expected them to be sacrificed for nothing.

He did not know it was his last day on earth.

He did not know it was his last day on earth.

AMERICAN STUDIES HONORS // INDEPENDENT READING PROJECT #2
DUE: APRIL 9th, 2020 // POINTS: 50 POINTS

INSTRUCTIONS

Select a work of fiction or nonfiction and complete the following tasks as you read. The work of fiction and nonfiction you select should be grade level appropriate and needs to be approved by Mr. Carroll or Mrs. Sacks by March 6th, 2020.

PART 1: MODEL VOICE PASSAGES (DICTION, DETAIL, IMAGERY, SYNTAX, AND TONE) (25 POINTS)

In order to become better writers, we must learn to read with an eye for good writing. To achieve this goal, you are going to pick out ten passages that are exemplary models for each element of voice—diction, detail, imagery, syntax, and tone—from your book. You will create two for each element of voice. For each passage do the following:

1. Copy down the passage with proper citation.
2. Create two discussion questions.
3. Create one “Apply” activity.

You will share your best exemplar passage with the class.

PART 2: PRODUCT (25 POINTS)

1. Critical Essay: Craft a claim about the text and support it in a 600 to 800-word critical literary essay.

2. Rewrite: Spend 600 to 800-words rewriting a section of the text—this can be an alternative ending, an extended scene, or a newly imagined scene in the text.

3. Review: In 600-800 words, craft a review of the text for publication in a student newspaper.

4. Poster: Create a visual representation of the text that communicates the key ideas, events, characters, purpose, and the choices the writer made to communicate their ideas.

5. Song: Create an auditory representation of the text that communicates the key ideas, events, characters, purpose, and the choices the writer made to communicate their ideas.

6. Comic: Create a comic that represents the text or that reimagines a section of the novel.

7. Playlist: Create a playlist of eight to ten songs that accompany the book. Along with the song title and artist, craft a four to six sentence justification for why that song belongs on the playlist.

8. Create Your Own Project: Pitch me an idea—for how you want to critically engage with the text.