Advanced Placement Lesson Plan Number One

Barnet, Sylvan et al. *Literature for Composition: Essays, Fiction, Poetry, and Drama*. 5th Ed. NY: Addison Wesley Longman, Inc., 2000.

Chapter I: The Writer as Reader & Chapter 2: The Reader as Writer

I. Objectives

The following lesson plan covers two weeks' worth of AP class periods, offering a framework for Barnet's first two chapters. This approach allows the teacher to:

1) synthesize Barnet's ideas on reading closely and writing preliminary arguments and
2) develop a beginning set of strategies for taking both the multiple-choice and free-response portion of the AP Literature and AP Language test.

II. Lesson Plan

A. Framework

Invention

Aristotle in *The Rhetoric* establishes three main approaches to the study of "rhetoric" or "effective communication": invention, disposition, and style. The first of these, invention, is not a new word when applied to writing. We tend today to use such synonyms as "creativity," "originality," "discovery," and we often assume that the core of an individual's talent is represented by such terms—that is, students who "create" utilize ingenuity and their capacities for the unique.

But for Aristotle, invention did not just mean "creativity" or "inspiration"—rather, invention meant a careful consideration among various options to *choose* consciously the most compelling effect on an audience. As such, invention does not end at the start of, or as a precursor to, the act of writing but is a constant factor throughout the writing process. Students "invent" when they are fully committed to their own authorial voice, the needs of the writing, and the needs of the audience.

Ethos

"Ethos" is one of the "proofs" of invention—in this case, "proof" meaning "truth" rather than "fact." In other words, a writer's "proof" is the act or process of proving, through writing, a "truth" by the use of various rhetorical elements, and ethos is perhaps the most important of those elements.

Put simply, ethos is the writer's believability: if the audience trusts the writer, they'll listen to what the writer has to say. So it is the responsibility of the writer, through the writing itself, to establish his or her credibility or ethos.

But credibility changes depending on the context. If a writer wants to argue that Colin Powell would be a strong candidate for the Presidency, the writer will want to create an ethos that is indicative of Powell's own: serious, authoritative, forthright, masculine, brave in battle, older, strong in the face of social bigotry. If, however, the writer wishes to discuss the latest techniques of laser surgery to fight Parkinson's disease, a different ethos is needed, one that establishes the writer's credentials as a medical authority (e.g., a degree in medicine, a residency at the Mayo Clinic, ten years performing surgeries on patients with Parkinson's). Of course, ethos can certainly be used for sophistry—in essence, the kind of ethos a writer adopts when trying to sell ice to Eskimos. In literature, we often call this kind of writer or narrator "unreliable"—a confidence man.

B. Application

Day I: Ethos and the Writer as Reader

Using Chopin's "Ripe Figs," ask students first to discuss the ethos of the story's third-person narrator:

1) What might be the age of the narrator? How can you tell? How about the gender or ethnicity of the narrator?
2) What might be the occupation or political party or hobbies of the narrator? What aspects of the story suggest these to you?
3) What does the narrator seem to value, and what aspects of the story suggest these values?
4) What sort of language does the narrator use—and how might that language be described?
5) To whom is the narrator speaking—in other words, what or whom is the narrator's implied audience? How can you tell?

These questions require that students use certain reading techniques outlined in Barnet's first chapter. For instance, students must **re-create** Chopin's story given their individual experience and understanding of the story's milieu, tone, and intent. Students will think about the story's **indeterminacies** and **gaps** as they attempt to **build consistency**. You may ask students to read with a pen in hand—either to themselves or as you read the story aloud—as Barnet suggests on pages 6 – 7.

After students have had a chance to discuss aspects of narrative ethos, ask them to rewrite the story, removing all adjectives (e.g., just "rains" instead of "warm rains" and just "platter" instead of "dainty porcelain platter") and all metaphors (e.g., "like little hard, green marbles" and "as a hummingbird"). Students must not alter the language or plot of Chopin's story in any way other than omitting her adjectives and metaphors.

Students should bring these in-class revisions of "Ripe Figs" with them the next day.

Day II: Ethos and the Writer as Reader Continued

Returning to their revisions from the previous day, ask students to take these new versions of Chopin's story and substitute their own adjectives and metaphors for the ones they've omitted. Importantly, ask that they choose a deliberate *tone*—defined as the writer's attitude toward the subject—and select adjectives and metaphors that would be consistent with their tone (e.g., students may try to insert harsh, sensuous, or demur descriptors and metaphors).

You may wish to begin class with a discussion of the various kinds of tone readers find in literature, having students brainstorm what sorts of adjectives and metaphors come to mind given a certain tone. For example, if students suggest that "angry" is a tone found in literature, corresponding descriptors might be "red-faced," "fierce," or "rough." In turn, metaphors might include "a voice like gravel" or "a look in her eyes like knives meeting."

When a writer chooses a tone, that writer is also choosing a purpose, hoping to influence readers in a cetain way. In discussing tone, then, students may want to think about a story's **audience** and **purpose**, as suggested by Barnet on page 8.

At the end of class, gather students' new versions of "Ripe Figs" for tomorrow.

Day III: Ethos and the Writer as Reader Continued

Once students have rewritten "Ripe Figs" to follow a proscribed *tone*, have them break into groups of two or three, read their revised stories to each other out loud (students might have their peers guess at their intended tone), and then discuss the following questions:

1) How do Chopin's choice of adjectives and metaphors contribute to your reading of "Ripe Figs"? In other words, what's lost and what's left when the original words are removed?
2) How did the story change for you when you inserted a new series of adjectives and metaphors? How was the narrative ethos affected?
3) What kind of ethos does the narrator of "Ripe Figs" create using the original adjectives and metaphors? Is it a credible ethos to you—why or why not?

After students have had a chance to discuss these questions on their own, have them come back to the entire class and list the writerly techniques they believe contribute to the formation of a credible ethos. (You may wish to put these techniques on the board.) Ask students to consider how difficult (or easy) it is to establish a believable ethos.

Overnight, ask students to rewrite "Ripe Figs" once again, this time changing the story from the viewpoint of a third-person narrator to that of a first-person narrator. Half the class should use Maman-Nainaine as their first-person narrator, the other half, Babette. Students must attempt to create a viable ethos for this new narrator which will necessitate changes in the story's language and what the narrator does or does not "know." However, even though students may change the language as needed given their narrator, they must not alter Chopin's plot in any way.

Ask students to bring these revisions with them to class the next day.

Day IV: Ethos and the Writer as Reader Completed

Building on the previous day's discussion, once students have changed "Ripe Figs" from a third-person to a first-person story, have them consider the following questions. If this discussion is run as an entire class, two willing students might read out loud one example of a Maman-Nainaine narrator and one of a Babette narrator. However, if the discussion is first run in small groups like the previous day, students should read their versions out loud to each other. The questions are:

1) How did you change the story to create a credible ethos for Maman-Nainaine or Babette? Be specific—what adjectives did you change or keep? Metaphors? Lines of dialogue? Exposition? What did your respective characters "know," and what couldn't they "know"?
2) How does this change of narrator alter your reading of "Ripe Figs"? In other words, what does ethos have to do with your ultimate assessment of the story's meaning?

Whether initially in small groups or as an entire class, by the end of the period, students should have come to some consensus about what role ethos plays in Chopin's story and how that ethos is constructed.

Day V: Ethos and the Reader as Writer

To lead students toward a recognition of ethos in all three samples of Chopin's work—both within Chopin's short stories as well as a way of assessing the writing choices made by Chopin—have students first talk about general techniques employed by the author in "The Story of an Hour" and "The Storm," using the following questions as a guideline:

1) Why does Chopin create Mrs. Mallard and Calixta as she does? Specifically in terms of Chopin's writing techniques, how does she create a believable ethos in Mrs. Mallard and Calixta—or does Chopin fail to do so? What about the other characters?
2) How does the form of these two stories influence the presentation of ethos? In other words, "The Story of an Hour" and "The Storm" are both chronological tales, although "The Storm" provides a series of five vignettes with five distinct perspectives. Why did Chopin choose these forms?
3) In what ways does the narrator in "The Story of an Hour" and "The Storm" use language (diction, description, metaphor, syntax) to illicit a certain response from you (e.g., enraged, sympathetic, ironic, titillated)? How are these two narrators similar? Different? How are they related to the narrator of "Ripe Figs"?
4) How do "The Story of an Hour" and "The Storm" function as tales about the desires and difficulties between men and women in general? In other words, are these respective narrators credible in how they seek to tell a story that is, at once, specific and universal?
5) Are there appeals within these stories that attract you as the member of a modern-day audience? What and how?

When students have had an opportunity to discuss the general qualities of ethos in Chopin's work, they need to make the shift from thinking about another author's use of ethos to their own.

"The Story of an Hour" and "The Storm" both take as their premise an accidental context: the supposed death of a husband, a violent thunderstorm. Within each of these moments, Chopin's main characters embrace emotions that are culturally deviant—"immoral" or "eccentric"—while her minor characters react in stereotypical ways.

Ask students to think about a moment in their own experience in which they were thrown into an unfamiliar or accidental context. Then, for fifteen or twenty minutes, ask students to **free write** on how they reacted in that moment, using a stream-of-consciousness method. With free writing, students should focus on getting down as much detail as possible and not worry about the clarity or cohesiveness of their draft. Free writing requires that students write continuously for the allotted amount of time. Even if students write a series of "I can't think what to write next" until a new idea enters their head, so be it. This approach will allow students to practice one technique for what Barnet calls "pre-writing." See Barnet, page 14, and her section on "Focused Free Writing."

Gather these free writes for the next day's class.

Day VI: Ethos and the Reader as Writer Continued

Looking at their preliminary free writes as a guide, ask students to revise them using the following directives:

1) include a made-up character in your incident;
2) change your narrative point-of-view from first-person to third-person;
3) incorporate "writerly" or poetic elements such as adjectives, metaphors, symbols, and/or the repetition of an image, word, or phrase;
4) use a plot that does *not* follow a chronological path, but, instead, tell your story from a circular perspective or a back-to-front perspective or from some other perspective.

Gather these revised free writes for the next day's class.

Day VII: Ethos and the Reader as Writer Continued

Returning to their revised free writes from the previous day, ask students to discuss the following questions in small groups. The student whose writing is being discussed reads his or her piece aloud, then the remainder of the group analyzes the piece:

1) How did the inclusion of fictional elements into your memories alter your story? Think about your story's meaning but also such things as language, form, and point-of-view;
2) Is it possible to create "truth" in a story even when you've altered the "fact" of what you're writing about? If so, how is such "truth" created? If not, why is "truth" impossible?

3) If ethos is the writer's achievement of credibility, how did you retain ethos in your revisions of your original memories? In other words, what choices did you make in order to establish your narrative voice as a believable one? How would the group describe the writer's ethos or narrative voice? What clues would lead you to that description?
4) If some of your peers chose to employ an inauthentic or ironic ethos—an "unreliable" narrator—how and why did they do so? What kinds of choices did your peers have to make to create such a tone?
5) Is your story translatable to a larger audience or idea? If so, why? If not, why not?
6) If someone from outside the class picked up these pieces of writing (a sheet-metal worker, a Chief Information Officer, a dentist, a florist), what would that person say about the nature of each, individual writer? Why?

In this manner, students begin to think about the conscious choices they make as writers to gain credibility—i.e., their creation of individual ethos. They begin to consider how they present themselves in their writing to an audience who is viewing them and making judgments about them.

The final discussion by the entire class considers what they've come to understand through the group process. In other words, the entire class works with the question, "Put simply, on what is ethos based, and how does an audience determine ethos?" It may be helpful to list students' ideas on the board.

Day VIII: Ethos and the Reader as Writer Completed

Now students are ready to tackle the problem of ethos in a short argumentative paper about Chopin's short stories. Treating all or just one of Chopin's pieces, students may choose from the following prompts to analyze ethos:

1) Explicate or provide a close reading of Chopin's work to indicate her conscious control over her medium—i.e., how she attempts to create ethos;
2) Select a single word that describes Chopin's work, using specific quotations and examples to explain why the word captures some distinctive element of the author's ethos;
3) Write a comparison of brief excerpts from Chopin's stories, clarifying resemblances and distinctions in order to indicate the author's use of ethos;
4) Provided that you have had the opportunity to read other literature by Chopin, compare the ethos of Chopin's narrators in one or all of her selected short stories to her ethos in her novel *The Awakening* or in other writings.

In order to affect a convincing analysis, students will have to employ the techniques outlined by Barnet under her "Writing a Draft" and "The Final Version" sections in Chapter Two (pages 19 – 27). Barnet's premises may be used to assess the students' writing, to help them realize for themselves what an argumentative paper entails. Such techniques from Barnet include: developing an **outline**, considering **audience**, attempting **unity**, using a clear **organizational** structure, choosing **concrete details** and **quotations** to support one's claims, thinking about what **tense** to employ, and checking one's grammar, spelling, and punctuation or **polishing** a draft. Class discussion could focus on how ethos is established within each of these elements of argumentative writing.

C. Application to the AP Exam

Importantly, students will make all of their rhetorical decisions about their argumentative papers through the lens of ethos. In order to gain audience belief in their scholarly ideas, they will have to design a credible, authoritative thesis, organization, and use of evidence—choices that persuade their readers that their "take" on Chopin is interesting and viable. Instead of focusing on the *form* of an argumentative paper, the study of ethos allows the instructor and the students to formulate an approach to *all* writing assignments, including the AP Exams.

Day IX: The Mock AP Exam

For all free-response essays on the AP Literature and AP Language exams, the most important element is the student's capacity to achieve and control his or her own voice. The student's authorial voice is his or her ethos, the means by which he or she has attained credibility in the writing. Aristotle was right; the most compelling proof is the proof of the writer as a person. Logic and emotion, though important, are secondary proofs. If instructors help students gain the resources to understand and control their ethos, then students gain an upper-half score in the free-response portion of the AP Literature or AP Language exam, especially as ethos is applied to the list of writing techniques Barnet outlines in her first two chapters.

Giving students 40 minutes to write their mock exam essay in-class, provide them the following prompt (the excerpt is taken from Barnet, pages 173-174):

> It is a melancholy object to those who walk through this great town or travel in the country, when they see the streets, the roads, and cabin doors, crowded with beggars of the female sex, followed by three, four, or six children, all in rags and importuning every passenger for an alms. These mothers, instead of being able to work for their honest livelihood, are forced to employ all their time in strolling to beg sustenance for their helpless infants: who as they grow up either turn thieves for want of work, or leave their dear native country to fight for the pretender in Spain, or sell themselves to the Barbadoes….
>
> I have been assured by a very knowing American of my acquaintance in London, that a young healthy child well nursed is at a year old a most delicious, nourishing, and wholesome food, whether stewed, roasted, baked, or broiled; and I make no doubt that it will equally serve in a fricassee or a ragout.
>
> I do therefore humbly offer it to public consideration that of the 120,000 children [begging in the streets of Dublin], 20,000 may be reserved for breed, whereof only one-fourth part to be males; which is more than we allow sheep, black cattle, or swine; and my reason is, that these children are seldom the fruits of marriage, a circumstance not much regarded by our savages; therefore one male will be sufficient to serve four females. That the remaining 100,000 may, at a year old, be offered in sale to the persons of quality and fortune through the kingdom; always advising the mother to let them suck plentifully in the last month, so as to render them plump and fat for a good table. A child will make two dishes at an entertainment for friends; and when the family dines alone, the fore or hind quarter will make a reasonable dish, and seasoned with a little pepper or salt will be very good boiled on the fourth day, especially in winter.
>
> I have reckoned upon a medium that a child just born will weigh 12 pounds, and in a solar year, if tolerably nursed, will increase to 28 pounds.
>
> I grant this food will be somewhat dear, and therefore very proper for landlords, who, as they have already devoured most of the parents, seem to have the best title to the children….

In this excerpt from Jonathan Swift's "A Modest Proposal," the writer has assumed a certain stance. Analyze the various rhetorical choices the writer makes to achieve this stance.

III. Evaluation

Day X: An Analysis of Ethos

How does a teacher know if students have learned the concept of ethos?

Asking that students bring copies of their argumentative papers with them to class, at the beginning of the period, have students list on the board all of the parts of effective writing Barnet reviews in the first two chapters of *Literature for Composition* (pages 1 – 31). Then, ask that they exchange their papers with each other and use this list to analyze their peers' work, especially noting their fellow classmates' construction of ethos. Tell them that they should approach this task as if they were the ones grading the argumentative essay. (If the instructor prefers, the students may exchange their mock AP essays instead of—or in addition to—their argumentative assignments. In this case, students should approach the task as if they were the ones ranking the AP exams.)

Finally, have students collaboratively begin to design an evaluative rubric for what makes "good writing," focusing on the importance of ethos to the writing process. Students will return to this rubric throughout the term, so this discussion should be seen as a place to begin.

Advanced Placement Lesson Plan Number Two

Barnet, Sylvan et al. *Literature for Composition: Essays, Fiction, Poetry, and Drama*. 5th Ed. NY: Addison Wesley Longman, Inc., 2000.

Chapter 3: What is Literature?

I. Objectives

The following lesson plan covers two weeks' worth of AP class periods, offering a framework for Barnet's third chapter. This approach allows the teacher to:

1) synthesize Barnet's ideas on what constitutes "literature" and
2) develop further strategies for taking both the multiple-choice and free-response portion of the AP Literature and AP Language test.

II. Lesson Plan

A. Framework

Invention Continued

As explained in Lesson Plan Number One, "invention" means a careful consideration among various rhetorical options that leads a writer to make a conscious *choice* for the most effective options to influence his or her audience. Simultaneously, as students employ invention, they must think about their own authorial voice (or "ethos"), the needs of the writing itself, and the needs of the audience.

Ethos Continued

Lesson Plan Number One introduced students to the concept of "ethos," the most important artistic proof (or "truth") of invention. At its most basic, ethos is the writer's credibility—whether an audience will be convinced by what the author has to say. Although there are moments in literature where the point of the writing is to construct a questionable voice or ethos—as previously mentioned, called an "unreliable" narrator—for the most part, authors hope to convince their readers that their writing is reliable as well as persuasive.

As is evident from the students' work with Kate Chopin's short stories, ethos is established within and through a piece of literature, not outside of it. Though an author may bring to his writing a certain audience expectation and clout based on the prior efficacy of earlier works, an author must once again establish that each particular piece of writing is worthy of a reader's attention. For instance, while "The Story of an Hour" was published in Chopin's lifetime and, along with her novel *The Awakening*, drew disparaging as well as supportive reviews of her work's depiction of women's desires and needs, "The Storm" was so shocking to public sensibilities that it wasn't published until 1969. Effective ethos, then, changes depending on the nature of the audience, the nature of the subject, and the nature of the occasion.

The study of literature provides an opportunity to explore the idea of ethos through a variety of genres which, in turn, generates a variety of narrative voices. And as Barnet explains in Chapter 3, "Literature is about human experiences, but the experiences embodied in literature are not simply the shapeless experiences—the chaotic passing scene—captured by a mindless, unselective video camera. Poets, dramatists, and storytellers find or impose a shape on scenes, . . . giving readers things to value . . ." (32-33). So, while literature encompasses such diverse texts as printed music, poetry, and film, all writers of literature self-consciously employ invention, making deliberate rhetorical choices—or, as Barnet puts it, imposing a shape on scenes. As such, literature offers fertile ground for a comparison of different treatments of ethos.

B. Application

Day I: Ethos and Literature

Barnet begins her reflection on "What is Literature?" by discussing the form of literature, "the shape of the speeches, of the scenes, of the plots" (33). Taking a proverb as her example—"A rolling stone gathers no moss"—Barnet suggests that one thing that makes literature memorable is its **form**; in this case, the single syllables of the two nouns ("stone" and "moss"), the double syllables of the two verbs ("rolling" and "gathers"), and the clear contrast between the hardness of a stone and the pliability of moss. Although a lengthier examination of form will come under a discussion of disposition, the form or structure of a piece of literature certainly shapes and is a crucial part of ethos.

Using the account of the *Titanic* from the *Columbia Encyclopedia* (pages 40 – 41) and Thomas Hardy's "The Convergence of the Twain" (pages 44 – 45), ask students first to discuss the contrasting ethos of the encyclopedia's and the poem's narrators (you may wish to read these pieces out loud before beginning):

1) Look closely at the different kinds of evidence each piece uses to persuade the reader (think about details, figures, quotations). Why does each piece draw on different kinds of evidence to portray the same event? (You might discuss this question in terms of the "truth" vs. the "fact" of the subject matter.)
2) Look closely at the different kinds of language each piece uses to influence the reader (consider diction, description, imagery, metaphor, alliteration, assonance, rhyming schemes, rhythm patterns, and syntax). Why does the encyclopedia entry use one kind of language and the poem another? Are there any similarities in language choice, and if so, why?
3) Look closely at the different forms of the two pieces. Why does the poem use numbered stanzas? Why does the encyclopedia entry begin with a pronunciation of the word "Titanic" then follow with a single paragraph that ends with a list of other scholarly sources? How are the ideas within the poem's stanzas and the entry's single paragraph organized? Why are they organized in this manner—i.e., what effect does this organization have on the effectiveness of each piece as a whole?
4) Overall, how might you characterize the voice or ethos of the encyclopedia article? What about the voice or ethos of Hardy's poem? Consider the respective writers' subject matter, audience, and occasion: to whom is each narrator speaking, and what purpose does the writing serve? Why does each narrator choose the ethos s/he does?
5) Finally, how is this voice or ethos a direct result of the form of each piece? In other words, why does an encyclopedia entry produce one kind of ethos while a poem produces another? Do you find any similarities between the form of the entry and the form of the poem? If so, why does each ethos demand such similarities in order to be credible?

You may run this discussion as an entire class or break students into small groups at first with each group responsible for one question (of course, more than one group may work on the same question if the class size necessitates more than five total groups) before coming back to the larger group and talking about the questions as a whole. Either way, make sure that students point to specific examples in the text as they juxtapose these two pieces of writing.

Day II: Ethos and Literature Continued

After students have had the chance to discuss the inter-relatedness of ethos and form, ask half the class to write an in-class draft of Hardy's poem in the form of a nonfiction essay, the other half to write the encyclopedia entry in the form of a poem. Students converting Hardy's poem into a nonfiction essay must use all of the words in "The Convergence of the Twain," including the title and subtitle, although they may add other words and may change the organization of the original material. On the other hand, students converting the encyclopedia entry into a poem may not add a single word, although they are free to omit words. In both cases, students may not alter the "plot"—i.e., the unfolding of events—in any way.

Students should bring these in-class revisions of the encyclopedia article and "The Convergence of the Twain" with them the next day.

Day III: Ethos and Literature Continued

Returning to their revisions from the previous day, ask students to break into small groups of no more than three based on which piece they re-wrote (i.e., students working with the encyclopedia article should stay together and vice-versa). Have students read their revisions to each other and then consider the following questions:

1) How did you adjust the evidence of a poem into appropriate evidence for a nonfiction essay? In turn, how did you translate the evidence of an encyclopedia entry into the evidence for a poem? What's lost and what's left when the form or genre changes?
4) How did you deal with the need for "straightforward" language in a nonfiction essay when all you had to work with was the rhythm and imagery of verse? On the other hand, how did you treat the need for metaphor as well as imagistic, rhythmic diction when turning a factual entry into a poem? Again, how did the piece change for you when you made the switch in form?
5) Was it difficult to rearrange stanzas into prose? How about prose into poetic form? Did the meaning of the poem change for you when it no longer looked like a poem? Did the meaning of the encyclopedia entry change for you when it no longer resembled a factual article? In other words, what happens to a piece of literature when fact takes on a fictional form or vice-versa?
6) Finally, what does all this manipulation do to the ethos of the respective narrators, and how is a narrator's credibility tied up with the form of a piece?

After students have had a chance to discuss these questions on their own, have them come back to the entire class and list the ways in which the form or genre of a piece of literature shapes the formation of a plausible ethos. (You may wish to put their thoughts on the board.)

Overnight, ask students to gather materials in order to revise their pieces once again; this time they will create a picture of their nonfiction essay or poem. Suggest that they bring to class anything they might use to fashion their pictures—crayons, colored markers or pencils, charcoal, stickers, magazine images, construction paper, scraps of wallpaper, photographs, etc. (You may wish to provide such items as scissors, tape, glue, and posterboard.)

Day IV: Ethos and Literature Continued

Before students begin putting together their pictures, specify that they may not use any language at all; they may only use images, although they are not confined to drawing—they may assemble any kind of image they wish. (You may want to assure students that their pictures will not be judged on aesthetic criteria—in other words, stick figures are fine.)

It's important that students try to capture the feel of their written piece as a picture, looking for and/or inventing images that are "true" to the nature of their nonfiction essays and poems.

It's best to have these pictures be individual projects rather than collaborative ones; given time constraints, the pictures tend to be more complete and complex if created by a single person.

Ask that students complete these pictures by the end of the period so that you may discuss them the following day.

Day V: Ethos and Literature Continued

Building on the previous day's work, once students have revised their nonfiction essays and poems into pictures, have them talk about the following question as an entire class:

> How did you change the nonfiction essay or poem to create a picture that does justice to the written piece? Be specific—what colors did you choose? What images? What textures? Did you use modern-day or early twentieth-century images? Even though you couldn't use any words, did anyone use numbers or symbols of other kinds? Is your picture "framed"? Is your picture realistic, impressionistic, cartoonish, or completely abstract?

Once you've discussed the intricacies of this question, ask students to turn to the early twentieth-century images of the *Titanic* disaster Barnet provides on pages 41 – 43 (from an advertisement, a newspaper article, and a commemorative card, respectively). Looking at these images, what aspects of the *Titanic* story seem of particular importance? How do these images "fit" the various forms or genres they're supposed to illustrate?

In turn, how and why are these images different from or similar to the pictures the students completed yesterday? Have students consider form and ethos through the lens of audience, material, and occasion, including such aspects as historical period, readership, raw material, and whether the images are being shown before the disaster or after. Apart from the function of these early twentieth-century images as part of specific genres (advertisement, article, and card), do these historical images have an ethos themselves? If so, how? If not, why not? What about the pictures the students created themselves—what ethos is created? How is this ethos similar to or distinct from the ethos of the pictures from almost a century ago? Are all of these pictures "credible" images—i.e., does the ethos of these various images "work"?

If you have the technological equipment to do so, you may also show a clip from James Cameron's film, *Titanic*, to discuss these questions further in terms of a kind of image that contains cinematic action as well as oral discourse—not to mention a kind of image that is heavily dependent on the milieu in which it was created (which is part of the point Katha Pollitt makes in her article "Women and Children First," pages 57 – 59).

Finally, ask students to make broad connections considering:

1) How does a change of form (either from fact to fiction or words to images) alter your understanding of the ethos of either the encyclopedia entry on the *Titanic* or Hardy's poem "The Convergence of the Twain"? What happens to fact and fiction when they're switched—or are they that distinct to begin with? How about when they're translated from words into images?
2) Considering all the forms you've worked with—poem, encyclopedia article, nonfiction essay, and picture—what does ethos have to do with your ultimate assessment of literary form?

Please note that you may substitute a musical metamorphosis in place of a visual one. If you wish to use the two versions of "De Titanic" Barnet provides instead of the images from the advertisement, article, and card, ask students to create a song about the *Titanic* instead of a picture. They will have to use words, of course, and you may choose how much or how little of the language students should appropriate from the encyclopedia article and Hardy's poem. If feasible, it is best if you can play both versions of "De Titanic" for students and ask some or all of them to perform their own musical compositions for rhetorical comparison.

Day VI: Ethos and Literature Continued

In essence, the first week of this lesson plan dealt with the issues Barnet raises about literary form and its connection to **meaning**, even though students have been asked to think of "meaning" through the concept of ethos. The principles she articulates on arguing about meaning (page 35) have everything to do with the construction of ethos. According to Barnet, in showing a reader why a student holds the opinion she does, she must

- be aware of her assumptions,
- offer plausible supporting evidence, and
- create a coherent and rhetorically effective piece of writing,

which are all informed by the writer's choice of appropriate ethos.

Besides the interrelationship between meaning and form, Barnet also touches on the important matter of the establishment of the **literary canon** in English studies.

In order to broaden the discussion of ethos and literature to incorporate an understanding of the literary canon, ask that students try the following exercise:

As her title suggests, Barnet's "Part VI: A Thematic Anthology" is deliberately broken into certain topical chapters, including "Love and Hate," "Gender Roles," "Innocence and Experience," "Identity in Pluralistic America," "Literary Visions: Poems and Paintings," and "Religion and Society."

Having students number off by six, assign the ones to work with "Love and Hate," the twos to examine "Gender Roles," the threes "Innocence and Experience," etc. Then, ask that students flip randomly through their chapters, jotting down any words that catch their eye (and students should feel free to write down *any* word). Once students have at least 50 words, ask that they write a poem entitled the same name as their chapter, using these words. For instance, the threes will all write poems entitled "Innocence and Experience." Students may repeat words or phrases more than once and omit words, but they may not add a single word—not even an article, a conjunction, or a preposition. (They may use any punctuation they wish, however.)

For the following day, ask students to bring their poems to class.

Day VII: Ethos and Literature Continued

Using their preliminary poems as a starting point, put students in small groups based on who wrote on the same chapter (i.e., the twos should all be in the same group). Ask them to discuss the following questions (students may wish to share their poems out loud before analyzing them):

1) Do you and your group members have any words in common? If so, are they a certain breed of terminology—is there anything that distinguishes them as somehow similar?
2) Did the words you pulled from your chapter "fit" a poem of the same name? If so, how? If not, why not?
3) Let's get more specific and have you characterize the terms in your poem. Are they vague, jagged and harsh, optimistic, or something else? Look at your adjectives, nouns, and verbs and describe their similarities and/or differences. What verb tense is used most often? Do you have any proper nouns? Are your adjectives compound?
4) Did you happen to include first- or third-person referents such as "I" or "we" or "she" or "they"? What sort of referents are the most prevalent?
5) Do you have any words from languages other than English? If so, are they similar kinds of expressions or are they distinct? (Do you understand them?)
6) Do your terms create a decided tone or mood? If so, what is it, and what about the words make for that particular tone or mood?
7) Is the vocabulary of your poem an everyday, common variety or is it more learned? Do you have any slang? Are there any erudite expressions or words that might be classified as **jargon** as Barnet defines it, "pretentious diction that needlessly complicates or obscures" (98)?

Finally, have students consider whether there is a specific sort of language that denotes certain themes. In other words, do they believe that the language they pulled from "Identity in Pluralistic America" or "Religion and Society" speaks to those particular themes? In essence, students are delineating the ethos of each of these chapters.

For tomorrow, students should read Barnet's short "Preface" to *Literature for Composition*.

Day VIII: Ethos and Literature Completed

Can an anthology of literature have an ethos? And if it can, what implications does that have for students who read and instructors who teach from such anthologies?

Just as one can assess the selection of material or evidence, organization, form, and language or style in a single piece of writing, one can assess such aspects in the production of an entire book. To lead students toward a recognition of the consequences of ethos for a literary canon—both within the individual works that make up a canon as well as a way of evaluating a canon as a whole—have students begin developing a paper that will explore the notion of "canonical ethos."

For preliminary discussion, ask that students think through the following questions in small groups. As mentioned previously, it helps to have each group consider a single question and then have the entire class listen to what each group discovered:

1) After reading Barnet's "Preface," what is revealed in her introduction about the motivations and interests of the editors of this anthology? Given the first three chapters you've read, how do these motivations and interests appear to carry over into the book itself? Think about the language Barnet and her colleagues use (as usual, considering such facets as diction, description, metaphor, and syntax), the kind of evidence she provides (such as details, figures, quotations), and the form and organization she chooses, at least for the first three chapters (such as page layout, bold or italicized words, and Barnet's chapter introductions-bodies-conclusions as well as the preface-body-conclusion of her entire anthology).
2) When was the book published? In what ways could the date be essential to the anthology's form and "meaning"?
3) Who is the intended audience for the book? How can you tell? How does the intended audience inform Barnet's ethos?
4) Which writers have been selected to represent "literature" and which writers have been omitted, either in terms of specific literary figures or whole groups of writers? In addition, what kind of literature has been selected—essays, short stories, poems, autobiographies, plays, etc.—and from what time periods? How do these selections create an ethos for the book as a whole? (Here you'll need to browse the contents of Barnet's "Part IV: A Thematic Anthology.")
5) How is the anthology organized? By time periods, by themes, by topics, by genres? Does organization make a difference in terms of the book's ethos? If so, why? If not, why not?
6) Skimming the mini-introductions to authors throughout "Part IV," how are these authors, their literary periods, and/or their genres presented? Again, what kind of ethos emerges based on these mini-introductions?

As a means of synthesizing this discussion, have students as an entire class consider how Barnet represents the tradition of literature as a whole. What does she value as "literature"? And what sort of ethos does her sense of tradition encourage (have students refer back to their specific thematic chapters on "Love and Hate," "Gender Roles," etc.)?

Now students are ready to take on the question of ethos in a short argumentative paper about the literary canon, to be completed outside class time. Treating one of the thematic chapters from Barnet's "Part IV: A Thematic Anthology," students may choose from the following prompts to analyze canonical ethos:

1) Why do certain selections from literature get included in an anthology like this? How do these selections establish a literary ethos?
2) Why are these themes chosen by Barnet? What themes are left out? Why? How do such themes create a literary ethos?
3) A textbook is itself an image, a visual representation. Using your knowledge of visual media to create ethos, analyze Barnet's visual ethos through her textbook. Why have Barnet and her colleagues chosen this particular visual approach? Include "sell ability" in your analysis.
4) Assume that Barnet decides to change her anthology's ethos by changing its audience: she now wishes to reach a multiethnic, pop-cultured group of "at-risk" students. Analyze the changes she would need to make and why.

In order to construct a convincing paper, students will have to think about literary practices outlined by Barnet in chapter three, such as how we **define literature**; the **form** literature takes; literature's **meaning** and how to **argue about meaning**; the distinctions among literature, **texts**, and **discourses**; and, of course, a sense of the **literary canon** and its import.

C. Application to the AP Exam

In the mock AP exam, students will be asked to focus on the relationship between literature and writing through the lens of ethos. In this two-week period, the idea of writing has been purposely related to the rhetorical principle of ethos or authorial voice as a *conscious* choice made by a writer to create "literature," whether that literature is a poem, an essay, or an encyclopedia entry.

Day IX: The Mock AP Exam

Students should be asked to write on the following prompt:

You have 40 minutes to complete the essay.

The following are two short poems from writers writing on the same subject. Compare and contrast why each writer has made the choices he/she has related to diction (or language), form (or approach), and tone (author's attitude toward the subject) in order to achieve different purposes or meanings (the poems come from Barnet, pages 762 and 763):

wishes for sons

by Lucille Clifton

i wish them cramps.
i wish them a strange town
and the last tampon.
i wish them no 7-11.

i wish them one week early
and wearing a white skirt.
i wish them one week late.

later i wish them hot flashes
and clots like you
wouldn't believe. let the
flashes come when they
meet someone special.
let the clots come
when they want to.

let them think they have accepted
arrogance in the universe,
then bring them to gynecologists
not unlike themselves.

Rites of Passage

by Sharon Olds

As the guests arrive at my son's party
They gather in the living room—
short men, men in the first grade
with smooth jaws and chins.
Hands in pockets, they stand around
Jostling, jockeying for place, small fights
breaking out and calming. One says to another
How old are you? Six. I'm seven. So?
They eye each other, seeing themselves
tiny in the other's pupils. They clear their
throats a lot, a room of small bankers,
they fold their arms and frown. *I could beat you up*, a seven says to a six,
the dark cake, round and heavy as a
turret, behind them on the table. My son,
freckles like specks of nutmeg on his cheeks,
chest narrow as the balsa keel of a
model boat, long hands
cool and thin as the day they guided him
out of me, speaks up as a host
for the sake of the group.
We could easily kill a two-year-old,
he says in his clear voice. The other
men agree, they clear their throats
like Generals, they relax and get down to
playing war, celebrating my son's life.

III. Evaluation

Day X: An Analysis of Ethos and Literature

Lessons 1 and 2 encourage students to work above and beyond straightforward analysis to the level of metacognition by having them study the textbook itself as a persuasive ethos written to achieve a certain purpose. The AP mock exam also allies varied purposes to the choices of a writer, specifically a choice associated with authorial voice or ethos. In other words, the students are being asked to step outside the process of study to think about what they themselves are doing as writers and thinkers and, importantly, what is being done to them by other writers and thinkers.

Evaluation needs to occur after the mock AP exam and is intended to get students to become self-assessors. The teacher selects three examples of student writing from the mock AP exam. These three essays need to be approximately the same quality but indicate different ways three students have approached the prompt.

The teacher makes transparencies of these three essays and, during all-class discussion, works with the following questions:

1) How have the three writers from our class chosen to solve the rhetorical problem presented to them in the AP exam (consider all of the aspects of writing that influence the creation of ethos)?
2) What is the effect of these choices on the students' individual ethos?

At the end of this discussion, ask students to metacognate one more time by responding to evaluative questions:

1) What makes a piece of writing "effective" in terms of ethos?
2) What do we as a class mean by the word, "effective" in this context?

Advanced Placement Lesson Plans Numbers Three and Four

Barnet, Sylvan et al. *Literature for Composition: Essays, Fiction, Poetry, and Drama*. 5th Ed. NY: Addison Wesley Longman, Inc., 2000.

Chapter 4: Reading Literature Closely: (1) Explication; Chapter 5: Reading Literature Closely: (2) Analysis; & Chapter 6: Other Kinds of Writing About Literature

I. Objectives

The following two lesson plans cover four weeks' worth of AP class periods, offering a framework for Barnet's chapters four, five, and six. This approach allows the teacher to:

1) synthesize Barnet's ideas on explication, analysis, summary, paraphrase, literary response, parody, and review as well as
2) develop further strategies for taking both the multiple-choice and free-response portion of the AP Literature and AP Language test.

II. Lesson Plan #3

A. Framework

Invention Completed

As demonstrated through Lesson Plans Numbers One and Two, student writers consider the following kinds of questions as they apply the techniques of invention to both others' writings as well as their own:

- What is the writing "made of"—in other words, where does it come from? What is the writing built from—what is its foundation and architecture?
- Why does the writer (or why do I) use one set of rhetorical options instead of another, considering the nature of the audience, the subject matter/material, and the occasion for the writing?
- More specifically, how does the writer (or how do I) use certain kinds of evidence (e.g., examples, details, descriptions, quotations), language (e.g., diction, description, metaphor, syntax), forms or organizational patterns, point-of-view, and/or tone?

In essence, then, students engaging invention simultaneously engage in the basics of literary criticism, which is at the heart of Barnet's Chapters 4, 5, and 6—chapters that demonstrate how to do close readings through techniques of explication and analysis.

Logos

Now that students are well versed in the concept of ethos, it is time to introduce them to the second artistic proof of invention: "logos." Although the classical word "logos" roughly translates as "logic," logos is not equal to our modern-day idea of logic as a thought process that involves deducing a certain conclusion from available data. Rather, in classical terms, data (i.e., facts and statistics) are non-artistic proofs—i.e., proofs that come from outside of the writer such as research, interviews, and documents. Logos, then, is an internal process through which the writer uses his intellect to deduce or argue certain claims. The writer reasons through a series of interlocking arguments to achieve a conclusion.

Unlike "pathos" or the proof of emotion that we will examine next, a text's logos comes from its structural integrity or the relationships among the parts of writing. Logos often involves creating an argument or casting doubt since the writer is attempting to reason through a particular claim. And literary **explication** and **analysis** demand just this sort of thinking: in order to convince an audience that a particular literary interpretation is valid, a writer must employ a certain measure of reasoning or logos, even when the logos is based on evidence that is not strictly "objective."

Indeed, there is a distinction between logos as argument and logos as persuasion; whereas argument purports to be objective, persuasion may include a number of extra-logical factors in an attempt to influence the reader. There are situations in which the writer's aim is not to employ logos as truth but to use it to win a debate; lawyers, politicians, advertisers, and even teachers may use the techniques of logos for essentially non-logical ends. For instance, in order to satisfy a lobby or secure a nomination, a politician may compromise something she believes or omit crucial information in order to win an election. Here, then, the essential nature of classical logos is also compromised, since the aim of logos is to use a process of reasoning to achieve the "truth" of an idea or subject.

But logos also may be compromised when it is employed in a cold, calculating manner that disregards human emotion. For instance, if a writer takes as her premise that Black people are somehow subhuman, then the pure logos of slavery makes sense: Black people should be subservient so that a superior race of people (in the case of American slavery, this meant white people) may take precedence. Obviously, however, the exercise of pure logos in this case has appalling consequences: in order for the writer here to be credible—to have an effective ethos—she cannot argue that Black people should be slaves to white people. Thus, in its misuse, logos is often a fierce and dangerous artistic proof.

Pathos

As the above example illustrates, the appeal of emotion—or "pathos"—is often tied to the application of logos, sometimes to make the logic of an argument have greater attraction and sometimes to provide the basis for faulty logos because, without pathos, the initial premise would not "work." It is an emotional rather than a logical statement to say that Black people are lesser in intellect or ability than white people, which is the foundational premise for the legitimization of slavery.

"Pathos" is the third and final artistic proof of invention and, perhaps, the hardest for students to comprehend since they are bombarded with emotional appeals and are, therefore, desensitized to recognizing pathos. Initially, students may appear to have greater comfort with this artistic proof over the other two. As high-school students, many are obsessed with the authority of their individual feelings—e.g., their opinions on high-intensity topics, their rights as young people, their own needs and wants and insecurities. In addition, they are well versed consumers of pathos-based media such as TV, movies, and the Internet. On the surface, it may seem as though AP students should have little difficulty thinking about this artistic proof, since emotion and emotionally driven media pervade their lives.

Yet pathos is a complex proof, one that is not equal to the authority of individual feeling or the power of TV commercials. Rather, many forms of pathos exist, some respectable and others sophistic. In terms of writing, pathos is the careful building up of emotion through a *recreation* of experience in order to help the reader feel what the writer is talking about. But like ethos and logos, pathos may be used for sophistic or false motives. For example, political speeches are notorious for misusing pathos. When the President says in his State of the Union address that more money should be allocated for education because, otherwise, the suburbanite Johnny will become a future CEO while the inner-city Janey will wind up an unemployed single mom, the President is engaging in false pathos. These images are meant to pluck the heartstrings, and it matters little whether the President's claim is "true" or not. The trick for students is to recognize and use pathos as a tool of writing rather than the end-all, be-all of writing. True pathos isn't reactionary; rather, it is the means by which language and image affect personal as well as universal experiences.

B. Application

Day I: Logos and Reading Literature Closely (1) Explication

Explication, as Barnet explains, involves a "sustained, meticulous, thorough, [and] systematic" interpretation of a piece of literature that "moves from beginning to end of an entire work" either "line-by-line or episode-by-episode" (61). In turn, when students are just beginning to work with logos, the most important skill is to learn how to examine a text with such care that the reader can discern the assumptions on which the text is based. If students understand assumptions, then they can more readily begin to see how assumptions are strung together to form logical patterns of reasoning.

Using Langston Hughes' "Harlem" (page 62) and William Blake's "London" (pages 68-69), ask students either in groups or as a whole class to discuss the following questions on the assumptions behind each poem. In essence, students will be explicated these poems as they work through the questions:

Questions on "Harlem"

1) As a reader, what do you associate with the title "Harlem"? What are the first ideas or images that come to mind when you hear that word?
2) Why are these the associations you make with the word "Harlem"? What cultural forces (e.g., history, pop culture) are behind your associations? What personal forces are behind your associations?
3) Note the imagery in the first poem: how is Harlem described? Do you agree with Bill Horner's interpretations of such imagery as "a syrupy sweet" meaning something "not so bad"? What about Horner's other interpretations?
4) How are your associations of the place of Harlem and the imagery of the poem intertwined? How are they distinct?
5) What is the nature of Harlem, therefore, in the poem? Is it a single "nature"?
6) What do you have to know or believe, as a reader, to accept the premises of Hughes' piece?
7) If you accept the premises of "Harlem," then what follows—i.e., what actions might you take or ideas might you have as a result of this poem?

Questions on "London"

1) What do you associate with the title "London"? What are the first ideas or images that come to mind when you hear that word?
2) Why do you make these associations with the word "London"—are there historical, literary, or media-driven reasons behind your associations? Do you have personal experience with "London" that makes you think of the word in a certain way?
3) Note the imagery of the second poem: how does Blake describe London? Why does he describe it this way?
4) How are your assumptions about London in keeping with Blake's descriptions of the city? How are your assumptions different?
5) Is it possible to characterize the nature of London in the poem? Again, is it a single "nature"?
6) What do you have to know or believe to accept the premises of Blake's poem?
7) If you do accept these premises, then what ideas might you have or what actions might you take as a result of this poem?

Questions on both poems

1) What does a reader assume when a poem is titled after a city or part of a city? Do these assumptions play out in terms of the Hughes and Blake poems?
2) What might be the cultural, historical, or personal forces that influence how a reader thinks of a poem about a city or part of a city?
3) How is the use of imagery in the respective poems similar? Distinct?
4) Is it possible to characterize the nature of these two poems together? Is it a single nature?
5) What might readers have to know or believe to accept any poem that deals with urban life?
6) If a reader accepts the premises of a poem or poems about urban experience, how might such poems influence readers to think about cities or to behave in cities?

7) Try to articulate the logic these poems follow in their respective assumptions about cities and groups of people who live in cities. Is the pattern of logic discernible? If so, what it is? If not, why not?

By the end of the period, students should begin to see how assumptions are strung logically together to construct a piece of literature.

Day II: Logos and Reading Literature Closely (1) Explication Concluded

From a preliminary discussion about the logical assumptions internal to "Harlem" and "London," students now consider a poem in which logos is employed for non-logical ends: Andrew Marvell's "To His Coy Mistress" (page 590).

While many analyses could be made of this poem, it is its logos base which is significant for this exercise. "To His Coy Mistress" is organizationally syllogistic. Defined, a syllogism has a major premise, a minor premise, and a conclusion. If the major premise is true, and the application of this premise is true (the minor premise), then the conclusion is inevitable. The following is an example of a syllogism:

All humans are mortal.
Socrates is human.
Therefore, Socrates is mortal.

In terms of Marvell's poem, the three stanzas take the form of a major premise, a minor premise, and a conclusion by employing a specific syllogistic variation: a thesis ("if"), an antithesis ("but"), and a synthesis ("therefore").

Ask students to perform an explication of each line of Marvell's poem; it may be helpful to put the full explication on the board. For this explication, students should evaluate the poem's seeming intent as well as the efficacy of the "if-but-therefore" structure; students should not simply paraphrase the poem. Once students understand the workings of the poem, they should discuss the following questions, either in groups or as an entire class:

1) Avoiding for a moment the satiric tone, analyze the case made by Marvell's narrator to woo the mistress; what persuasive devices are used by the narrator to override the effects of pure logic?
2) The speaker ironically says he would not love at a lower rate then proceeds to love at a lower rate in the next two stanzas. On the other hand, since the condition named in line one is *not* true (i.e., the major premise is invalid), the speaker may be justified in rejecting it in stanzas two and three. In what ways, then, are the ends of logos subverted by the very process of logos? And what attitudes might be suggested by this faulty logic toward men and women, especially as part of their "courtship" rituals?
3) Marvell's narrator uses imagery of sexual relations in the last stanza—a subject that is not usually approached from the standpoint of pure logic. Why the inherent tension between the structure of the poem (logos) and its subject (pathos)? What happens when a writer uses an "emotional" subject and an "emotional" genre (as poetry often is) as the basis for a "logical" argument?
4) Will the implied audience of the poem (i.e., the mistress) be persuaded by the narrator's case? Why? Why not?
5) What does the narrator imply about the mistress' abilities to reason? How do you know? How does the narrator's attitude about the mistress' abilities to reason influence your explication of the poem?

Day III: Logos and Reading Literature Closely (2) Analysis

At its most basic, a study of classical logos is a study of syllogistic and enthymemic patterns. (Aristotle defines an "enthymeme" as a reduced syllogism—often the minor premise has been removed.) From a discussion of a syllogistic poem such as "To His Coy Mistress," students will now move from studying curtailed, tight reasoning to looser, more complex textual structures. In terms of larger structures, students will now rethink organizational patterns of longer genres as series of logical ideas, arranged either inductively or deductively. In essence, students will perform a specific kind of literary **analysis** as they consider logos in relation to longer pieces of literature; as Barnet explains, analysis literally means "separating into parts in order to better understand the whole" (73).

Just as a writer doesn't have to know factual and statistical data about euthanasia in order to construct an ethical argument for or against euthanasia as a social practice, the logos of a piece of literature has to do with its internal patterns of reasoning. Often, such reasoning is enthymemic. For example, say an essay argues that people who commit murder should be executed. In essence, the logos of this essay is an enthymeme: people who kill other people cannot live in society (major premise); thus, such people should be killed (conclusion). If this argument were extended into its full syllogism, it would read: killing is an act that renders people unfit to live in society (major premise); people who are unfit to live in society should be permanently removed from society through the exercise of capital punishment (minor premise); thus, people who kill should themselves be killed (conclusion).

Regardless of whether logical statements are truly syllogistic or merely enthymemic, they function as the basis of logos within writing. In order to recognize patterns of logos within literature, ask students to look at two essays by Katha Pollitt, "Women and Children First" (pages 57-59) and "Why Boys Don't Play with Dolls" (pages 624-626). Working in groups of no more than three, half the groups should take up "Women and Children First," the other half, "Why Boys Don't Play with Dolls." Next, have students "diagram" the logic of their respective essays: in other words, have them map out the logical progression of Pollitt's argument using whatever kind of map they wish (e.g., a flow chart, a tree diagram, etc.). They should make distinctions between major premises, minor premises (if any), and conclusions; in a single essay, there may be many imbedded premises with many imbedded conclusions as well as an overall premise and an overall conclusion. For example, in "Why Boys Don't Play with Dolls," one premise states that "[w]omen's looks matter terribly in this society" (625).

Obviously, groups will disagree on what constitutes a "premise" or a "conclusion" in a given essay; once group members have completed their respective maps, this disagreement should function as the basis of a full-class discussion of what parts of Pollitt's essays are premises and what parts are conclusions and whether her articles are inductively or deductively reasoned. (Inductive reasoning means arriving at a generalized conclusion from particular examples; whereas deductive reasoning means arriving at a specific conclusion from general or universal assumptions.)

Broadening this discussion beyond Pollitt's work, students should then articulate what, in their minds, constitutes a premise and what constitutes a conclusion and how premises and conclusions function in either inductive or deductive constructions. If possible, by the end of the period the class should come to some kind of consensus about the nature of premises and the nature of conclusions, including how imbedded premises/conclusions (enthymemes) link to the essay's overall premise/conclusion, whether a writer can use a premise without a conclusion and vice-versa, and how induction and deduction work as rhetorical patterns within writing.

Day IV: Logos and Reading Literature Closely (2) Analysis Continued

Once students have diagrammed their essays into some kind of map and have discussed the nature of premises and conclusions (i.e., the respective parts of enthymemes) within the context of deduction or induction, ask the groups to return to their maps and remove all of the "conclusions" they can find; this exercise will leave a string of "premises" without any kind of connecting "conclusions," thereby destroying any inductive or deductive pattern.

Once students are left with a group of premises without any conclusions, ask that the groups construct questions that cast doubt on these premises, attacking each premise on the basis of their assumptions. (You may wish to refer back to the questions about assumptions they considered with "Harlem" and "London.") It is important that students write questions rather than argumentative statements against the premises; in so doing, they engage in a Socratic approach to the construction of logos.

After the individual groups have constructed their questions, have all of the students working on the same essay come together and share their questions (i.e., half the class will talk about "Women and Children First," the other half, "Why Boys Don't Play with Dolls"). Through their respective discussions, students should come to a consensus on which questions actually cast doubt on Pollitt's premises and which questions are ineffective or moot; students should articulate *why* they believe a specific question works or doesn't work. Ultimately, a collective list should be made of the final "picks" of these Socratic questions.

For class the next day, pick up these "final picks" lists and photocopy them so that each student will have a copy to work from.

Day V: Logos and Reading Literature Closely (2) Analysis Continued

Returning to their Socratic "final picks" questions from the previous day, have students write an in-class essay on the following:

If you worked with "Women and Children First," assume you are James Cameron's publicist and have been asked by Cameron to sell the film *Titanic* as a masculine action-adventure movie in an attempt to rake in even more money from viewers. In turn, if you worked with "Why Boys Don't Play with Dolls," assume that you are a Barbie doll manufacturer, advertiser, or collector. In this essay, attack each of Pollitt's premises, drawing on the Socratic questions you and your groups members devised yesterday, and arrange your essay through a deductive or an inductive reasoning strategy. You must treat each and every premise, and you should directly quote from Pollitt's original piece. In turn, provide conclusions in your essay as you work through the premises—obviously, your conclusions may be very different from Pollitt's own.

Students may have to finish this in-class essay overnight, although they should have the entire period to work on it; have them bring the writing to class the following day.

Day VI: Logos and Reading Literature Closely (2) Analysis Concluded

Working with the previous day's essays, have students break into groups of two and swap drafts. As they did with Pollitt's original articles, ask that students diagram or map their peer's essay, breaking them into their various premises and conclusions and deciding whether the pattern of reasoning is inductive or deductive. (Again, students may use any kind of map they wish.)

Once students have finished mapping their peer's essay, have a discussion as an entire class in which you talk about the following:

1) How did the removal of Pollitt's conclusions change her logos? What happens when premises are stated without conclusions—i.e., what can you discern in inductive and deductive patterns of reasoning that you might not have seen before?
2) How do enthymemes and syllogisms function as part of literature? Are they readily apparent? Are they "misused"—and if so, how?
3) How do we discern, as readers, between premises and conclusions? Are we sometimes faced with conclusions that read like premises and vice-versa?
4) How does logos influence **form** and vice-versa? What would happen to logos, say, if Pollitt had presented her ideas as a short story, a poem, a play, a film, or a painting? (You may want to refer to what Barnet has to say about form on page 75.)
5) Given your work with Pollitt's articles and your own attack of Pollitt's ideas, how does logos seem to function in literature? Is logos "pure"? Does it reach "truth"—and if so, how? If not, why not?

By the end of the period, students should have come to some consensus about what role logos plays in literature and how that logos is constructed.

Day VII: Logos and Other Kinds of Writing about Literature

Now that students have been introduced to the idea of logos, a more formal discussion through the concepts of logical fallacies will solidify students' understanding of logos. Fallacies in logic are defined as untruth or deceptive reasoning and show, in some measure, that the chain of reasoning in a piece of writing does not link together. The main logical fallacies are as follows:

The "either/or" fallacy: judgment comes from a two-sided view of things vs. a multiply-sided view (e.g., "This candidate is pro-life; she is therefore a Christian");

Faulty generalizations: too few examples, too little evidence, too incomplete an argument for the conclusion (e.g., "My three friends flunked the math test; the math teacher is unfair");

Post hoc ergo propter hoc: one thing happens before another, thus the first causes the second or the second is the inevitable result of the first (e.g., "I got this rash after reading Shakespeare; Shakespeare's plays cause rashes.");

Begging the question: a form of circular reasoning (e.g., "I play basketball because basketball is what I play.");

Ad hominem: the person with the idea is attacked rather than the idea itself (e.g., "Sure you want more AP classes; you're smart, and you don't think people who aren't smart deserve extra classes too");

Bandwagonism: an appeal to everyone (e.g., "No American wants to pay more taxes; everyone should be in favor of a tax cut bill");

Red herring: a switch from the center of the issue to a different, and sometimes unrelated, tack (e.g., "You can't tell me that stealing a coffee mug from a coffee shop makes me a bad person; look at pro athletes—they're always gambling on their games, and we still respect them")

In order to understand these fallacies more fully, have students turn to James Thurber's "The Secret Life of Walter Mitty" (pages 87-90). Even though this is a short story, ask students to look carefully at the logos of the piece:

1) What premises can you discern?
2) What conclusions?
3) What is the overall premise and conclusion—and how can you tell?
4) Can you find patterns or induction or deduction?

This may be a difficult discussion for students, given that they do not usually think of fiction as employing logos. But once they think about these questions, they will begin to see that even fictional stories follow certain logical patterns. Now, ask students to locate any logical fallacies in the story, using the definitions provided above. Have them think through the following questions:

1) Do Walter Mitty and his wife use fallacies in their interactions with each other? Does Walter use fallacies in his private reveries?
2) Are there *implied* fallacies, ones that aren't readily apparent but that exist in order for Walter's fantasies and/or Mrs. Mitty's behaviors to function in the story?
3) What about the story as a whole—is it based on any fallacies in the logos of the piece, and if so, why?
4) If you cannot locate any fallacies, do any of the fallacies above seem appropriate within the context of the story—i.e., is it plausible that Walter and/or Mrs. Mitty would use these fallacies in their interactions with each other or in their own minds?

Throughout this discussion, you should provide guidance when students misunderstand or misuse one of the fallacies.

Day VIII: Logos and Reading Literature Closely (2) Analysis

It is time for students to write an assignment in which they engage both logos and logical fallacies through the genre of fiction.

For this assignment, students should choose one of the short stories at the end of Barnet's Chapter 5: Nathaniel Hawthorne's "Roger Malvin's Burial" (pages 103-115); Alice Walker's "Everyday Use" (pages 116-121); or José Armas' "El Tonto del Barrio" (pages 122 – 127).

Like the student who rewrote "The Story of an Hour" into "The Ticket" (pages 137-139), students must rewrite one of these short stories—engaging in what Barnet calls **literary response**. However, students may not simply choose to rewrite the story in any way they wish; to further their understanding of logos, students will rewrite their chosen story using the following restrictions:

1) First, look carefully at the logos of your short story. What premises can you distinguish? What conclusions? Is there an apparent, overall premise and conclusion—if so, what is it? And does the story loosely follow an inductive or a deductive pattern of logic?
2) Now look for logical fallacies in the logos of the work. Are there any, either apparent or implied? If so, what are they? And how do they influence the logos of the entire story—e.g., do they undercut the credibility of a particular character or group or place or idea?
3) Now choose a new perspective from which to construct your literary response: for instance, you could change Walker's use of first-person into third-person omniscient, entering into the minds of Maggie, Dee, and their mother all at once. (Remember that there are four basic points-of-view in fiction writing: first person or "I"; second person or "you"; third person limited, which means the narrator only knows the interior thoughts and feelings of one character; and third person omniscient, in which the narrator knows the thoughts and feelings of all characters.) You want to be savvy in this decision, for you will have to write a story in which you carefully control the logic as well as the logical fallacies of your piece.
4) Here's your assignment: rewrite the story so that you employ both logos (premises and conclusions through deductive or inductive structures) as well as logical fallacies. You must incorporate three distinct logical fallacies into the new version of the story, either by having a character use them in his/her thinking and/or interaction with others or by having the piece as a whole be constructed around certain fallacies. The important thing to keep in mind is that your use of logos as well as your use of fallacy must be in keeping with the character/story you choose. For instance, the narrator of "Everyday Use" probably wouldn't engage in bandwagonism. Given the nature of her character, she doesn't seem the type to do "what everybody else does"; indeed, she is the opposite—she does what she believes is right, regardless of what is culturally fashionable.
5) In this assignment, you may not alter the context of the original story; you may not add characters; you may not move outside of the frame that you've been given by the author, although it may be appropriate to provide setting or plot that is not actually provided in the original. However, you may omit whatever material you wish, and you may create thoughts, feelings, and actions for characters within the provided context of the original piece. You may use direct quotations as much or as little as you wish; you may add descriptions and exposition that are not in the original. If you need guidance, see the literary response to Chopin's "Story of an Hour" called "The Ticket" (pages 137-139).

For this class period, you may either spend time discussing the assignment (for students will probably have many questions) or you may have them begin a draft in-class and leave time for questions at the beginning or end of the period.

C. Application to the AP Exam

Day IX: The Mock AP Exam

Students should be asked to write on the following prompt:

You have 40 minutes to complete the essay.

In the poem, "Filling Station" (Barnet, pages 127-128), the writer, Elizabeth Bishop, reaches the conclusion "Somebody loves us all." By analyzing Bishop's use of reiterated imagery, rhetorical question, and the overall structure of her poem, determine how the conclusion is reached and whether her inferences and assumptions are viable or false. Defend your position with examples from the text.

III. Evaluation

Day X: An Analysis of Logos and Literature

Have several students read their re-written short stories aloud while their classmates write down the patterns of logic, assumptions, and conclusions they perceive. (If you wish, you may provide transparencies of these essays so that everyone may see them on an overhead while students read aloud.) Either in groups or as an entire class, ask that students discuss these in-class lists to see how effectively they have articulated the ways in which they are being moved logically as an audience when listening to their peer's story.

IV. Lesson Plan #4

Day XI: Pathos and Reading Literature Closely (1) Explication

During this class period students will watch TV advertisements. You will need to spend some time at home recording advertisements for this period; students should have enough ads to really dig in and analyze them, although too many may prove unwieldy for class discussion (perhaps three or four). It's not necessary to choose certain kinds of ads, unless you wish to include ones you think would work better than others.

Have students take notes while they watch the ads without any sound. As they watch the images, they should jot down anything they notice that seems like a deliberate attempt to manipulate the viewer's emotions: camera angles, color, movement, physical actions or the use of specific parts of bodies, clothes, facial expressions, the kinds of faces/bodies being used (age, sex, race, etc.).

Once students have had a chance to take notes, have them watch the ads again, this time with the sound on. Have them write about the difference sound makes in terms of emotion—including music, speech, sound effects—and how sound interacts with other aspects of the ad.

Finally, have a class discussion on one or two of the ads, in which students **explicate** the ad(s) move-by-move, focusing on the various techniques used for eliciting emotion from the viewers. Students should consider how these techniques are effective and why.

Day XII: Pathos and Reading Literature Closely (1) Explication Concluded

Building on yesterday's explication of TV ads, bring to class a few professional photographs. Ideally, you want all of your students to be able to see all of the photographs, so using a PowerPoint slideshow is optimal. (If such technology is unavailable, clear photocopies of the images will suffice.) You should think carefully about the juxtapositions of the photographs—perhaps using a Depression-era image by Dorothea Lange next to a portrait of

Georgia O'Keeffe by Alfred Stieglitz next to a contemporary photo-journalists' image of Bosnia. The point is to choose both compelling and diverse photographs.

As with the TV ads, students should take notes on and discuss the techniques each photographer uses to elicit emotion from the viewer. One or two photographs should be explicated by the class as a whole so that there is a common point of comparison with the explicated ad(s) from yesterday.

After students have spent time explicating a photograph or two, have them discuss the following:

1) What techniques are being employed by TV advertisers and photographers in an attempt to create certain emotions in their audience? Are these techniques similar? Distinct? Why?
2) Advertisers have the opportunity to use sound in addition to image; how does this opportunity influence the creation of pathos? What are the advantages/disadvantages of sound as a medium of pathos?
3) TV images move while photographs remain static. Does movement or the lack thereof make a difference in terms of pathos? What are the advantages/disadvantages of each?
4) Are the "intents" of TV advertisements and professional photographs alike? If so, how? If not, why not? Consider subject matter, audience, and occasion. Why might TV advertisers and photographers use similar and/or distinct techniques in their creation of pathos—i.e., how are their subject matter, audience, and occasion alike and/or different? And how do the respective "intents" of advertisers and photographers affect the invention of pathos?

By the end of the period, students should begin to see that pathos is the conscious attempt on the part of the producer or photographer (or writer) to get an audience to react in a predetermined emotional way. An audience comes to "know" the message of an image (or a text) through experiential—rather than logical—faculties.

Day XIII: Pathos and Reading Literature Closely (2) Analysis

Some literature naturally employs pathos; its use is built into the genre: poetry, fiction, creative nonfiction. Within these genres, pathos is not created for its own sake but, rather, leads the reader to meaning or insight through the re-experience of emotion. In this manner, pathos complements ethos and logos: it may be used, say, to produce a gut-level reaction to a character's ethos; or in conjunction with logos for the purposes of persuading a reader to believe this or that about a character; or as a complement to clinical or intellectual observations about character or setting.

To distinguish between the kind of pathos in literature that moves a reader toward understanding and the kind that merely shocks or seduces the reader into a momentary feeling, students should first talk about the following short excerpt from Mark Mathabane's *Kaffir Boy* (it's helpful to make photocopies so that each student has a copy to work from). It's best to read this excerpt out loud and think about it as an entire class:

> I lay flat in the tall grass and watched the scene in the street. The *tsotsis* were rapidly gaining on the two men . . . . Suddenly one of the men being chased swung into the yard where I was hiding . . . . "Please don't kill me . . . . Take everything I have but please don't kill me!" I craned my neck to see what was going on. What I saw made me gasp with horror. Having drawn gleaming, sharp knives, meat cleavers and tomahawks, the *tsotsis* began carving the man as he howled for mercy, "Don't kill me . . . ." The *tsotsis* paid no heed to his pleas; in fact, they grinned at his cries. Through some superhuman effort . . . the man, now bleeding heavily from gaping wounds, managed to break through the cordon of butchers and made a mad dash for the street. The *tsotsis* didn't chase after him immediately, tarrying a while to rummage through the packages he had dropped. The wounded man staggered left and right, clutching his slashed throat, which spewed blood . . . . As the wounded man staggered past me, I detected tubelike things unwinding like a spool of thread through his slashed overalls. His guts were spilling from his belly! [**Mom—we should give the page citation for this quotation**]

Ask students what impressions stay with a reader from Mathabane's writing. They will most probably note the "tubelike" guts, of course, as well as the *tsotsis* "carving" a human being with "meat cleavers and tomahawks."

Next, ask students to look for the horror-story clichés Mathabane employs—e.g., "howl[ing] for mercy," "gasp[ing] with horror," "gleaming" knives, "gaping" wounds, "spew[ing] blood," and a wounded man making a "mad dash" and "stagger[ing] past" the narrator. None of these phrases is vivid or unique; in the genre of horror, people are always howling (or begging) for mercy, spewing blood, and being slashed at with gleaming knives. Wounds always gape, and wounded people always stagger. The only bit of originality or vividness from this excerpt comes from Mathabane's single metaphor—"tubelike things unwinding like a spool of thread"—although "things" is such an imprecise noun that even this one use of imagery may fail to compel a reader beyond reactionary emotion.

By relying on a reader's previous experience with horror-story clichés, this excerpt fails to be powerful in its use of pathos—it actually undermines true pathos. Momentarily, a reader is disgusted and may feel both terror as well as a kind of macabre fascination. But because the writing is stereotypic, the reader simply plugs into a set of feelings she has had before when reading or viewing sensationalistic pieces about human atrocities; the reader isn't asked to move toward knowledge and insight as a result of these feelings. So while the image of "guts spilling" (another cliché) may prove momentarily shocking, it fails to motivate the reader to think in any meaningful way about apartheid.

For the rest of the period, ask students either individually or in groups of two or three to revise this excerpt. First, they should go through and cross out the clichés. Next, they should portray the exact same series of events through the eyes of the same narrator but without the use of a single cliché or stereotyped image/phrase. They must use the same number of sentences, and they cannot alter the direct dialogue. Ask, too, that students create three different similes or metaphors in their revisions.

Collect these revisions and photocopy one or two for the next class period.

Day XIV: Pathos and Other Kinds of Writing About Literature

Begin with a discussion of yesterday's Mathabane revisions by reading one or two examples (give every student a copy of these examples.)

1) What difference does it make when the clichés are removed from Mathabane's excerpt?
2) What choices did your peers have to make as writers when they consciously decided to write without the help of clichés?
3) What do the metaphors/similes do for the power of the excerpt?
4) How do the revisions affect the creation of pathos? Do you agree or disagree that clichés refuse to allow the reader the experience of sustained, complex emotion? Why?

In essence, students have spent time analyzing Mathabane's language and thinking about how language contributes to (or, rather, thwarts) the creation of pathos. Yet there are many other aspects of pathos connected to subject matter, form, style, and even grammar. One way to get students to expand their discussion of the creation of pathos beyond mere language is to have them revise the original Mathabane excerpt again into various forms using various styles over a period of three class days. This exercise not only deepens the students' understanding of pathos but also teaches them how to approach other kinds of writing about literature apart from explication and analysis.

For today, then, ask half the class to **summarize** the text, the other half to **paraphrase** it. According to Barnet, a summary is a "brief restatement or condensation of the plot" that is much briefer than the original, omits concrete details, and uses the present tense. Summaries are often given in a textbook style by employing a supposedly objective narrator. (See Barnet pages 133-134.) In turn, a paraphrase is "a restatement—a sort of translation in the same language" (134). Paraphrasing Mathabane is trickier than summarizing him because, according to Barnet, a paraphrase "makes you see that the original writer's words . . . are exactly right, better than any words we might substitute. It becomes clear that the thing said in the original—not only the rough 'idea' expressed but the precise tone with which it is expressed—is a sharply defined experience" (135). If students agree that Mathabane's language *isn't* "exactly right," how do they negotiate the parameters of paraphrase? (Refer to Barnet, pages 134-135.) In addition to word choice, students writing either a summary or a paraphrase will have to think carefully about punctuation, syntax, and tone within the context of a specific form of literary criticism.

Ask students to bring these in-class writings with them the following day.

Day XV: Pathos and Other Kinds of Writing About Literature Continued

Returning to their in-class summaries and paraphrases, ask students to discuss how Mathabane's original construction of pathos changes given these new literary forms. You may want to ask two or three students to read their summaries and paraphrases out loud. Have them consider the following questions:

1) For those who wrote summaries, what aspects did you deem crucial to the narrator's experience? Did pathos play a role in choosing which aspects made it into your summary?
2) For those who wrote paraphrases, did you find tension between Mathabane's own use of language and your sense of the most effective use of language in this instance? If so, how did you "resolve" the tension? If not, why didn't you feel any?
3) What difference does it make to pathos when form switches from creative nonfiction to analysis? Think about diction, tone, punctuation, syntax, and style.
4) Is there a different responsibility on the part of a writer of pathos if he or she is trying to write creatively vs. trying to write objectively? If yes, why? If not, why not?

After this discussion, students write yet another revision of Mathabane, this time a **literary response** in which they create a short prose paragraph based on Mathabane's original. According to Barnet, a literary response rewrites a literary work. (See her discussion, pages 136-140.) Students will already have a certain facility with literary response, given their previous work with Hawthorne, Walker, or Armas.

Again, have them bring their literary responses to class tomorrow (they may need to finish them overnight, given that literary responses take more ingenuity than summaries and paraphrases).

Day XVI: Pathos and Other Kinds of Writing About Literature Concluded

Like yesterday, begin the class by having students return to their in-class literary responses and ask them to discuss how Mathabane's original construction of pathos changes given this transformation. Again, you may want to ask two or three students to read their literary responses out loud. Then, have them discuss the following questions:

1) What aspects of Mathabane's techniques for constructing pathos did you keep? What aspects did you discard? Why?
2) Unlike summaries and paraphrases you wrote that changed the form of Mathabane's piece, literary response generally does not. What difference does it make to pathos when form stays the same but the rhetorical occasion and audience change? Think about diction, tone, punctuation, syntax, and style.
3) Is there a different responsibility on the part of a writer of pathos if he or she is trying to write a literary response? How do you construct a viable ethos within the context of employing pathos?

After this discussion, students write a final in-class revision of Mathabane, this time a **parody** or "a comic form that imitates the original in a humorous way" (141). As Barnet points out, a parody "may imitate the style of the original . . . but apply this style to a subject that the original author would not be concerned with" (141). Again, students will have to consider their word choice, syntax, punctuation, tone, and form with care. (See Barnet pages 141-142.)

Have them bring their literary responses to class tomorrow, and, once again, they may need to finish them overnight, given that parodies take a good deal of creative energy.

Day XVII: Pathos and Reading Literature Closely (2) Analysis Continued

Begin the period with a discussion of their Mathabane parodies, and ask two or three students to read their revisions:

1) What elements of writing did you employ as part of your parody—think here about subject matter, diction, style, form, syntax, and punctuation. How did you alter Mathabane's original pathos? Did pathos become part of your parody—and if so, how?
2) What difference does it make to pathos when the form is comic—when the point of the writing is to produce a satiric response in the reader? Once again, think about diction, tone, punctuation, syntax, and style.
3) Is there a different responsibility on the part of a writer of pathos if he or she is trying to write a parody vs. a serious piece of creative nonfiction? If so, what is that difference? If not, why isn't there one?
4) Given that you had to write something funny about a very serious topic, how did you construct a viable ethos within the context of employing comic pathos?

Through all of these manifestations of the Mathabane excerpt, the difficult thing to learn about pathos is that it's easy to confuse simply asserting one's emotions ("I feel horrible") with the creation of true pathos—which means recapturing, replaying, and re-experiencing emotion through writing. As student writers move beyond Mathabane's (and other's) sensationalized emotions, several techniques operate to recreate the feeling of a particular experience or true pathos.

For the rest of the period, ask students to break into small groups (you will need ten groups total) and then turn to the literature Barnet includes in Chapter 5, including the "Judgement of Solomon" (pages 74-75); the parable of the prodigal son (page 78); "The Secret Life of Walter Mitty" (87-90); Aphra Behn's poem "Song: Love Armed" (pages 89-99); and the three short stories and three poems at the end of the chapter (pages 102-132). Students should choose an excerpt from each piece of literature, an excerpt that they believes captures pathos. Before class is dismissed, each group informs the rest of the class of their excerpt (including pages and line numbers). Overnight, all students should re-read these excerpts.

Day XVIII: Pathos and Reading Literature Closely (2) Analysis Continued

Working with the excerpts they re-read overnight, have students analyze the kinds of pathos created by these writers and what techniques each writer employs in behalf of pathos. Some excerpts will illustrate immediate or gut-level emotions, while others will construct pathos through a slow and deliberate "opening up" process. Some will assume the universality of human feeling (even when culture and context are removed from the reader), while others will rely on emotional "oddities." What's important here is to realize, first, that pathos is not limited by genre, time period, or author; it is shaped differently with each rhetorical occasion. However, it's equally important to realize, second, that there are specific techniques writers use to draw out emotion from a reader, and those techniques cut across genre, time period, and author.

Through discussion, students should agree upon a master list of the techniques of pathos, considering such literary elements as diction, imagery (metaphor), description, point-of-view, setting, tone, language level, character development, etc.. You should put this list on the board.

By the end of the period, students should have come to some conclusions about how pathos is employed in the writing of literature.

Day XIX: Pathos, Logos, and Reading Literature Closely (2) Analysis Concluded

It is time for students to write an assignment in which they engage both logos and pathos through the genre of analysis.

For this assignment, students choose one of the short stories, essays, poems, or plays at the end of Barnet's book in Part IV, "A Thematic Anthology." This is a very straightforward assignment in which you ask students, through practices of close reading, to analyze the workings of logos and pathos in their chosen text. In so doing, they will employ many of Barnet's stated techniques for writing convincing analysis outlined in Chapter 5, including **comparison** (page 79); **evaluation** (page 84); **choosing a thesis** (page 85); paying attention to **introductions, middles,** and **endings** (pages 93-96); and knowing how to **revise a paragraph** (pages 97). Students should pay attention, too, to what Barnet has to say about **technical terminology** (page 98). You may add specific parameters to the assignment as you wish: perhaps you want students to compare two separate pieces of literature, or perhaps you want them to provide close readings of a number of excerpts. The important thing is that students synthesize what they've learned about how logos and pathos function in literature.

For this class period, you may spend time reviewing what Barnet has to say about effective analysis.

D. Application to the AP Exam

Day XX: The Mock AP Exam

Students should be asked to write on the following prompt:

You have 40 minutes to complete the essay.

Love is a theme employed by writers throughout time. Often ideas about love are cliched through their universality yet gain an audience in that a writer is able to find her/his voice despite the trite nature of the ideas presented. Discuss Nikki Giovanni's poem, "Love in Place" (Barnet, page 615), and determine how the narrator in the poem regards love. Note how Giovanni uses devices both to abstract love as a universal but also to personalize it, both for the narrator and for the audience.

V. Evaluation

Day XXI: An Analysis of Pathos and Literature

Workshop the essays from Day XIX by having the class build a rubric they want to consider in "grading" or assessing the essays. This rubric should respond to the questions:

1) How does a writer create an effective pathos when the assignment is to analyze a piece of literature?
2) What ought that pathos to be?
3) How does an analysis use logos effectively?
4) What are the expected results to an audience when the writer who writes analytically consciously employs both pathos and logos? How might that writer's ethos be described?

Once the class has built its rubric based on the above questions, have them exchange papers and use this rudimentary rubric to assess each other's work.

Advanced Placement Lesson Plan Number Five

Barnet, Sylvan et al. *Literature for Composition: Essays, Fiction, Poetry, and Drama*. 5th Ed. NY: Addison Wesley Longman, Inc., 2000.

Chapter 7: Critical Thinking: Asking Questions and Making Comparisons & Chapter 8: Reading (and Writing About) Essays

I. Objectives

The following lesson plan covers two weeks' worth of AP class periods, offering a framework for Barnet's seventh and eighth chapters. This approach allows the teacher to:

1) synthesize Barnet's ideas on critical thinking about essays through a discussion of disposition (or form) and
2) develop further strategies for taking both the multiple-choice and free-response portion of the AP Literature and AP Language test.

II. Lesson Plan

A. Framework

Disposition

"Disposition" is better known under some of its synonyms: arrangement, organization, structure, or form. Oversimplified, after a writer has engaged invention—i.e., after he has considered his possible choices in terms of audience, occasion, and subject—a writer is ready to "dispose" of his topic and ideas through writing. Where invention is a process of opening up, of considering all rhetorical options, disposition is a process of closing down, tightening up. In other words, once a writer has made a decision to "dispose" of his material in a certain way, other inventive options are now closed to him.

Yet it is erroneous to state that once disposition begins, processes of invention are over: invention interacts with disposition in an ongoing and organic manner, for once a decision is made about disposition, then, again, invention comes into play as the writer determines what is possible within the newly limited scope. Indeed, the process of disposition is a succession of such choices; each time a choice is made, all other options to that particular choice are eliminated. And as a writer makes choices in regard to disposition, he must keep one foundational principle in mind: form must follow the function of the writing, or as Marshall McLuhan famously said, "the medium is the message."

Much of Barnet's book is devoted to disposition: when she instructs students on how to write an introduction or how to formulate a thesis statement or how to summarize an essay, in essence Barnet is teaching the "how to" of disposition. Now that students are armed with a working knowledge of the principles of invention (ethos, logos, pathos), students are in an even better position to tackle Barnet's discussions about disposition, for now they understand that the choices they make in terms of form must follow the function of ethos, logos, and pathos in their writing. In order to be credible writers, in order to construct a well-reasoned as well as an emotionally persuasive piece of writing, students must first understand the rhetorical choices open to them through invention so that they can make well-informed choices with regard to disposition.

B. Application

Day I: Disposition and Critical Thinking: Asking Questions and Making Comparisons

A good genre to use to begin thinking about disposition is poetry. Something holds poems together, and that "something" is rarely the overt, syllogistic logic of a Marvell poem. In addition, especially with modern poetry, that "something" is not always a predestined medium such as a Shakespearean sonnet. Yet all poems have some kind of internal structure or set of "girders" that hold them together.

Using "Buffalo Bill's" by E. E. Cummings (Barnet, page 153) in conjunction with T. S. Eliot's "The Love Song of J. Alfred Prufrock" (Barnet, pages 602-604) and "To Live in the Borderlands Means You" by Gloria Anzaldúa (Barnet, pages 1088-1089), ask that students work through the following questions, which are intent on opening up lines of inquiry into structural choices and their link to meaning:

1) Look visually at all three poems. What do you see? How does the visual layout of the poem represent the poet's topic or subject matter?
2) More precisely, why is "Buffalo Bill's" arranged sort of like irregular stairsteps, "Prufrock" in changing stanza lengths (with certain indents), and "Borderlands" with the first line of each stanza to the left of all succeeding lines?
3) Look at the words, how Cummings smashes some words together on the page and leaves others all alone; how Eliot uses structural devices to highlight and separate his words such as ellipses, dashes, quotation marks, and single-word sentences; and how Anzaldúa mixes Spanish with English. How do each of these poems use words differently? Do you see similarities in how each uses words? What purpose do these words serve in terms of the overall meaning of each poem?
4) Articulate an organizational pattern for each poem. What comes first? What happens in the middle? How does each poem conclude? Do these organization patterns make "sense"? If so, how? If not, why not? (Consider how Cummings' poem begins with the words "Buffalo Bill's" and ends with "Mister Death," while "Prufrock" begins with a quotation from Dante's *Inferno* and "Borderlands" begins each stanza with a slightly different version of the poem's title.)
5) Look at each title (remember that Cummings' poem is actually untitled). How does the title impact the overall structure of the poem? Does it change the structure of Cummings' poem that it really doesn't have a title—if so, how? If not, why not?
6) For each poem, when does the "main idea" come within the structure? (At a climax? At the end? Repeatedly throughout the whole? In the title?) How does the rest of the structure support that main idea?
7) How does each poem end, and does the ending "fit" the overall structure of the poem? If so, how? If not, why not?

All three poems illustrate that a poem's form is integral to a poem's meaning. For example, the arrowhead-like look of Cummings' "Buffalo Bill's" coupled with his use of both single words and run-together words are meant to illustrate certain aspects of both Buffalo Bill, the person, as well as a certain cultural myth of American history. Meaning is impossible or at least drastically curtailed in poetry unless form follows function, unless form is created as a necessary and pointed factor for a poet's purpose.

In addition to thinking about poetic structure, through this discussion students are engaging in the acts of literary **comparison** and **contrast** that Barnet defines on page 152, which are principle elements of **critical thinking** about literature.

Day II: Disposition and Critical Thinking: Asking Questions and Making Comparisons Continued

Returning to the poem "Buffalo Bill's" that students worked with the previous day, ask that they individually do the following as an in-class exercise:

Rewrite "Buffalo Bill's" by turning it from a poem into a prose piece. You'll need to do away with Cummings' line breaks as well as the way he runs his words together. You'll also need to decide on punctuation to provide sentences for your prose piece. Do not alter the order of the words, omit any of them, or add any words.

Once students have rewritten Cummings' poem, have them discuss the following questions as an entire class:

1) What happened to the poem when you turned it from poetry to prose?
2) How did you decide where to put your punctuation? What kind of punctuation did you use and why?

3) Other members of your class probably punctuated the poem differently. Is there a "best" way to punctuate the poem as a prose piece—if so, why? If not, why not?
4) How does the meaning of Cummings' poem change when the original structure is removed?

Finally, have students turn to the modern transcription of one of Cummings' preliminary drafts of "Buffalo Bill's" on page 155. Comparing and contrasting this draft with the final poem, have students discuss how the architecture of Cummings' final version differs from the original sketch and what difference it makes that Cummings chose the form he did. By the end of the period, students should begin to see that Cummings' poem has a deliberate structure, one that works best given his intended meaning (of course, you'll have to talk about what, precisely, his intended meaning is).

Day III: Disposition and Critical Thinking: Asking Questions and Making Comparisons Continued

Today, ask students to return to "Prufrock" and write another three-part, in-class exercise:

First, take apart and reassemble "The Love Song of J. Alfred Prufrock" by mixing and matching stanzas, lines, and words. For instance, take a line out and move it elsewhere in the poem, or take a group of lines and move them elsewhere. Perhaps you'll transpose the ending as the beginning, or maybe you'll move part of the middle to the end. Now look at Eliot's words and repeat the most important word or words in various places throughout the work—or repeat the least important word or words. Maybe you'll omit a crucial word altogether. Just don't add anything that is not in the original poem, although you should feel free to omit phrases or language, and make sure that the poem still makes sense—don't rewrite it into gobbledygook. The most important thing is to try and retain Eliot's sense of poetic structure, even as you make these alterations—i.e., don't turn Eliot's "Prufrock" into an Emily Dickinson or a Shel Silverstein poem.

Once students have had sufficient time to make the first transformation, have them make another:

Now, return to "Buffalo Bill's" and insert lines from Cummings' poem into your new version of "Prufrock." Again, you may not add words that are not in Cummings' original work, and you should make sure the new poem makes "sense." Also, you must try to incorporate Cummings into Eliot's original structure—i.e., your poem should still look like "Prufrock" on the page rather than "Buffalo Bill's." Yet you are free to use only some of Cummings' material, and you may repeat lines or words from "Buffalo Bill's" as you see fit.

Again, once students have had sufficient time to make the second transformation, have them make one more:

Finally, turn to Anzaldúa's "Borderlands" and insert words and lines from her poem into your own version of "Prufrock"—the version that now includes part of Cummings' "Buffalo Bill's." Again, you may not add words that are not in "Borderlands," and you should do what you have to do to assure a "sensical" poem. Also, once again you must try to incorporate Anzaldúa into Eliot's structure—you should have a poem that, in some way, still looks like "Prufrock." Feel free to use only some of Anzaldúa's words and phrases or to repeat certain language as you wish.

Students should bring all three versions of their "Prufrock" poems with them to class the next day.

Day IV: Disposition and Critical Thinking: Asking Questions and Making Comparisons Completed

Building on the previous day's writing, have students discuss the following questions as an entire class. You may want to have one or two students read their final revised poems out loud, or you may want them to read parts of their poems out loud as **evidence** for their individual responses as you work through the questions together (see what Barnet has to say about evidence on page 153):

1) Returning to the original version (i.e., the pre-transformed version) of Eliot's "Prufrock," look again at the poem's structure and recall how that structure is linked to the poem's meaning. How did the structure—and therefore the meaning—change when you modified the poem's movement by mixing and matching Eliot's stanzas, lines, and words?
2) How did the structure and meaning change when you altered the poem by inserting lines and words from "Buffalo Bill's"? Eliot and Cummings were contemporaries ("Buffalo Bill's" was written in 1917, while "Prufrock" was published the same year). Do you think their similar historical and cultural contexts make any difference in how their respective language and syntax fits together? On the other hand, when Cummings wrote "Buffalo Bill's," he lived in America, while Eliot lived in London when he published "Prufrock," and though both men were interested in unconventional poetics, Cummings took apart traditional syntax and punctuation, while Eliot retained certain traditional marks of poetry, including literary allusion. In this sense, their cultural contexts were not quite the same—do you think this makes any difference in how their respective language and syntax does *not* fit together?
3) How did the structure and meaning change when you revised the poem once again by incorporating stanzas, lines, and words from "Borderlands"? Did the insertion of Spanish make a difference—if so, how? If not, why not? Anzaldúa published this poem in 1987, so obviously her cultural referents are much more modern than those in "Prufrock" or "Buffalo Bill's." How does this historical difference reflect what happened when you amalgamated the Eliot-Cummings rendition with Anzaldúa?
4) You were asked to retain Eliot's original structure as much as possible with each poetic transformation. Were you successful? Was it difficult? What strategies or tactics did you use to be true to Eliot's form? How did the poem's meaning change when you arrived at your final revision that included Eliot's, Cumming's, and Anzaldúa's words all together, and how was that change linked to the poem's new structure?
5) What does all of this transformation business tell you about the relationship between a poem's meaning and how it is put together—its form?

By the end of this period, students should have a good sense of what literary disposition is and its importance to literary meaning. In addition, students will have demonstrated extended literary analysis through certain precepts of critical thinking, especially comparison, contrast, and the use of literary evidence to support one's claims.

Day V: Disposition and Reading (and Writing About) Essays

To lead students toward a recognition of disposition in longer works, they now turn to an examination of disposition in various essays. To begin, students work on the specific parts of a single essay—Jonathan Swift's "A Modest Proposal" (pages 173-178)—before they come together to think about how those parts link together to form a certain structure.

Swift's essay follows a classical form of disposition: the Ciceronian Oration. The parts of the Ciceronian Oration are instructive: exordium, narratio, propositio, partitio, confirmatio, confutatio (or refutatio), digressio, and peroratio. Add an "n" to the ends of the words ending in "o," and, for the most part, one readily sees the English language equivalents of these terms. Structurally, the first four parts (exordium through partitio) establish authorial ethos. The next sections, those that constitute most of the main text of an essay (the confirmatio and confutatio), are formed through logos. The digressio, also part of the main text, introduces overt pathos into the writing. And finally, the peroratio re-establishes ethos to generate audience good will.

Here is a brief description of how each part functions in terms of classical rhetoric:

Exordium: unlike the typical modern dictum that the introduction of an essay must "grab the reader's attention" (e.g., in the manner of Brent Staples' essay that begins "My first victim was a woman . . . "), the exordium simply presents the topic as one worthy of consideration; because most readers lose attention later on in an essay, it is not important to "grab attention" at the start; rather, a writer explains why the topic at hand is worth the reader's time and response;

Narratio: "narratio" does not mean "narrative" in the modern-day sense but, instead, presents any necessary background information to the reader; the writer must provide enough information to help the reader think about the topic in an informed manner; thus, the narratio might be definitional, statistical, chronological, historic; it might relate a quotation or a statistic; it might explain the various sides of a controversy; or it might furnish an important **summary**—indeed, Barnet talks about this same idea when she explains that a writer must summarize the significance of someone else's essay if that essay is the topic of the writer's analysis (see Barnet's discussion of summarizing, pages 166-170);

Propositio: the propositio is the place where the writer finally takes a position on her topic (note that until this time, the writer has not divulged her opinion about the topic—no thesis has been assumed); the propositio is syllogistic (i.e., consisting of a major premise, a minor premise, and a conclusion) or enthymemic (i.e., a syllogism in which the minor premise is omitted); in other words, the propositio is a complex sentence that is positional (the writer takes a stand) and controversial (in that the writer is gutsy enough to take on a difficult topic);

Partitio: the partitio is a subcategory of the propositio; it outlines the major arguments that constitute the author's approach to proving her thesis—the partitio involves the writer's lines of inquiry or "topoi";

Confirmatio: the confirmatio does what one expects, given the suggestiveness of the English word "confirmation": it confirms what has been asserted in the propositio (or "proposition"); through various appeals to logos—patterns of reasoning—and oftentimes a display of secondary evidence (or "non-artistic" proofs that come from outside the writer such as data, statistics, quotations, interviews, and the like), the writer here confirms the truth of the thesis with various rhetorical examples;

Confutatio (or Refutatio): again, as is suggested by the English word "refutation," the confutatio (or refutatio) preempts potential disagreements to the propositio by presupposing the main objections to the essay's thesis; the writer argues against each objection, thereby attacking, via logos, her opposition before such opposition even has a chance to voice its disagreement;

Digressio: unlike the confirmatio and confutatio that take logos as their rhetorical strategy, the digressio engages pathos; where some readers might be moved by examples and quotations, others will not be moved without an appeal to emotion; thus, the digressio entails a story, an anecdote, an extended metaphor, a myth, or an allegory—something that takes the more abstracted propositio and "brings it home" to the reader through narration, description, and imagery;

Peroratio: finally, the peroratio is not merely a reiteration of the propositio; rather, here the writer answers the question, "So what?"—i.e., What does this argument mean for the future? For humanity? For me, personally?; returning to the need to build credibility through ethos, then, in the peroratio, the writer shows her capacity for thinking broadly and in a visionary manner about the ways the reader and writer may, together, envision an idealized future as a direct result of the writer's argument.

Swift's essay is a good one to study to understand the parts of the Ciceronian Oration. Swift intended to exaggerate the parts, even alluding to Cicero's orational structure through his transitions (e.g., "I shall now therefore humbly propose . . . ," "I have too long digressed," "I can think of no one objection," etc.). Yet Swift's topic is ridiculous; therefore, the orational form is not appropriate for the essay's content. Since Swift knew his Cicero, he obviously intended to misuse the form in order to achieve a purpose other than the stated one of "A Modest Proposal."

For this class period, then, once you have explained each of the parts of a Ciceronian Oration and their rhetorical function, have students walk through Swift's essay, marking the parts of the oration as they go. This may be done either in groups or as a whole class, although if you use groups to begin, make sure to confer as an entire class at the end of the period.

Day VI: Disposition and Reading (and Writing About) Essays Continued

Once students have marked the various parts of Swift's orational form, begin class by discussing Swift's ethos as narrator. Swift is matter-of-fact, detached, sometimes chatty, as well as pseudo-scientific (e.g., in his use of statistical information). By combining an analysis of disposition with ethos, some of the ironic disparities between Swift's form and content, ethos and subject come to the fore.

Clearly, something is going on. In "A Modest Proposal," form does not match function; ethos does not match subject matter. Here are some questions for class discussion:

1) Why would the classically educated Swift, who obviously knew his Cicero, employ this approach for such a topic?
2) If there is such disparity in writing, then irony or satire emerges. In what way, then, does the exaggerated use of the Ciceronian Oration aid Swift's satire?
3) How does Swift's form both create and fight against the narrative voice or ethos?
4) How do form and voice produce the "meaning" of the writing?

Indeed, the form itself mocks Swift's intended audience (the English), for he literalizes what he believes the English are doing metaphorically—"eating" the Irish by colonizing them, consuming their resources—through the use of a form that similarly educated Englishmen would recognize.

The important idea that emerges through such a discussion is this: how a writer structures a piece of writing determines how a reader understands the writing. Structure is not something "out there" that a writer receives through divine inspiration; it is carefully measured and created by a writer to generate specific rhetorical outcomes. This idea is crucial because once students realize that they control disposition, they realize that they can mold their medium to their own ends. Organization isn't about plugging one's writing into a pre-set mold (like the infamous five-paragraph essay); instead, organization is part and parcel of a writer's specific intention—and each piece of writing necessitates a new approach to structure. Form *is* function.

For the next day, students must choose to work with one of the remaining essays from Barnet's Chapter 8: Virginia Woolf's "The Death of the Moth" (pages 179 – 181); Langston Hughes' "Salvation" (pages 181 – 183); Sallie Bingham's "A Woman's Land" (pages 183 – 186); or Louis Owens' "The American Indian Wilderness" (pages 187 – 189). Overnight, students should read their chosen essay with care, paying close attention to its structure.

Day VII: Disposition and Reading (and Writing About) Essays Continued

Today students write an in-class essay in which they create a Ciceronian Oration out of their chosen essay. This assignment has a dual function: first, it necessitates that students both understand the original structure of their specific essay as well as the structure of a Ciceronian Oration, and, second, it necessitates that students take on the voice of another writer, which will ready them for discussions of style later on.

Obviously, students will have to rearrange certain parts of their essays as well as create new parts as they change them from their original structures into a Ciceronian Oration. They may use or omit any part of the original essay they wish, and they may add anything they believe they need to make their oration convincing. They do not need to use quotation marks when they employ direct quotations because they are to act as if they *are* Woolf or Hughes or Bingham or Owens—they are to mimic the author's style and tone. (At this juncture, it is not necessary to have a discussion about what aspects of writing constitute a writer's style or tone—the students' previous work with tone through ethos is sufficient for them to get a feeling for the rhetorical techniques they will have to engage to do the job. If you wish, you may touch on Barnet's short discussions of these ideas in her sections on the essayist's **persona**—another term for ethos—and the essayist's **tone**, pages 162 – 164.) For students working with Woolf and Hughes, they will have to infer what the argument or propositio is for their oration, for these two authors do not state an overt, argumentative thesis. Indeed, Woolf's essay is **meditative**, "chiefly concerned with exploring an idea or a feeling," while Hughes' essay is largely **narrative**, "recount[ing] some happening" (161, 162). It may help students briefly to identify what kinds of essays they have before them: Bingham's is a combination of meditative and **argumentative**, while Owens' essay is both meditative as well as **expository** (see Barnet pages 161 – 162 for definitions of each of these types of essays).

Students should have the entire period to complete this in-class essay, and some may need to finish it overnight.

Day VIII: Disposition and Reading (and Writing About) Essays Completed

Now students are ready to tackle disposition in a Ciceronian Oration of their own on a topic of their own choosing. By first transforming another's essay into this form, students will have learned how the form works; the main purpose of having them write a formulaic Ciceronian Oration out of someone else's essay is to get the form into the minds of the students.

This formal paper, however, is something different. Rather than writing *about* essays, students will write their own essays. Students are encouraged to experiment with the form of the Ciceronian Oration, perhaps attempting the digressio first, or using an allegory for the digressio; perhaps making the majority of the paper a confutatio rather than the expected confirmatio; or perhaps holding the propositio until the very end of the piece. In fact, students should be told that the end result of their own Ciceronian Orations need not be "good" under traditional standards of judgment. Rather, "good" is defined here by how much students creatively risk, how much they make the form their own in order to realize the organic, supple nature of their orations.

Although students may choose any topic they wish, it's a good idea to caution students that they will find it difficult to take on an inflammatory and stereotypic topic such as abortion rights or euthanasia; it's difficult to distance oneself enough to be objective—to see arguments against one's opinion and treat them through logic—and it's hard to find something fresh and engaging to say about such topics. (Although such topics might be treated through satire—in the manner of Swift—and be quite compelling.)

This assignment synthesizes what students have learned up to this juncture, requiring that they construct a viable and credible ethos, use reasonable logos, create pathos, and employ a certain disposition. This assignment also teaches a certain form without keeping students confined within that form; in other words, students use this form as a tool that they can fashion depending on their topic rather than as a prison that they must fit themselves and their topic into because they were told to do so.

C. Application to the AP Exam

Day IX: The Mock AP Exam

Students should be asked to write on the following prompt:

You have 40 minutes to complete the essay.

Read the following excerpts from Louis Menand's "Love Stories" (Barnet, pages 530 – 531). In a well-reasoned, carefully organized, and effectively supported essay, attack or defend Menand's position on the relationships among culture, acculturation, and pleasure.

All the world loves a lover? Not necessarily. In real life, few emotions are less sociable than romantic passion. A person who has valentines dancing in his eyes is a person generally avoided by those not identically smitten, which is to say, in most cases, by the rest of humanity. . . . Having a friend who is madly in love is one of the reasons people get call waiting . . . .

There are so many love stories—it's hard to think of a novel or a movie or a play, or even an epic poem, that is *not* in some way a love story—that categorizing them might seem impossible. One way to do it, though, is to employ a simple lovability index. It's a straightforward and logical tripartite scale. In the first category are love stories in which you find neither of the lovers particularly lovable; in the second category are love stories in which you find one but not both of the lovers lovable; and in the third category are the stories in which you find the lovers nearly as irresistible as they find each other—stories that give you a feeling for their feeling.

One surprising thing the lovability index reveals is that the more famous the love story the less lovable the lovers. Who actually cares about Romeo? Only Juliet. And vice versa. They're so busy being infatuated with each other that neither has a spare moment to waste on seducing us. Romeo and Juliet, Tristam and Isolde, Lancelot and Guinevere are world-famous couples, but they don't evoke the emotion of love; they symbolize it. Their stories invite us to thrill to the force of a passion we cannot share . . . .

Is the purpose of love stories to teach us how to be lovers? This is sometimes suggested, by people who take the view that the essential purpose of culture is to acculturate. That seems implausible. People don't require much tutelage to fall in love; it just happens. And when the attraction is mutual the learning curve is short. Amatory awkwardness is quickly forgiven. Lovers tend to find a way to love. Insofar as the lessons learned from love stories do enter into real life, the results are usually disastrous. Few romantic come-ons backfire more humiliatingly than come-ons picked up from books or movies (e.g., "Play It Again, Sam") in which characters successfully employ come-ons picked up from books or movies. Only Bogart could be Bogart, only Garbo Garbo, and only Gable Gable; and even they had better luck in the movies.

Maybe the purpose of culture is not to acculturate. Maybe it's not a stealth indoctrination program at all. Maybe art and literature are just what people take them to be: a means of providing a particular and complex kind of pleasure. Love stories are there to allow us to indulge our instinctive fascination with this most exquisite of human emotions, and to do it in a form that has a beginning, a middle, and unlike certain phone calls, an end.

III. Evaluation

Day X: An Analysis of Disposition and Literature

Have students re-read all the essays they've written to date, both in-class and out-of-class, formal and informal. Using the list of attributes of "good writing" that's already been generated by the entire class, have each student individually determine which pieces or parts of writing are the most effective for him or her and why. In addition, using their own writings, have students rework their collective "good writing" attributes list to reflect more closely their own writing so that their definition of "good writing" may now include the idiosyncrasies and oddities and peculiarities of each student's work, thereby complicating their original rubric.

Advanced Placement Lesson Plan Number Six

Barnet, Sylvan et al. *Literature for Composition: Essays, Fiction, Poetry, and Drama*. 5th Ed. NY: Addison Wesley Longman, Inc., 2000.

Chapter 9: Reading (and Writing About) Fiction &
Chapter 10: Thinking Critically About a Short Story

I. Objectives

The following lesson plan covers two weeks' worth of AP class periods, offering a framework for Barnet's ninth and tenth chapters. This approach allows the teacher to:

1) synthesize Barnet's ideas on critical thinking about fiction through a discussion of disposition or form and
2) develop further strategies for taking both the multiple-choice and free-response portion of the AP Literature and AP Language test.

II. Lesson Plan

A. Framework

Disposition Continued

After a study of the Ciceronian Oration, it is time to move students to think about contemporary prose forms and their structures. In recent years, writers have experimented with amalgamations of previous literary forms, creating, for example, genres we now call "creative nonfiction" or "reader response criticism"—genres that bring together elements of fiction and nonfiction or the personal and the critical, respectively. Especially with the advent of the Internet in writing classrooms, literary form is undergoing a revolution: now a reader can enjoy a hypertext novel that combines traditional novelistic formats with images and sounds or a hypertext poem that puts together poetic lines with snatches of songs. As a result, disposition has become increasingly more dependent on ethos or authorial voice through the personalization of idea (vs. ethos created through a sense of logic and rhetorical distance).

But just as an architect must sketch a house based on the needs of the future homeowner, so a modern-day writer must custom design the "house" in which the writing will live. Despite the revolution in literary form that seems to suggest "anything goes" when it comes to form, certain houses still fit certain kinds of writing better than others—some houses are ideal for poetry while others suit journal articles or encyclopedia entries. (An architect wouldn't build a glass house next to a mountain that experiences frequent rock slides, even if the view would be breathtaking for the homeowner.) That said, it is also important to keep in mind that no writing is predesigned into a certain structure: British Romantic writers wrote lyrics, Victorians dramatic monologues, Moderns free verse, but all these authors wrote what we call "poetry"—these poets took the forms that were handed down to them from previous generations of writers and remade them into forms that fit the kind of writing they or their culture demanded. In Wordsworth's *The Prelude*, for example, you see his poem's reliance on the structure of John Milton's *Paradise Lost*, yet Wordsworth's epic is revolutionary insofar as he transfigured a mythic form about God and Satan into a mythic form about the growth of an individual selfhood. In a similar manner, students will examine the structure of previous kinds of writing to ascertain how these structures function within later, perhaps seemingly unrelated genres.

B. Application

Day I: Disposition and Reading (and Writing About) Fiction

Before beginning an examination of disposition and fiction, students participate in a series of short, in-class writings that help move them from a highly structured sense of disposition with the Ciceronian Oration to a much more loosely structured sense of current disposition with a technique called stream-of-consciousness.

Stream-of-consciousness writing is a way of loosening the manacles of literary organization, a technique first employed in fiction by Modern writers such as Henry James, Virginia Woolf, and James Joyce. Quoting a small section from Joyce's *Ulysses* is one way to introduce students to the principle of stream-of-consciousness as a vastly different kind of writing than freewriting (students often confuse the two):

Ineluctable modality of the visible: at least that if no more, thought through my eyes. Signatures of all things I am here to read, seaspawn and seawrack, the nearing tide, that rusty boot. Snotgreen, bluesilver, rust: coloured signs. Limits of the diaphane. But he adds: in bodies. Then he was aware of them bodies before of them coloured. How? By knocking his sconce against them, sure. Go easy. Bald he was and a millionaire, maestro di color che sanno. Limit of the diaphane in. Why in? Diaphane, adiaphane. If you can put your five fingers through it, it is a gate, if not a door. Shut your eyes and see.

Stephen closed his eyes to hear his boots crush crackling wrack and shells. You are walking through it howsomever. I am, a stride at a time. A very short space of time through very short times of space. Five, six: the nacheinander. Exactly: and that is the ineluctable modality of the audible. Open your eyes. No. Jesus! If I fell over a cliff that beetles o'er his base, fell through the nebeneinander ineluctably. I am getting on nicely in the dark. My ash sword hangs at my side. Tap with it: they do. My two feet in his boots are at the end of his legs, nebeneinander. Sounds solid: made by the mallet of Los Demiurgos. Am I walking into eternity along Sandymount strand? Crush, crack, crik, crick. Wild sea money. Dominie Deasy kens them a'.

Won't you come to Sandymount,

Madeline the mare?

Rhythm begins, you see. I hear. A catalectic tetrameter of iambic marching. No, agallop: deline the mare.

Open your eyes now. I will. One moment. Has all vanished since? If I open and am for ever in the black adiaphane. Basta! I will see if I can see....

After reading the passage out loud, ask students how these seeming incontinent thoughts actually form certain structural patterns. Even if students don't understand every word of the passage, they will readily see repetitions (e.g., "inelectable modality," "diaphane," the German words) and resurgences (colors, the use of the senses, admonitions, alliterations and assonances, the use of "I" and "he," places, dialects, paradoxes of seeing and hearing, onomatopoeia, movement, etc.). Students will notice other controlling factors, too: colors appear to blend into each other ("rusty boot" becomes "rust"); the "I" is also "he," so even though point of view switches, we stay with the same narrator (Stephen); speaking about a place becomes a rhymed ditty, a trace of a remembrance from childhood, which is then translated into a personification of poetic terminology (i.e., "A catalectic tetrameter of iambic marching"). Simply, although on the surface Joyce's writing seems to be nonsense, it has a flow and flavor that connectedly makes sense.

Stream-of-consciousness is when an author puts on paper those thoughts that flit across the mind before one has a chance to engage the mind to think about them. As soon as the mind locks into these unconsidered thoughts, it wants to make sense of them. Therefore, to write in stream-of-consciousness, one must clear one's mind, see what enters, and before one's mind attends to what has entered, write the phrase or word or idea down, then go through the process again of clearing the mind, etc. It's a hard process actually to get down what "streams" into the mind before reflection takes over.

Ask students to engage in a stream-of-consciousness exercise of their own by closing their eyes and "looking" at the inside of their eyelids to "see" what they see. They should write down the first thing they think of, and then stop. They should then clear their minds and begin again. What they'll realize is that the mind "hitchhikes" items that enter it: snatches of song, disconnected words, images without language. These hitchhiked items are rarely strung together in the manner of railway cars but, rather, tend to be connected like a spider's web, from loosely related but also entirely different lines of thought (e.g., as in the name "Sandymount," reminding Joyce's narrator, Stephen, of a nursery rhyme he heard as a child; these ideas are connected but not linear).

Once students have written in stream-of-consciousness for at least thirty minutes, ask that they take any one part of their stream-of-consciousness writing and, overnight, create a free-verse poem of as many or as few stanzas as they wish. (You may want to go over what a free-verse poem entails.) Having the students rewrite their stream-of-consciousness as a poem, of course, gives form to the arbitrariness of their mental "streamings."

Students should bring these poems with them to class the following day.

Day II: Disposition and Reading (and Writing About) Fiction Continued

The final step is for students to convert their free-verse poem into a Shakespearean sonnet using the same language from their original stream-of-consciousness piece. The Shakespearean sonnet is a fourteen-line poem in iambic pentameter (i.e., five unstressed-stressed syllables per line) using the rhymed form: abab cdcd efef gg. Often each quatrain represents a separate idea or metaphor with the couplet at the end (i.e., gg) used as a resolution for the poem. You will want to go over with students the basic parts of a sonnet, perhaps using one of the Shakespearean sonnets Barnet provides as an example: Sonnet 29, "When, in disgrace, with Fortune and men's eyes," page 586; Sonnet 73, "That time of year thou mayst in me behold," page 68; Sonnet 116, "Let me not to the marriage of true minds," page 587; or Sonnet 146, "Poor soul, the center of my sinful earth," page 1267.

When students squeeze their free-verse poems into an even shorter structure with strict rhythm and rhyme, they find themselves having to compensate by making any given word choice, rhyming pattern, and other poetic device do more than one job. Because a sonnet form forces concentrated meaning, language is harder to find to express students' ideas, metaphors, similes, sounds, connotative words, extended metaphors, etc., which therefore all take on added value. The form of the sonnet, though restrictive, is also "freeing" in how it aids students as they come to understand the mandates of structure, since the form demands great care of choice.

In essence, with these three in-class writings, students move from the most chaotic of literary structures (stream-of-consciousness) to one of the most limited (a sonnet). They also move backward through time, using a Modern technique, then a nineteenth-century poetic form (free-verse), and then, finally, a Renaissance form (the sonnet). As such, students begin to see how even the most deconstructed of literary forms both has a certain structure of its own and, despite its chaos, can be the basis of a highly restrained structure such as the sonnet. Thus, these short, in-class writings invite a discussion of the relationship between form and function in the modern era. Obviously, students have converted form; how, then, does that conversion affect meaning? And how is meaning (and, as a result, literary history) tied to form?

Day III: Disposition and Reading (and Writing About) Fiction Continued

Now that students have a sense of how disposition functions in contemporary writing, it is time to turn to a discussion of modern short fiction. In order for students to become conversant in the technical language we use to talk about short stories, have them turn to Raymond Carver's "Popular Mechanics," pages 576-577. An extremely short short story—indeed, one that is often designated "sudden fiction"—"Popular Mechanics" is an ideal piece to use as you work with students through the basics of how literary critics talk about fiction.

Students should not read this story ahead of time; rather, you should perform a dramatic reading of "Popular Mechanics" in class. First, ask for three student volunteers, one to be the voice of the narrator, one to be the voice of the woman, and the third to be the voice of the man. The narrator should read everything that is not spoken by the woman or the man, including dialogue tags such as "he said" and "she said." In turn, the woman and the man should read only their dialogue—nothing else. Ask that the remaining students pay attention to what is happening in the story and what role the narrator, woman, and man respectively play.

After the dramatic reading, break students into six groups of no more than three or four students each (if your class size demands it, two groups may be assigned the same task, making for twelve groups total). Once students are in their groups, have them work with the following reading prompts (i.e., one prompt per group):

1) Barnet defines **foreshadowing** as devices in a story that "prepare the reader for the outcome" (194). Thinking about setting, description, dialogue, diction, character, point of view, plot, and form in "Popular Mechanics," explain what elements of Carver's story foreshadow his brutal ending and why you believe he chose such elements.
2) Barnet defines **setting** as "not mere geography, not mere locale . . . [but] an **atmosphere**, an air that the characters breathe, a world in which they move" (195). Considering description, dialogue, diction, character, point of view, plot, and form in "Popular Mechanics," explain what kind of atmosphere Carver creates for his story and why.
3) Barnet defines **symbolism** as "certain characters and certain things in the story [that] stand for more than themselves, or hint at larger meanings" (195). Looking at Carver's use of setting, description, dialogue, diction, character, point of view, plot, and form in "Popular Mechanics," decide what elements of the story are symbolic and what those symbols mean. (Take note of Barnet's cautions about true symbols vs. false ones on pages 195 – 196; it may help you to decide what elements of the story are *not* symbols and why.)
4) Barnet defines **point of view** as the view "from which [an author] will narrate the story" (197). Once you've defined the point of view Carver employs in "Popular Mechanics," decide why he chose that point of view. Try writing the first two paragraphs through another point of view; how does this revision alter the nature of his story, and what would a different point of view do to the overall workings of "Popular Mechanics"—its setting, description, dialogue, diction, character, plot, and form?
5) Barnet defines **style** as "a way of reporting material" in a story (199). Thinking about the linguistic parts of Carver's story—i.e., his diction, dialogue, description, point of view, and form—define his style in "Popular Mechanics." Be precise and give examples of what you mean.
6) Barnet defines **theme** as concerned with what the story is about, what it adds up to, and what motifs hold the happenings together (199). "What does [the story] make of life," Barnet asks, "and, perhaps, what wisdom does it offer?" (199). Using literary evidence from "Popular Mechanics" (including such things as setting, description, dialogue, diction, character, point of view, plot, and form), discuss what you think Carver's theme is and why. Is his theme important or powerful—does it "offer wisdom"? Why or why not?

Students should be prepared to share their findings with their classmates the next day.

Day IV: Disposition and Reading (and Writing About) Fiction Completed

After students have had time in groups to talk through their reading prompts, come back together as a class and discuss each concept in turn, looking closely at Carver's story and reading examples out loud. (If you wish, begin class by once again reading the entire story out loud—perhaps reading it to the students yourself or, perhaps, choosing other student volunteers to perform another dramatic reading.) Make sure to point out Carver's use of minimalism and how this stylistic choice influences more than just his sentence lengths—it influences his diction, his character development, his foreshadowing and symbolism, his descriptions, his setting, his plot; indeed, his decision to tell the story in a minimalistic way affects every aspect of "Popular Mechanics," including the story's overall structure and ultimate theme or meaning.

By the end of the period, students will have a strong working knowledge of what each of these terms means and will be ready to use them in their own analyses of fiction; in addition, you will have collectively performed a close literary analysis of a short story, which will prepare students for close readings of other stories.

Day V: Disposition and Thinking Critically About a Short Story

Today students will write an in-class assignment in which they write their own piece of sudden fiction. This assignment is highly structured, and its intent is to highlight form within the genre of sudden fiction. Here is the prompt:

Write a complete sudden fiction story—with dialogue, character, plot, setting, point of view, symbolism, style, etc.—in just twenty-six sentences on any topic you choose. Each of your twenty-six sentences must begin with a letter of the alphabet in order; in other words, the first sentence must begin with "A," the second with "B," and so forth. Sentences may be as long or as short as you wish, but, obviously, the length or brevity of your sentences will determine your story's style and tone. (Remember how Carver's use of minimalism directly influenced the subject matter and meaning of his story.) You may not skip or repeat any letter.

Allow students the entire period to write their ABC stories[i]; they may need to finish them overnight. Ask students to bring these stories with them to class the next day.

Day VI: Disposition and Thinking Critically About a Short Story Continued

Returning to their ABC stories from the previous day, have students discuss the following questions. Before launching into this discussion, you may want several students to read their ABC stories out loud to the entire class; it's interesting to compare how students negotiate the difficult letters "X" and "Z":

1) What choices did you make, syntactically, in order to facilitate the "ABC" format? Did you use introductory clauses in some of your sentences? Did you have any one-word sentences or other sentence fragments? Did you begin sentences with verbs instead of nouns? Did you use run-on sentences in order to create more space for the writing (since you only had twenty-six sentences with which to work)? How did your syntax affect your story?
2) What dictional choices did you make to facilitate the "ABC" format? Did you name a character a name that begins with "X"? Did you purposely choose to incorporate a "Z" word throughout the story so that it wouldn't stick out at the end, calling attention to itself? How did these dictional choices affect your story?
3) Did you choose a certain setting or character in order to accommodate such letters as "X" and "Z"? (In the past, students have opted to write science fiction, for instance, so that they could use all kinds of bizarre X- and Z-words throughout the piece.)
4) Were you frustrated with the "ABC" format? What did the strictures of having to write within such a structure do to your story, your creative process? In other words, how did you have to modify the way you write to fit this particular form?

This exercise helps students to think about relationships between sentences in a piece of fiction and how those sentences make up the architecture of an entire piece. It also graphically shows them that constricting one's creative processes to a proscribed form (e.g., a five-paragraph theme, a sonnet, a comparison-contrast essay, etc.) is both a limiting as well as a highly disciplined undertaking. When form precedes function, a writer must adapt her function to fit the form—otherwise, her writing suffers (as in the case of students who didn't anticipate difficulties with "X" or "Z" and, as a result, came up with sentences that sounded out of place).

Day VII: Disposition and Thinking Critically About a Short Story Continued

Just as the ABC story facilitates a discussion about the relationships between and among sentences, students now turn to Barnet's casebook on Ralph Ellison's "Battle Royal"—a series of pieces that may be discussed as either a set sequence (i.e., a sequence that the editor, Barnet, chose ahead of time) or as a sequence that might be reordered (i.e., might "B" follow "A" or might Ellison's interview or reverie on Oklahoma come before "Battle Royal"?). Taken separately, each piece in Barnet's casebook stands alone as a particular discourse on racism in America. However, when placed side-by-side, these individual literary pieces are molded into a whole, more complete than the individual parts.

To begin thinking about the casebook on Ellison's short story, each student should be assigned one aspect of writing to study as s/he reads the casebook and its interrelated parts. This aspect of writing becomes the central device the student focuses on that holds the casebook together; in essence, each student becomes an expert of his or her assigned aspect. Here are the aspects of writing that students might consider:

narrators and their points of view; names and naming; images of black people (including metaphors); images of white people (including metaphors); politics/political images; images of reading and education; images of masculinity; foreshadowing; how characters are presented (including characters within nonfiction prose); depictions of class (which may be discussed in conjunction with depictions of race and gender); titles of narratives and essays as well as titles within narratives and essays; humor and satire; sexuality; uses of visual representations and descriptions; symbolism; images of strangers; images of family (including for the good of "the race"); extended metaphors; language levels and diction.

Spend this class period having students thumb through the casebook, making notes on their assigned aspect of writing. Ask them to bring these notes with them to class the next day.

Day VIII: Disposition and Thinking Critically About a Short Story Completed

Working only with Ellison's short story "Battle Royal," have students present on their assigned aspect of writing to the rest of the class, tracing how this aspect functions within the single piece of Ellison's short story and explaining how this particular aspect of writing changes the meaning of Ellison's fiction when all the pieces of the casebook are read together. Make sure that each student provides concrete examples from "Battle Royal" to illustrate his or her claims.

Like Wordsworth's reliance on (and revision of) *Paradise Lost*, this exercise provides an opportunity for students to discuss Ellison's use of words and ideas from Booker T. Washington and W. E. B. Du Bois within his story "Battle Royal." You may wish to consider what happens when nineteenth-century, nonfiction prose pieces are reinterpreted into twentieth-century fiction—particularly what happens to the respective structures of the nonfiction pieces as their content is reimagined within a fictional structure.

Through this discussion, students come to terms with the complexity of disposition, both within a single piece of fiction as well as how disposition functions as part of a larger rhetorical whole. Students should see that Ellison's story changes its meaning and import with the addition of each piece in the casebook—that the chronological structure of the casebook influences a reader's interpretation of Ellison's work. If possible, have students articulate the nature of these changing interpretations with the addition of each layer of the casebook. The intent is for the students to understand that Barnet is not an unthinking editor—like the author of a short story (Ralph Ellison), Barnet has made conscious choices about the disposition of the pieces in the casebook that directly influence how a reader reads Ellison's story.

C. Application to the AP Exam

Day IX: The Mock AP Exam

Students should be asked to write on the following prompt:

You have 40 minutes to complete the essay.

After reading Robert Hayden's poem, "Those Winter Sundays" (Barnet, page 759), determine Hayden's purpose, then analyze how Hayden achieves that purpose by the ways in which he presents his poem to the reader. Consider such means as overall organization, use of details, relationships among the poem's parts, and Hayden's decision about where to place the climax of his poem.

III. Evaluation

Day X: An Analysis of Disposition and Literature

Take the list of "good writing" techniques that now includes those aspects of good writing specific to each student as well as those generated by the class as a whole, and ask each student to reorganize the list into no more than five or six main categories. Each student may name these categories anything s/he wants, provided *all* items on the list can be placed into one of the categories. Once these categories have been established individually, have students come together and decide which five or six categories of good writing they would choose as a group and what techniques of good writing they would place under each category. Then, again as a group, have students decide which of their five or six main categories should have top priority when a writer is considering what makes "good writing," which category should have second-to-the-top priority, etc., until all five or six categories have been prioritized. Finally, considering the list of good writing techniques under each main category, have the class write a collaborative three- to four-sentence explication of each category as well as an explanation of its priority for writers. Through this evaluation exercise, students will be "disposing" of their techniques of good writing through processes of critical thinking or analysis.

Advanced Placement Lesson Plan Number Seven

Barnet, Sylvan et al. *Literature for Composition: Essays, Fiction, Poetry, and Drama*. 5th Ed. NY: Addison Wesley Longman, Inc., 2000.

Chapter 11: Reading (and Writing About) Drama & Chapter 12: Thinking Critically About Drama

I. Objectives

The following lesson plan covers two weeks' worth of AP class periods, offering a framework for Barnet's eleventh and twelfth chapters. This approach allows the teacher to:

1) synthesize Barnet's ideas on critical thinking about drama through a discussion of style and
2) develop further strategies for taking both the multiple-choice and free-response portion of the AP Literature and AP Language test.

II. Lesson Plan

A. Framework

Style

What is style? Ask that of students and they'll come up with definitions that are mostly trite (e.g., "style is the way an individual expresses him- or herself"), which is ironic, of course, in that the question deals with "style," yet invariably students write the same thing in virtually the same way to define how distinctive style is. This irony is particularly apparent when one asks students, What is "good" and "bad" style?

When students were learning about pathos, they spent time in class watching TV ads with the sound off. If they were to do so again—perhaps spending an hour one evening watching four, fifteen-minute segments of four different television shows without sound—they would discover fascinating and maybe even startling similarities among commercials, news programs, sitcoms, and other kinds of TV shows. There is a modern television "style" that dictates the way Americans perceive "good" style and that makes obvious that the media standard for style is neither individual nor differentiated: across TV programming, people dress alike, move alike, gesture alike, even smile alike; they are seen living in similar houses, driving similar cars, and carrying similar cell phones. And their collective desires are all the same: they're all interested in romance or money or both, and they will use any means at their disposal to get these things. The media teaches students a certain set of a priori expectations about "style," and thus everyone defines style in the same way—ironically, as individual expression. Therefore, as students begin the quest for an insight into their own writing style, the style of others, and the relationship between style and literary meaning, they come quickly to understand that their job will not be easy.

Even a preliminarily study of style illustrates to students that they have many styles, though they think of themselves as having but one. Depending on occasion, audience, subject, and their representation of themselves (their ethos), students may assume a formal style—physically, say, in the clothes they choose, which often leads to a certain air and demeanor in their voice, facial expressions, or body

movements. When students go to a wedding and are listening to the responses of the bride and groom while they smell flowers and experience the tabernacle quality of quiet solemnity often expressed in such a moment, they're not likely to yell out to a neighbor for the NBA play-off score. And in the normal course of everyday when they're concerned with the business of school, jobs, and the mechanics of responsibility, students' style will tend toward the practical, in clothes and in speech—even in look. This is a "middle" style, the style of friendship, rock concerts, parties, watching videos with friends, listening to music, going to football games, etc. It is an informal style, a colloquial style, a slang style.

Sir Joshua Reynolds in his "Discourses on Art" offers another way to think about style as he compares Michaelangelo and Raphael in *Discourse V*. This is what Reynolds says about the two painters:

> If we put these great artists in a light of comparison with each other, Raphael had more Taste and Fancy, Michael Angelo more Genius and Imagination. The one excelled in beauty, the other in energy. Michael Angelo has more of the Poetical Inspiration; his ideas are vast and sublime; his people are superior order of beings; there is nothing about them, nothing in the air of their actions or their attitudes, or the style and cast of their limbs or features, that reminds us of their belonging to our own species. Raphael's imagination is not so elevated; his figures are not so much disjoined from our own diminutive race of beings, though his ideas are chaste, noble, and of great conformity to their subjects . . . .

In other words, another way of considering style at this early juncture is that style is *both* fanciful and imaginative—exuberant, florid, grand, extended, baroque, energized and full as well as chaste, subdued, perspicuous, pure, precise, curtailed, honed, symmetrical. And each student has within him- or herself the capacity for both and for either, depending on circumstance.

Style is the person. Style is also what the person does to realize the variety of possibilities for his or her style. Style is not an add-on; it is not only the clothes we wear each day, the make-up, the hair-dos, the baseball caps, the way we talk; it is also the essence of each of us that exists before we even choose the clothes. More to the point, we do not always wear the same "style" or choose the same kinds of clothes. As Walt Whitman says, we contain "multitudes" when it comes to style.

B. Application

Day I: Style and Reading (and Writing About) Drama

One way to get away from triteness or gimmicry of style is this: ask students to write a preliminary definition of style, then ask them to compare their definitions and, finally, to apply them to a particular piece of writing. Any piece of effective writing works; however, since students are thinking about the genre of drama, choose Sophocles' *Oedipus Rex* (pages 279 – 314), Susan Glaspell's *Trifles* (pages 315 – 324), or Harvey Fierstein's *On Tidy Endings* (pages 326 – 342).

The following questions, first posed to individual students and then to students in groups of two, help hone the molasses-like quality of the concept of "style." These are the directions to the students:

> ***Teacher to individual student***: So, what is style? Think of a definition on your own, without the aid of a dictionary and write about a paragraph on "style." Then write another paragraph on what is "good" and "bad" style.
>
> ***Teacher to group (of two students)***: Work with a partner and choose one scene from the play to apply to your respective definitions of "style." Be specific. What elements from the scene indicate your definition of style and why? Your concept of "good" or "bad" style? Work this both ways. From your definition, find examples in the play; from the play, expand and change your definition of "style." Once you've done that, decide together your own categories of "style" using the play as your touchstone. In other words, using this play and your group discussion, establish subdivisions under your main definition of style.
>
> ***Teacher to group***: Do the same thing again but now with a character—that is, choose one character from the play and trace that character throughout the narrative to determine specific devices the author uses exclusively with that character in order to create a certain style. Remember that Barnet defines **characterization** as "what the characters do, . . . what they say, . . . what others say about them, and . . . the setting in which they move" (273). Remember, too, that in addition to creating a style for the play as a whole, each character in a play has his or her own style, which is made up of what the character does, says, etc. but, also, the character's **gestures** (see what Barnet has to say about gestures, pages 271 – 272). What is the difference between a character's individual style and the concept of style itself? What is the difference between the style associated with a character and the two-paragraph definition of style you started with above?
>
> ***Teacher to group***: Now, connect style with meaning. How does the use of stylistic devices, as determined under your categories above, affect what the author has in mind in writing this play? Don't be general in answering this question but do as detailed an interpretive analysis as you can by thinking about not only what the author allows his or her characters to say, but also how s/he has them say it—through language, setting, stage direction, etc.. You may want to refer to what Barnet says about **theme** in drama—a play's "underlying idea . . . [or] moral attitudes, its view of life, its wisdom" (269).

Students should come prepared to continue this exercise in class tomorrow.

Day II: Style and Reading (and Writing About) Drama Continued

Continuing with the exercise from yesterday, students now complete the series by writing an in-class essay and finishing with a final assessment of style:

> ***Teacher to individual student***: Now, rewrite the last couple of pages of your designated play by changing the style (as you've defined it), which will change the play's voice or ethos. As you change the play's voice in the last couple of pages, so you change the ultimate meaning of the drama. To do this, first begin by determining what you think the meaning of the end of the play is, then rethink it through a change of meaning, created by a change of style, while still having this change be plausible with the rest of the work.

Teacher to individual student: Finally, go back to your original paragraphs on "What is style?" and "What is 'good' and 'bad' style?" and determine anew what is "style" and what is "good" and "bad" style by rewriting your definitions based on the work you've done with the play.

This multifaceted exercise enhances students' perceptions of style; it also makes obvious how much their thinking about style is determined by cultural standards. Have them bring this writing series with them to class the next day.

Day III: Style and Reading (and Writing About) Drama Continued

Begin class today by discussing the in-class writings from yesterday. It works best to run this discussion as an entire class:

1) How did you change the style of the play? Be specific. What language, gestures, movement, settings, etc. did you alter? Quote from your revision to supply literary examples of your stylistic changes.
2) Why did you decide upon these particular changes—were you trying to create a certain thematic, a certain new meaning? How are your changes still in keeping with the meaning of the original drama? (You'll want to state what you thought the meaning of the play was and why you came to that decision.)
3) More broadly, how did your revision of the play's ending alter your sense of what constitutes style in literature? In other words, when you rewrote your paragraphs on "What is style?" and "What is 'good' and 'bad' style," had your thoughts about style altered in any way? If so, how? If not, why not? Again, quote from your first and second versions of your paragraphs on style to supply concrete examples to the class.

Now that students have had a chance to think about style through someone else's writing, have them begin an extended piece of their own writing by engaging in another in-class assignment. Students should spend the remainder of the period writing a one-paragraph summary of a dramatic scene of their own invention in which they pose a response to the question, "What is style?" (Indeed, the title of the dramatic scene should be, "What is Style?") This scene should be brief and self-contained, and the summary should clearly describe the scene's characters, setting, plot, movement, and theme.

As Barnet suggests at the beginning of Chapter 11, students should decide whether their scene will be a **tragedy**, a "conflict between the vitality of the individual life and the laws or limits of life" or a **comedy**, the dramatization of "the vitality of the laws of social life" (267). Once they have discerned whether they are writing a tragedy or a comedy, students should select stylistic elements that are appropriate for their chosen genre—both elements inherent in the play itself as well as part of the play's commentary on "style" as a concept.

Students will begin, today, with this summary before they actually write the entire scene. This is a provocative assignment because students both create a style through their dramatic writing yet also discuss style in the same moment as a function of the writing's theme.

Students should bring their summaries with them to class the next day.

Day IV: Style and Reading (and Writing About) Drama Continued

Today allow students to work on expanding their summaries into an actual dramatic scene. Make sure students consider everything that they have at their disposal in terms of style, paying attention to the parts of drama that Barnet outlines in Chapter 11: in addition to characterization, gestures, and theme, Barnet discusses a play's **plot** (pages 270 – 271), **setting** (pages 272 – 273), and character **motivation** (page 273). The scene should be brief—no more than two or three pages or five-to-six minutes of acting.

There are infinite ways to approach this assignment. A student may choose to create characters with names like Diction, Punctuation, Syntax, and Tense. Or a student may decide to display an analysis of "What is Style" through subtler means, showing how one character's violent, jagged, angry language and gestures contrast against another character's smooth, soft, sensuous language and gestures. Whatever students choose to do, the important thing is that they keep the dual nature of this assignment in mind: that their style within the drama must speak to the commentary the drama is making on style. Once again, form and function must work together, even if a student (in the manner of Swift) chooses to create irony by writing a style that in wholly inappropriate to the play's discussion of style.

Students will probably have to finish this assignment overnight. They should bring their scenes with them the following day, including extra copies for the purposes of an in-class dramatic reading of their work.

Day V: Style and Reading (and Writing About) Drama Continued

Have students perform their scenes, using peers (as needed) for various characters and reorganizing furniture in the classroom for the desired arrangement.

As these scenes are performed, students watching the presentation should take notes on how each dramatist conceptualizes and defines "style," using the following questions as a guide. (The point is to get a feel for how students are thinking differently—as well as similarly—about style. Thus, if a student is helping to put on a peer's scene by reading a certain part, it is not important that that student cannot take notes on that particular production):

1) How does the writer define "style" within his or her scene? Through language (or diction)? Movement? Character? Setting? Plot? Theme? A combination thereof?
2) Does the subject of the scene—"What is Style?"—and the actual style of the scene fit together? If yes, how so? If not, why not?
3) Did the writer come up with an idea about style that intrigued you? Explain. How is this writer's concept of style distinct from (or similar to) your own?

Most likely, these performances will span two class days.

Day VI: Style and Reading (and Writing About) Drama Completed

Finish the in-class dramatic readings and then run a class discussion based on the questions students took notes on while watching these productions:

1) Generally speaking, how did your peers tend to define style within a dramatic genre—did they tend to locate style in their word choices, syntax, and language or did they tend to locate style through movement, gesture, and character interaction? Did certain students combine both equally, bringing together both linguistic and imagistic elements of style? Did you feel that one representation of style was more compelling than another—i.e., language over action or action over language? What difference does it make when a writer defines style through movement, gesture, and character interaction instead of through mere language? What is gained? What is lost?
2) What did it mean to the style of the scenes that the subject of the drama was "style"? Did it create awkward moments in the scenes? Did it function well? Was it too self-conscious to have a scene called "What is Style?" try to portray style at the same time, or was it ingenious? Explain.
3) What about the performances made you think in a new way about literary style—and has your definition of style (the one you originally began with as well as the one you came up with after the series of writing exercises) changed in any way as a result of watching the scenes?

Working through these questions, students become experts in dramatic style, engaging in some of the basic questions of literary criticism.

Day VII: Style and Thinking Critically About Drama

Now that students have written their own mini-dramas, they are in a good position to return to someone else's play and approach it with a critical eye towards style.

Using questions that echo the ones they considered in regard to their peers' dramatic scenes, students read Tennessee Williams' *The Glass Menagerie* and discuss the following questions. If you wish, students may break into groups with each group taking up one of the questions and then reporting back to the entire class:

1) Pay close attention to Williams' diction (word choice). What are his word choices—are they highly precise? Imaginative? Plain words used in unique ways? Are they words with double meanings? Vivid or colorful? Are they colloquial or erudite? Do they tend to elicit pathos? Logos? Does the pathos or logos of his words depend on the context of character, setting, and scene? How are his words appropriate for his occasion, subject, and audience? How are they inappropriate?
2) Look at Williams' use of syntax (sentence construction). Are the sentences well-crafted, fluent, varied? Are they purposeful, given his occasion, subject, and audience? Are his sentences sophisticated, including parallel constructions, introductory clauses, etc.? Are his sentences of different types, depending on the needs of his characters or scenes—i.e., does he use simple sentences in certain contexts and compound sentences in others? Are his sentences rhythmical, and does their rhythm relate to the content of the play? Do the sentences have a logos—are they carefully and logically constructed from one to another so that the whole of the play is greater than its parts?
3) What sorts of metaphors, similes, and imagery does Williams employ? Does the figurative language fit the context of the characters, setting, plot, etc.—if so, how? If not, why not?
4) Think about the sound of Williams' sentences—his play's rhythms. Can you see certain rhythmic patterns, perhaps alliteration or assonance, stressed or unstressed

syllables? Do the rhythms of the sentences fit their context, i.e., the characters, setting, plot, etc. in which they exists—if so, how? If not, why not?

5) Consider how physical movement in a play functions as diction, syntax, imagery, and rhythm. How does the physical movement of the characters in a material environment influence Williams' creation of style?

The answers to these questions will form the basis of a formal paper, so they should bring any notes they've taken from this discussion to class tomorrow.

Day VII: Style and Thinking Critically About Drama

To synthesize what students have learned about style and disposition, students are asked to write a formal paper in which they transpose Tennessee Williams' *The Glass Menagerie* into another genre: a short story, an essay, a poem, a journalistic piece, a horror story, a song, a painting, a documentary video, a hypertext narrative—whatever genre they choose.

In order to stay true to Williams' original piece and its meaning, students must follow certain precepts:

1) You must take on the voice of Tennessee Williams, using the diction, syntax, figurative language, and rhythms you find in the mouths of the characters from *The Glass Menagerie*; if you wish, you may choose the style of a single character (if you're painting a picture, say, you'll have to decide how to transpose his language into visual representation—think again about how characters' movements around a stage are themselves a kind of speech);
2) You must keep the architecture—the disposition—of Williams' original play, its logos; this doesn't mean that you must follow his plot, per se; rather, it means that you must stay true to the way he organizes the idea or meaning of his play, even if you're writing a song or making a documentary video;
3) At the same time that you take on the voice of Tennessee Williams' character(s), you must also take on the voice of your proscribed genre; you must use diction, syntax, figurative language, and rhythms in keeping with your new form; this means that you will have to make careful choices about how you adapt the style of the play into the style of a new genre; and
4) Also, at the same time that you retain the basic disposition of Williams' play, you must adopt a disposition that is in keeping with your new genre—one that fits your rhetorical medium; again, this means that you will have to make careful choices about how you adapt the disposition of the play into a new form.

This assignment brings together a number of aspects of writing for students; they are able to use what they have just learned about style in conjunction with disposition at the same time that they employ their old friends ethos, logos, and pathos. In many ways, this assignment culminates much of what students have learned about writing.

C. Application to the AP Exam

Day IX: The Mock AP Exam

Students should be asked to write on the following prompt:

You have 40 minutes to complete the essay.

Maya Angelou in this 1969 excerpt from her autobiography, "I Know Why the Caged Bird Sings," takes on the persona of herself as a young girl, while retaining the attitude of the mature woman thinking simultaneously of what it meant to graduate in Stamps, Arkansas (see Barnet, pages 853 – 860 for the whole of "Graduation").

Using Angelou's choice of diction, syntax, images, and tone, determine how well her stylistic choices achieve her purpose.

The children in Stamps trembled visibly with anticipation. Some adults were excited too but to be certain the whole young population had come down with graduation epidemic. Large classes were graduating from both the grammar school and the high school. Even those who were years removed from their own day of glorious release were anxious to help with preparations as a kind of dry run. The junior students who were moving into the vacating classes' chairs were tradition-bound to show their talents for leadership and management. They strutted through the school and around the campus exerting pressure on the lower grades. Their authority was so new that occasionally if they pressed a little too hard it had to be overlooked . . . . [A]ll was endured in a spirit of shared understanding. But the graduating classes themselves were the nobility. Like travelers with exotic destinations on their minds, the graduates were remarkably forgetful. They came to school without their books, or tablets or even pencils. Volunteers fell over themselves to secure replacements for the missing equipment. When accepted, the willing workers might or might not be thanked, and it was of no importance to the pregraduation rites. Even teachers were respectful of the now quiet and aging seniors and tended to speak to them, if not as equals, as beings only slightly lower than themselves. After tests were returned and grades given, the student body, which acted like an extended family, knew who did well, who excelled, and what piteous ones had failed . . . .

The principal welcomed 'parents and friends' and asked the Baptist minister to lead us in prayer . . . . When the principal came back to the dais . . . , his voice had changed. Sounds always affected me profoundly and the principal's voice was one of my favorites. During assembly it melted and lowed weakly into the audience. It had not been in my plan to listen to him, but my curiosity was piqued and I straightened up to give him my attention . . . .

"Our speaker tonight, who is also our friend, came from Texarkana to deliver the commencement address, but due to the irregularity of the train schedule, he's going to, as they say, 'speak and run.'" He said that we understood and wanted the man to know that we were most grateful for the time he was able to give us and then something about how we were willing always to adjust to another's program, and without more ado—'I give you Mr. Edward Donleavy.'

Not one but two white men came through the door offstage. The shorter one walked to the speaker's platform, and the tall one moved over to the center seat and sat down . . . .

Donleavy looked at the audience once (on reflection, I'm sure that he wanted only to assure himself that we were really there), adjusted his glasses and began to read from a sheaf of papers.

He was glad "to be here and to see the work going on just as it was in the other schools."

At the first "Amen" from the audience I willed the offender to immediate death by choking on the word. But Amen's and Yes, sir's began to fall around the room like rain through a ragged umbrella.

He told us of the wonderful changes we children in Stamps had in store. The Central School (naturally, the white school was Central) had already been granted improvements that would be in use in the fall. A well-known artist was coming from Little Rock to teach art to them. They were going to have the newest microscopes and chemistry equipment for their laboratory. Mr. Donleavy didn't leave us long in the dark over who made these improvements available to Central High. Nor were we to be ignored in the general betterment scheme he had in mind.

He said that he had pointed out to people at a very high level that one of the first-line football tacklers at Arkansas Agricultural and Mechanical College had graduated from good old Layfayette County Training School. Here fewer Amen's were heard . . . .

He went on to praise us. He went on to say how he had bragged that "one of the best basketball players at Fisk sank his first ball right here at Lafayette County Training School."

The white kids were going to have a chance to become Galileos and Madame Curies and Edisons and Gauguins, and our boys (the girls weren't even in on it) would try to be Jesse Owenses and Joe Louises . . . .

[W]hat school official in the white-goddom of Little Rock had the right to decide that [our sports heroes] must be our only heroes . . . ?

The man's dead words fell like bricks around the auditorium and too many settled in my belly. Constrained by hard-learned manners I couldn't look behind me, but to my left and right the proud graduating class of 1940 had dropped their heads . . . .

Graduation, the hush-hush magic time of frills and gifts and congratulations and diplomas, was finished for me before my name was called. The accomplishment was nothing. The meticulous maps, drawn in three colors of ink, learning and spelling decasyllabic words, memorizing the whole of *The Rape of Lucrece*—it was nothing. Donleavy had exposed us.

III. Evaluation

Day X: An Analysis of Style and Literature

From the list of six major categories on what makes "good writing" determined by each student from previous evaluative exercises, students individually choose two that they believe pertain to style (for example, Purpose and Organization, if those are two of the categories). Students then determine a five-point scale to assess style within various levels of these categories; in other words, a 5 would be "best," and students must decide what qualities of style make a "5" when it comes to Organization. Students apply qualities (probably in descriptive terms) to articulate what they look for in terms of style in a 5 Organization (or a 5 Purpose, or a 5 something else) as well as in a 4, 3, 2, and 1. Students should do the same with the second category. By the end of the evaluation, a student will be able to take his or her own or another's writing and apply these rubric scales in order to concretize and hone his or her ideas about what makes good style.

Advanced Placement Lesson Plan Numbers Eight and Nine

Barnet, Sylvan et al. *Literature for Composition: Essays, Fiction, Poetry, and Drama*. 5th Ed. NY: Addison Wesley Longman, Inc., 2000.

Chapter 13: Reading (and Writing About) Poetry, Chapter 14: Thinking Critically About Poetry, & Chapter 15: Arguing an Interpretation

I. Objectives

The following lesson plan covers four weeks' worth of AP class periods, offering a framework for Barnet's chapters thirteen, fourteen, and fifteen. This approach allows the teacher to:

1) synthesize Barnet's ideas on writing critical interpretations about poetry, and
2) develop further strategies for taking both the multiple-choice and free-response portion of the AP Literature and AP Language test.

II. Lesson Plan

A. Framework

Style Concluded

As students realize through their preliminary writings on style, "style" is too large, too monstrous, and too vague a concept to be dealt with quickly or with a single exercise or group of exercises. As a result, style must be broken down into more discrete parts, including precise examinations of diction (or word choice), syntax (or sentence structure), tone, voice, mood, etc.

B. Application

Day I: Diction and Reading (and Writing About) Poetry

Barnet's Chapter 13 begins with a discussion of the "speaker, or voice, or mask, or persona" in poetry—in other words, the ethos or voice of poetry (397). As Barnet points out, one powerful way a writer creates ethos is through his or her word choice or **diction**. "[T]he author," explains Barnet, "consciously or unconsciously selects certain words . . . [and i]t is, then, partly by the diction that we come to know the speaker of a poem" (399). (You may wish to have students read through what Barnet has to say about diction and tone and their relationship to a poem's voice or ethos, pages 399 – 403.)

Turning to Chapter 22, "Literary Visions: Poems and Paintings," within Barnet's "Part IV: A Thematic Anthology" (pages 1169 – 1192), ask students to perform the following dictional exercise:

First, students should choose one painting from the twelve Barnet provides; at this point, they should *not* read the corresponding poem that Barnet publishes after each painting.

Next, ask students to make a series of word lists based on their own reaction to and interpretation of the painting:

1) students first make a list of every noun that comes to mind as they look at their painting;
2) then they make a list of every verb; and finally,
3) they make a list of every adjective and adverb.

Students should consider the subject matter of the painting, of course, but also its colors, its arrangement of ideas, its setting, its cultural context, and its style (e.g., a realistic vs. an impressionistic style, etc.).

Now ask students to turn to the corresponding poem Barnet provides after each painting. After reading these poems to themselves, have students excise all nouns, verbs, and adjectives/adverbs they find, leaving a mere "skeleton" or "scaffolding" of the original. Then, ask students to rebuild the poem by inserting nouns, verbs, and adjectives/adverbs from their own word lists. Students do not need to be true to the poem's original subject or tone, but they do need to create a coherent poem, one with a discernable meaning.

Ask that students turn in these revised poems at the end of class.

Day II: Diction and Reading (and Writing About) Poetry Concluded

Choose a number of the revised poems to share with the entire class; ideally, select poems derived from different paintings, and make photocopies or overheads so that all of the students can see their peers' texts.

In each case, begin by having students look at the paintings and then read the original poems out loud (each poem might be read by a different student). Then, as the class works through each example of a revised poem, have them think through and discuss the following questions:

1) How did the voice (ethos) and tone of the poem change when your classmate made word substitutions? How did the ethos and tone remain the same?;
2) Describe the images or techniques or colors within the painting that foster a certain tone, a certain attitude about the painter's subject matter. What is the difference between a visual ethos/tone and a written ethos/tone? Why does language matter (think again about the differences and similarities between your peers' own poems and the originals)?
3) Are all dictional choices equal here? In other words, could a writer select any noun, verb, and adjective/adverb to describe this particular painting, or does the painting demand certain choices—i.e., does the painting itself restrict what options the writer has at his or her disposal?

By the end of the period, students should begin to see that all dictional choices are *not* equal, that, in fact, diction is the basis, the foundation, of a poem's ethos and tone.

Day III: Diction and Thinking Critically about Poetry

Now that students have a working knowledge of diction, it is time for them to complicate their understanding by introducing them to two concepts: the intricate and often contradictory idea of "self" and a branch of literary criticism termed "reader-response" theory.

The first concept, the idea of "self," flows directly from the work they've already done on ethos and style; inevitably students recognize an unbreakable bond between one's "style," one's "ethos," and one's "self."

Reader-response theory, however, needs a bit of explanation. Barnet discusses reader-response criticism on pages 500 – 503; she writes, "[r]eader-response criticism . . . says that the 'meaning' of a work is not merely something put into the work by the writer; rather, the 'meaning' is an interpretation created or constructed or produced by the reader as well as the writer. Stanley Fish, an exponent of reader-response theory, in *Is There a Text in This Class?* (1980), puts it this way: 'Interpretation is not the art of construing but of constructing. Interpreters do not decode poems; they make them . . .'" (501).

Put another way, a text doesn't have meaning until a reader reads it; any intentionality on the part of the author is either superfluous or of secondary concern. What matters is how a reader interacts with the text, and how the reader's individual history and social milieu affect the reader's interpretation. A text is not a set or static entity but must be co-created each and every time it is read.

To combine these two concepts into a study of diction, first break students into groups; it is better to form groups that contain students of different genders, backgrounds, ethnicities, etc. so that they may generate a plethora of ideas about what constitutes the self. Begin by having students write individually about their own self, i.e., what makes each student an individual self. This should be a freewriting exercise, in which students need not edit themselves too carefully.

Next, ask that each student share with their peers a sense of what "self" is and what it means based on what students have just written. The goal of these group discussions is to write down a list of commonalties among group members in their definitions of self.

Students should bring their individual freewrites and group lists with them tomorrow.

Day IV: Diction and Thinking Critically about Poetry Continued

Returning to their individual and collective writings on the "self" from yesterday, students should now turn to Barnet's casebook on Emily Dickinson, specifically Dickinson's poems on pages 444 – 450. Although Dickinson's poems create a poetic personae, a narrative ethos that is *not* equal to Dickinson's own self, on the other hand Dickinson's poems put forward a certain rendition of her self, a self-conscious attempt on Dickinson's part to think through various aspects of her self through poetry. (To introduce students to the self that Dickinson attempts to create, walk through Barnet's reading of the narrator or speaker in "I'm Nobody! Who are you?" on pages 397 – 398.)

With this in mind, each group should now be assigned one of the following prompts. These prompts ask students to work with their own lists of what constitutes self as well as Dickinson's presentation of self within her poetry:

1) First, use concrete diction to describe your self; then, choose two of Dickinson's poems to represent her idea of self and analyze Dickinson's use of concrete diction (or the lack thereof) to find a self. What effect does concrete diction have on writing the self?
2) First, use abstract diction to describe your self; then, choose two of Dickinson's poems to represent her idea of self and analyze Dickinson's use of abstract diction (or the lack thereof) to find a self. What effect does abstract diction have on writing the self?
3) Compare specific and general dictional choices in the description of your self and in two of Dickinson's poems. How does the relationship between specific-to-general word choice affect the way the reader perceives the idea of self in Dickinson?
4) Compare **denotative** and **connotative** dictional choices in the description of your self and in two of Dickinson's poems. How does the relationship between denotative and connotative word choice affect the way the reader perceives the idea of self in Dickinson? Work in detail with the kinds of connotative words chosen—are there patterns that emerge? (See what Barnet has to say about connotations vs. denotations, pages 405.)
5) Think of words individually as **metaphors** and iterative image patterns, that is, individual words that become images and are repeated to form metaphors. Using two of Dickinson's poems and single-word metaphors and images you'd use to describe your own self, explain how such choices among words affect the way a self is presented. Try changing just one image or one metaphor in each case and see what happens. (If you need to brush up on what a metaphor is, see Barnet, pages 403 – 404.)
6) Consider various levels of dictional choices and select some words from each level (formal, informal, jargon, slang, colloquial, scholarly, artistic, etc.) that indicate your own concept of self. Choosing two of Dickinson's poems, how does she use one or several levels of diction to form a presentation of her self?
7) Work with unusual, created, and "foreign" words in two of Dickinson's poems, and then think about unusual, created, and "foreign" words that describe your own self. What happens to the presentation of self when unusual or created words find a place in the text?
8) Consider length of words (monosyllables, di-syllables, polysyllables) and decide how this affects the way a self is perceived and the way a self is created. What would happen if Dickinson used the kinds of words we associate with Faulkner or an article from a medical journal? Consider the same with your own writing about self—decide what you've tended to use in terms of the length of words and the effect such has on how you present that self.
9) Sounds—**alliteration**, **assonance**—and conscious use of **rhythm** affect word choice and how a self is created. Whether bumpy or flowing (as in rhythm), soothing or cacophonous (as in sounds), the self is shown in varied ways. How would you use sounds to describe your written self? Why? What about Dickinson? Using two of Dickinson's poems, analyze the use of these devices to create dictional possibilities for a study of self. (If you need a refresher on concepts like alliteration, assonance, and rhythm, see Barnet, pages 414 – 420.)
10) Choose two of Dickinson's poems and, working with your own writing about self, decide upon the most important words, that is, words which carry the main thrust of Dickinson's poetry or your ideas of self. Then look these words up in a dictionary to establish predominance of etymology. Where do the majority of Dickinson's words come from? What effect occurs when, for example, many words are Anglo-Saxon or Old English rather than Latinate? How does etymology change a writer's tone?

Students should write collaborative answers to their prompts and bring them to class the following day.

Day V: Diction and Thinking Critically about Poetry Continued

Today, students should share their prompts and responses with each other through an all-class discussion of diction. In essence, each group is responsible for "teaching" their aspect of diction to the rest of the class by walking their peers through a close reading of Dickinson's "self" as constructed through her poetic word choices. These discussions should include examinations of both Dickinson's dictional choices as well as student's own dictional selections in their respective writings on self.

Once all ten groups have talked through their dictional analyses, the class should have a strong sense of both the complexities of diction as well as the importance of word choice to the construction of self within writing.

Day VI: Diction and Thinking Critically about Poetry Continued

Students now decide on a topic for writing that comes out of their own life experience; any topic will do so long as their subject matter reveals something about the student's idea of "self." Then, consciously using the specific dictional approach they studied in their respective groups as well as other aspects of diction, students write an in-class assignment in which they express their sense of their own "self." This in-class should take approximately half the period to complete.

For the second half of the period, students now rewrite their dictional expression of "self" by imitating Emily Dickinson. In other words, given the same topic—a topic that comes out of the student's own experience and reveals something about his or her own self—Dickinson "rewrites" the student's experience in accordance with the dictional styles she employs in her poetry. (Of course, it's the students themselves who are adopting Dickinson's voice and attitude.)

Imitation is a very effective mode for the study of style. Just as art students at the Louvre spend much of their training trying to capture the elusive techniques of the great masters, so students, through imitation, attempt to capture the dictional nuance of a very different writer from themselves who constructs self in very different ways.

For tomorrow, ask that students bring with them all writings they have completed up to this point in the term.

Day VII: Diction and Thinking Critically about Poetry Continued

Students have now completed the first "half" of their study of diction through self. Their work with Emily Dickinson provides students with a handle on the concept of self through dictional choice and one effective way by which to document their own, individual selves.

Since reader-response theory requires that students consider not only how they "write" themselves but also how they "read" themselves, it is imperative that students, as a class, think through the many aspects of self they have created from the very first day. Asking students to review their writings over the course of the term in chronological order, have them consider the development of their own authorial voice, their own ethos that has emerged from their first through their most recent writings. Looking closely at their assignments as a kind of archive of their own writerly development, have students generate a list of where they think the "self" comes from in writing (i.e., where the self is located) and what makes up the self in writing (i.e., what parts of writing come together to create or form an idea of "self").

Through discussion, put this list on the board. A possible list might look like the following:

The self is:

- located in the brain or mind, the conscious;
- located in the subconscious;
- located in the heart and/or soul;
- located in language, in that which distinguishes humans from other animals;
- unified and coherent, what some call the "autonomous" or "whole self";
- fragmented and incoherent, always in a state of becoming, never "whole";
- equated with "voice," which is a powerful and unique "I" in writing;
- connected to nature and/or the world even though it is uniquely individual at the same time;
- uniquely individual and original, the Romantic "me" as an inspired and personalized self;
- tied to history, to society, to science, religion, law, politics;
- a pawn of a larger Fate or force, destitute of free will;
- a striver after free will, constantly attempting to create acts of will;
- gendered and sexualized;
- raced and the product of a specific ethnic background;
- em-bodied; and/or
- composed of many voices, many selves.

Having come to these general conclusions about where the self is located and how it is constructed in writing, students should now consider more specifically how the self comes to be in writing through diction. This task is not an easy one, but it's best to run this discussion as an entire class, asking that students support their ideas about diction and self with examples from their own past work (they should read these examples aloud). In other words, by looking at their general list on ideas about the self, students now attempt to particularize these generalizations with concrete examples of how word choice inscribes a "self" in writing.

Day VIII: Diction and Thinking Critically about Poetry Concluded

In Part IV of Barnet's text, Barnet creates what she terms a "thematic anthology," i.e., an anthology with writings selected according to certain themes or motifs, including love and hate, gender roles, innocence and experience, identity in pluralistic America, and religion and society. Omitting Chapter 22 on "Literary Visions: Poems and Paintings" (which students have worked with extensively), ask that students select one of the remaining chapters from Part IV to use as the basis of a reader-response paper analyzing the construction of self through poetic diction.

For this assignment, students must first read all of the poems in their respective chapters; for example, in "Chapter 18: Love and Hate," there are 26 poems that epitomize the themes of either love or hate (or, perhaps, both) by writers as diverse as William Shakespeare and Adrienne Rich. As they read these poems, they should make marginal notes on diction—on what they notice in terms of word choice and the application of words. Students should pay particular attention to words they believe show a certain aspect of "self" through the chapter's theme; for instance, in "Chapter 19: Gender Roles," students would look carefully at words that delimit a masculine or feminine or transgendered sense of self.

The first version of their paper, then, should be a straightforward **explication** of three poems from their thematic chapter. (If a refresher is needed, Barnet performs a detailed explication of Langston Hughes' poem "Harlem" in Chapter 4, pages 61 – 66.) This explication should be focused on the poets' respective dictional choices and how those choices create a certain sense of "self." Students should consider how each writer uses both similar and different dictional choices to create his or her version of "self."

Once students have completed the initial version of their papers, now they are asked to rewrite the paper considering the following questions, questions that compel them to engage reader-response criticism:

- What would you say differently if your own self is factored into the understanding of these three poems?
- How would you say it differently—organizationally—when you include a private "reading" of the three poems? How would this approach affect the understanding of these texts?
- What "self" stories ought to be brought in to make a point about these poems and your own self, rather than a strict adherence to textual reference and analysis?

Importantly, this revision should not be an "I like this poem because" sort of response—a touchie-feelie response without intellectual engagement. Instead, students should see this revision as an amalgamation of at least two notions of the self—the student's own written self and the self created through the three poems students have chosen to examine.

C. Application to the AP Exam

Day IX: The Mock AP Exam

Students should be asked to write on the following prompt:

You have 40 minutes to complete the essay.

Read carefully the short essay on *Hamlet* by Stanley Wells, "On the First Soliloquy," (pages 1026 – 1028). Then in a well-organized essay, analyze how Wells uses language devices to explore and represent his contention that soliloquy is "one of the most brilliant features of [Shakespeare's] play."

III. Evaluation

Day X: An Analysis of Diction and Literature

After students have completed their various work on diction, they are prepared to assess the following through an all-class discussion:

- How does a reader-response approach to literature change the way in which "literary criticism" is defined? What are the relative advantages and disadvantages in approaching theory and criticism this way?
- How does the use of reader-response theory change the way in which a critic thinks about and uses dictional choice for understanding text?
- How does one assess the effectiveness of one's own writing through the presentation of a personal "self" and the anticipated experience of co-creating a text with a reader?

IV. Lesson Plan #9

Day XI: Syntax and Reading (and Writing About) Poetry

To introduce students to the concept of syntax (or sentence structure) and its relationship to style, ask that students choose a place that is important to them, "important" defined as so significant they would not be the people they are now if they didn't know of this place or have experience in this place. The place should be external, although students may have a corresponding internal space (a created, personal landscape) that they associate with this place.

As an in-class exercise, students write a poem in which they imagine their place through the following sense-based questions. Their poem may be in any form they wish; there are no restrictions placed upon students for this first draft.

Before drafting their poems, these questions should be read out loud, and students should close their eyes as they listen to them, putting themselves into their place and imagining the particulars of their place as each question is asked:

What do you love about this place?
What do you hate?
What about this place reminds you of something you love?
What about this place reminds you of something you hate?
What do people want here?
What do *you* want here?
How might you be frustrated in those desires?
What do you hope to avoid here?
What exceptional sensory events can you imagine in this environment?
What financial tensions?
What familial tensions?
What friendship tensions?
Imagine a detail about this place in another season.
What tragedies have occurred here?
What has been lost?
What triumphs have occurred here?

What has been gained?
How has this place changed since last year?
What is the most interesting day of the year here?
What is the most interesting time of day?
What food is consumed here?
What color best represents this place?
What sound?
What smell?
Do you feel ill at ease in this environment?
Do you find this place significant?
What secrets might you have in this place?
What painting comes to mind in this place?
What movie?
What novel?
What short story?
What character?
What poems?
What illicit activities occur here?
What lies do people tell here?
What lies do you tell here?
What promises do you make?
What promises do you keep?
How hard is it for you?[ii]

If desired, students may freewrite on these questions before beginning a draft of their poems.

Once they have listened to and/or worked through these questions, students should have the remainder of the period to complete their poems.

Day XII: Syntax and Reading (and Writing About) Poetry Continued

Students are now asked to write yet another poem about their place without using a single word or image or construction from the previous day's poem. This poem should be in the form of a **sonnet**, as defined by Barnet on page 420. It is probably helpful first to look at a sonnet together as a class and discuss **scansion** as well as **rhyme**, perhaps one of the **Shakespearean sonnets** Barnet provides on pages 586 – 587. Students should use **iambic pentameter** (defined on pages 416 – 417) and a strict **rhyming scheme** (as detailed on pages 418 – 419).

Once students have drafted their sonnets, students now write a final poem about their place, again without using a single word or image or construction from the previous two poems. This poem should be in the form of a **haiku**, as defined by Barnet on pages 434 – 435. Remember that the haiku should be, as Barnet explains, "connected with the seasons . . . [and] described objectively and sharply" (435). If students wish to discuss haiku before they attempt to write one, Barnet provides three examples, two by Matsuo Basho and one by Langston Hughes (pages 434 – 435).

Day XIII: Syntax and Reading (and Writing About) Poetry Continued

Students are now asked to write a creative nonfiction essay about their place—"creative nonfiction" defined here as fact-based writing that incorporates poetic elements such as **metaphor**, **image**, **symbol**, **rhythm**, and **rhyme**. Once more, students may not use a single word or image or construction from any of their previous three poems. (For a quick gloss of metaphor, see Barnet on "Figurative Language," pages 403 – 405; for a gloss of "Imagery and Symbolism," see Barnet, pages 405 – 406; for a gloss of poetic rhythm, see Barnet, pages 414 – 418; and for a gloss of "Patterns of Sound," see Barnet, pages 418 – 419.)

It may help students to write an exercise on metaphor and imagery before they begin the draft of their creative nonfiction essays. The exercise is as follows:

Students should write down fifteen to twenty words that they associate with an action they would take in their place. (For now, they need not worry about repeating words from other poems.) For instance, if the place is a basketball court, a student should write down words (nouns, verbs, and adjectives/adverbs) that describe the action of playing basketball. On the other hand, if the place is a pond, a student should write down words that describe the action of swimming or wading or sunning oneself beside the pond.

After students have written down their fifteen to twenty words, they must write a paragraph in which they describe the action—playing basketball, say, or swimming in a pond—without using a single word from their lists. Give students only fifteen minutes or so to write this exercise.

Have a few students read their paragraphs out loud. Inevitably, students will have created metaphor in place of the nouns, verbs, and adjectives/adverbs they couldn't use. A "basketball" becomes "an orange sphere" that "rotates like a planet." Students can then incorporate these metaphors and descriptive images into their creative nonfiction piece.

Day XIV: Syntax and Reading (and Writing About) Poetry Concluded

Students now write a poem about their place in the form of an imitation. Once again, they may not use a single word or image or construction from their previous three writings. Their imitation should appropriate a voice (or ethos) from one of the following poems at the end of Barnet's Chapter 13: the voice of Duke Ferrara in Robert Browning's "My Last Duchess" (pages 426 – 427) or Sylvia Plath in "Daddy" (pages 431 – 433) or Allen Ginsberg in "A Supermarket in California" (pages 435 – 436) or, finally, Mary Oliver in "Hawk" (page 442).

Before students write their imitations, it may be helpful to have a brief discussion about what constitutes voice or ethos in poetry, thus reminding students of what they already know about the creation of ethos in writing. Choosing a common text—a poem like "Little Boy Blue" by Eugene Field (page 478) or "We Real Cool" by Gwendolyn Brooks (page 480)—walk students through Barnet's critique of the poem, her attention to how the poem produces a certain ethos (in the case of "Little Boy Blue," Barnet finds the ethos overly sentimental and, therefore, unreliable; in the case of "We Real Cool," Barnet finds the ethos credible because Brooks does *not* sentimentalize). Indeed, given the brevity of these two poems, it might help students to juxtapose them since, as Barnet points out, they create two distinct renditions of young death.

For the purpose of imitation, students may "borrow" language directly from the narrator they're attempting to impersonate, and they need not use quotation marks to designate direct quotations. However, students should not borrow whole lines or stanzas; the point of the exercise is to think and write like the narrator in the poem, not just copy what the poem already says.

Day XV: Syntax and Reading (and Writing About) Poetry Concluded

As students have exhausted the imaginative material they began with when they wrote about their original place, students will have reached new levels of diction, including new vocabulary (multisyllabic words as well as "foreign" and unusual words), word repetitions, metaphors and extended metaphors, image patterns, Anglo-Saxon vs. Latinate words, etc. In addition, they will have played with many syntactic variants, trying, say, shorter lines to reinforce the speed of their poems or prose; or longer lines to draw their prose or poems out; or parallel constructions (e.g., "a time to be born; a time to die"); or introductory clauses and phrases; or colons and semi-colons; or subordinate clauses within the lines themselves, separated by commas or parentheses or double dashes. Without even realizing it, students will have engaged in thinking about syntax and how syntax affects a poet's style.

Ask students to re-read their various poems and prose pieces about their place, looking for how their poetic lines (or sentences) transform with each consecutive poem or prose piece. Try to have them articulate what a longer line achieves in terms of style, what a shorter line achieves, what subordinate and introductory clauses achieve, and what parallel constructions achieve. Walk students through the differences between simple, compound, and complex sentences, and ask that they look for these in their poetry and prose. What difference does the relative intricacy of a line or sentence make in terms of style?

By the end of the period, students should have a fairly complex grasp of syntax and its import when it comes to the creation of poetic voice through a particular style.

Day XVI: Syntax and Arguing an Interpretation

Before students argue their own interpretations of dictional and syntactic choices made by a particular poet for a particular effect, they first turn to two writers who are often paired to discuss differences in literary style: William Faulkner and Ernest Hemingway.

Begin by reading the following two excerpts out loud.

William Faulkner's "The Bear" (excerpt):

There was a man and a dog, too, this time. Two beasts, counting Old Ben, the bear, and two men, counting Boon Hogganbeck, in whom some of the same blood ran which ran in Sam Fathers, even though Boon's was a plebian strain of it and only Sam and Old Ben and the mongrel Lion were taintless and incorruptible.

He was sixteen. For six years now he had been a man's hunter. For six years now he had heard the best of all talking. It was of the wilderness, the big woods, bigger and older than any recorded document; of white man fatuous enough to believe he had bought any fragment of it, of Indian ruthless enough to pretend that any fragment of it had been his to convey; bigger than Major de Spain and the scrap he pretended to, knowing better; older than old Thomas Sutpen of whom Major de Spain had had it and who knew better; older even than old Ikkemotubbe, the Chickasaw chief, of whom old Sutpen had had it and who knew better in his turn. It was of the men, not white nor black nor red but men, hunters, with the will and hardihood to endure and the humility and skill to survive, and the dogs and the bear and deer juxtaposed and reliefed against it, ordered and compelled by and within the wilderness in the ancient and unremitting contest according to the ancient and immitigable rules which voided all regrets and booked no quarter;--the best game of all, the best of all breathing and forever the best of all listening, the voices quiet and weighty and deliberate for retrospection and recollection and exactitude among the concrete trophies--the racked guns and the heads and skins--in the libraries of town houses or the offices of plantation houses or (and best of all) in the camps themselves where the intact and still-warm meat yet hung, the men who had slain it sitting before the burning logs on hearths when there were houses and hearths or about the smoky blazing piled wood in front of stretched tarpaulins where there were not. There was always a bottle present, so that it would seem to him that those fine fierce instants of heart and brain and courage and wiliness and speed were concentrated and distilled into that brown liquor which not women, not boys and children, but only hunters drank, drinking not of the blood they spilled but some condensation of the wild immortal spirit, drinking it moderately, humbly even, not with the pagan's base and baseless hope of acquiring thereby the virtues of cunning and strength and speed but in salute to them. Thus it seemed to him on that December morning not only natural but actually fitting that this should have begun with whisky.

He realized later that it had begun long before that. It had already begun on that day when he first wrote his age in two ciphers and his cousin McCaslin brought him for the first time to the camp, the big woods, to earn for himself from the wilderness the name and state of hunter provided he in his turn were humble and enduring enough. He had already inherited then, without ever having seen it, the big old bear with one trap-ruined foot that in an area almost a hundred miles square had earned for himself a name, a definite designation like a living man: the long legend of corn-cribs broken down and rifled, of shoats and grown pigs and even calves carried bodily into the woods and devoured and traps and deadfalls overthrown and dogs mangled and slain and shot gun and even rifle shots delivered a point-blank range yet with no more effect than so many peas blown through a tube by a child--a corridor of wreckage and destruction beginning back before the boy was born, through which sped, not fast but rather with the ruthless and irresistible deliberation of a locomotive, the shaggy tremendous shape. It ran in his knowledge before he ever saw it. It loomed and towered in his dreams before he even saw the unaxed woods where it left its crooked print, shaggy, tremendous, red-eyed, not malevolent but just big, too big for the dogs which tried to bay it, for the horses which tried to ride it down, for the men and bullets they fired into it; too big for the very country which was its constricting scope. It was as if the boy had already divined what his senses and intellect had not encompassed yet: that doomed wilderness whose edges were being constantly and punily gnawed at by men with plows and axes who feared it because it was wilderness; men myriad and nameless even to one another in the land where the old bear had earned a name, and through which ran not even a mortal beast but an anachronism indomitable and invincible out of an old dead time, a phantom, epitome and apotheosis of the old wild life which the little puny humans swarmed and hacked at in a fury of abhorrence and fear like pygmies about the ankles of a drowsing elephant:--the old bear, solitary, indomitable, and alone; widowered childless and absolved of mortality--old Priam left of his old wife and outlived all his sons.

Ernest Hemingway's "The Short and Happy Life of Francis Macomber" (excerpt):

It was now lunch time and they were all sitting under the double green fly of the dining tent pretending that nothing had happened.

"Will you have lime juice or lemon squash?" Macomber asked.

"I'll have a gimlet," Robert Wilson told him.

"I'll have a gimlet, too. I need something," Macomber's wife said.

"I suppose it's the thing to do," Macomber agreed. "Tell him to make three gimlets."

The mess boy had started them already, lifting the bottles out of the canvas cooling bags that sweated wet in the wind that blew through the trees that shaded the tents.

"What had I ought to give them?" Macomber asked.

"A quid would be plenty," Wilson told him. "You don't want to spoil them."

"Will the headman distribute it?"

"Absolutely."

Francis Macomber had, half an hour before, been carried to his tent from the edge of the camp in triumph on the arms and shoulders of the cook, the personal boys, the skinner and the porters. The gun-bearers had taken no part in the demonstration. When the native boys put him down at the door of his tent, he had shaken all their hands, received their congratulations, and then gone into the tent and sat on the bed until his wife came in. She did not speak to him when she came in and he left the tent at once to wash his face and hands in the portable wash basin outside and go over to the dining tent to sit in a comfortable canvas chair in the breeze and the shade.

"You've got your lion," Robert Wilson said to him, "and a damned fine one, too."

Mrs. Macomber looked at Wilson quickly. She was an extremely handsome and well-kept woman of the beauty and social position which had, five years before, commanded five thousand dollars as the price of endorsing, with photographs, a beauty product which she had never used. She had been married to Francis Macomber for eleven years.

"He is a good lion, isn't he?" Macomber said. His wife looked at him now. She looked at both these men as though she had never seen them before.

One, Wilson, the white hunter, she knew she had never truly seen before. He was about middle height with sandy hair, a stubby mustache, a very red face and extremely cold blue eyes with faint white wrinkles at the corners that grooved merrily when he smiled. He smiled at her now and she looked away from his face at the way his shoulders sloped in the loose tunic he wore with the four big cartridges held in loops where the left breast pocket should have been, at his big brown hands, his old slacks, his very dirty boots and back to his red face again. She noticed where the baked red of his face stopped in a white line that marked the circle left by his Stetson hat that hung now from one of the pegs of the tent pole.

"Well, here's to the lion," Robert Wilson said. He smiled at her again and, now smiling, she looked curiously at her husband.

Francis Macomber was very tall, very well built if you did not mind that length of bone, dark, his hair cropped like an oarsman, rather thin-lipped, and was considered handsome. He was dressed in the same sort of safari clothes that Wilson wore except that his were new, he was thirty-five years old, kept himself very fit, was good at court games, had a number of big-game fishing records, and had just shown himself, very publicly, to be a coward.

"Here's to the lion," he said. "I can't ever thank you for what you did."

Margaret, his wife, looked away from him and back to Wilson.

"Let's not talk about the lion," she said.

To begin a syntactic analysis, students need simply count the number of words in each sentence to determine the average number of words per sentence for each of these excerpts then visually plot a pattern of the length of sentences, one after the other (the result looks something like an oscilloscope on its side). They'll find that Faulkner averaged over three times that of Hemingway and that his sentences often tend to be like a bell-shaped curve, an undulation from small to longer to long and back again; whereas, Hemingway is more shorter-longer-shorter-longer in his visual pattern and certainly below-average in average number of words per sentence.

What does this syntactic difference tell the student about each man's choice? Since both Faulkner and Hemingway are writing on a similar subject (hunting) within a similar conceptual base (a masculine world) for a similar end result (what it means to be a man), one might expect similar syntactic choices. Yet even from these short excerpts, nothing could be further from the truth. For example, it is quite obvious what the rest of the story written by Hemingway will center on but not what will happen. Hemingway sets up suspense, especially in his climactic "coward" sentence. Students could speculate as to potential plot lines. Faulkner, on the other hand, says "nothing": nothing happens; there is no "plot." Thus, with Faulkner's story, students know exactly what the parameters are, what will happen and why. They can decide plot fairly accurately because plot isn't important; experience is. In "The Bear," one is lost in "retrospection," "recollection," "unremitting" "anachronism." Where Hemingway's story is a mystery, Faulkner's is all experience, not movement.

Another way to illustrate the differences between the two writers is to have students visually illustrate Faulkner's circular effect, placing above and below one another similar grammatical constructions, even taking just one long sentence, as in the "It was of the wilderness" sentence, so that it looks something like the following:

It was of the wilderness,
The big woods,
bigger and older than any recorded document
of white man fatuous enough to believe he had bought...
of Indian ruthless enough to pretend...
(etc.)

In so doing, it becomes clear very quickly that Faulkner circles around his own ideas, reforming and restating them into a heavier and heavier density of experience. Hemingway, on the other hand, hitchhikes in a linear progression ("The mess boy had started them already, lifting the bottles out of the canvas cooling bags *that* sweated wet in the wind *that* blew through the trees *that* shaded the tents").

But length and movement and even visual representations are not the only way into syntactic possibilities. Another is type of sentence: simple, compound and complex, and, more to the point, what each of these says about the way a writer configures his or her world. If one writes a series of primarily simple sentences, then how is one structuring or organizing the world around him or her? It's a chopped and separated view of reality. How is that different from the balance and see-saw relationship of compound sentences? What happens when one creates a worldview which builds off complex sentences? Herein subordination and dependency play on cause-effect relationships. And how do each of these demonstrate the purposes of Faulkner and Hemingway?

As students move through this discussion comparing and contrasting Faulkner's writing with Hemingway's, they engage in methods of literary **interpretation**, considering the meaning or meanings of these two excerpts through a specific analysis of syntax as a fundamental component of style.

Day XVII: Syntax and Arguing an Interpretation Continued

On pages 457 – 458, Barnet articulates her basic principles of "good" literary interpretation: these include the construction of a **persuasive argument** that is **coherent**, **plausible**, and **rhetorically effective**. Barnet contends that a literary interpretation makes "connections among various elements of [a] work . . . , and among the work and other works by the [same] author" but may also make "connections between the particular work and a cultural context" (458). For Barnet, **cultural context** is defined as "other writers and specific works of literature" that speak to how the work under review participates in a "tradition" (458). Here Barnet quotes Robert Frost: "A poem is best read in the light of all other poems ever written" (458). (Of course, Frost is engaging in overstatement to make his point.)

Turning to the two interpretive essays by Darrel MacDonald and Sara Fong on Robert Frost's "Stopping by Woods on a Snowy Evening" (pages 462 – 467), ask students to discuss MacDonald's reading of Frost's diction (i.e., his critique of Frost's "homosexual" language) and Fong's reading of Frost's diction and syntax in her analysis of what she believes is the poem's universal appeal. Specifically, students should compose questions that scrutinize how MacDonald and Fong are treating diction and syntax in their individual interpretations and should think of ways these two writers could push the envelope of their respective arguments by engaging in more precise examinations of Frost's word choice and line structure. Students should think about how the narrator's ethos, the poem's logos, and the employment of pathos in the piece seem to influence MacDonald's and Fong's specific treatments of Frost's style.

Once students have discussed MacDonald's and Fong's writing in terms of diction and syntax as ideas, ask students to analyze the style these two essayists themselves employ in order to attempt credible persuasion. By now, students will be able to contemplate elements of style in the context of a writer's self-conscious creation of ethos, his or her use of logos and pathos, and his or her adoption of a certain rhetorical disposition. As students consider the relative effectiveness of these two student essays, have students begin putting on the board what they believe to be "good" elements of persuasive writing. Once these elements or criteria have been generated, ask that students come to an **evaluative** judgment on which essay is a better piece of persuasive writing and why.

Day XVIII: Syntax and Arguing an Interpretation Completed

Now students are ready to argue their own interpretations of dictional and syntactic choices made by a particular poet for particular effects.

Turning to pages xxi – xxiv in Barnet's Table of Contents, students choose to work with a single poet who appears at least three times in the anthology. (Not including poems by "Anonymous," this exclusion leaves the following options: Elizabeth Bishop, William Blake, Gwendolyn Brooks, e. e. cummings, Emily Dickinson, John Donne, Robert Frost, X. J. Kennedy, Adrienne Rich, Christina Rossetti, William Shakespeare, and Walt Whitman.)

Their assignment is to write a literary analysis of the poet you've chosen. Based on stylistic decisions made by the poet, analyze how the poet's style changes per poem related to the poetic purpose per poem and why the poet made the choices s/he did.

D. Application to the AP Exam

Day XIX: The Mock AP Exam

Students should be asked to write on the following prompt:

You have 40 minutes to complete the essay.

In an autobiographical essay, "It's Hard Enough Being Me" (pages 1040 – 1042), Anna Lisa Raya uses the example of "whitewashing" to make an argument for the difficulties of cultural identity and acculturation. As you read Raya's remarks, note the author's choice of words, sentence structures, rhythm, sound, rhyme, and metaphor to create tone. Then write an essay in which you analyze how Raya criticizes her own and society's racial positions and how effectively Raya develops her position.

V. Evaluation

Day XX: An Analysis of Syntax, Correctness, and Literature

From the rubric you've already created to analyze effective writing, construct a series of AP-like essay exams. Then use your own class-based rubric to examine how you'd evaluate responses to these questions. Based on your evaluation of the rubric relative to these questions, change and adapt the rubric to establish a final form. Now write one of the essays. Finally, using the last version of the rubric, analyze a peer's essay.

Advanced Placement Lesson Plan Number Ten

Barnet, Sylvan et al. *Literature for Composition: Essays, Fiction, Poetry, and Drama*. 5th Ed. NY: Addison Wesley Longman, Inc., 2000.

Chapter 16: Arguing an Evaluation & Chapter 17: Writing About Literature: An Overview

I. Objectives

The following lesson plan covers the final two weeks' worth of AP class periods, offering a framework for Barnet's last rhetorical chapters, Chapters 16 and 17. This approach allows the teacher to:

1) synthesize Barnet's ideas on evaluating literature through various critical lenses and
2) develop further strategies for taking both the multiple-choice and free-response portion of the AP Literature and AP Language test.

II. Lesson Plan

A. Framework

Non-Artistic Proofs

Lesson Plans Numbers One through Nine have worked with the concept of "artistic proofs"—writing that establishes a truth by other truths through the resources and abilities of the artist (or writer) herself. On the other hand, "non-artistic proofs" are derived from resources outside of the writer, such as secondary sources and library research. Whereas artistic proofs are concerned with truth, non-artistic proofs are more interested in fact: evidence or examples culled from data, statistics, texts, and interviews.

Now that students have a solid understanding of rhetorical principles espoused by Aristotle (the principles of invention, disposition, and style), they are ready to apply this knowledge to an extended assignment that necessitates students evaluate literature through various critical lenses. In addition, students will now, for the first time, be expected to incorporate non-artistic proofs as sources of evidence and idea.

B. Application

Day I: Arguing an Evaluation

Barnet poses that there are four major categories of evaluative standards, including personal taste, "truth" or realism, morality or ethical content, and aesthetic qualities. To begin their extended projects on *Hamlet*, students decide what criteria they will use to judge the relative "goodness" or "badness" of *Hamlet*. It is important to remind students that just because Shakespeare is touted as the "greatest dramatist who ever lived," that doesn't mean that they have to buy that *Hamlet* is a good play or that Shakespeare is a good writer. Rather, they will use *Hamlet* as the means by which to establish evaluative criteria for "goodness" and "badness" that they will then apply to an extended rhetorical assignment based on their knowledge of Shakespeare.

First, students will engage the following evaluative exercises over the course of the next four days:

Evaluative Exercise Number One: Personal Taste

After reading *Hamlet*, students freewrite for at least twenty minutes on what they liked and what they didn't like about the play. They do not need to substantiate their likes and dislikes; indeed, for the first time all term, they do not need to engage in persuasive or compelling writing. "I hate suicides; they creep me out," or "All those murders and duels were really depressing," or "I like anything that has a ghost in it" are perfectly fine fare for this assignment. Students merely jot down their own personal druthers about *Hamlet* and about plays in general.

Ask that students then get into groups and share these freewrites (it helps if students read them out loud). After listening to each other's likes and dislikes when it comes to *Hamlet*, have them see if there are any correlations among the likes and dislikes of the group. If there are disagreements, see if students can convince their fellow readers of their opinion by a restatement of their preferences (it's important that students not attempt any kind of reasoning or use of evidence or any other rhetorical device to convince others that their feeling is more valid).

Ask that groups share any correlations of likes and dislikes with the entire class as well as their experiments of convincing others in areas of disagreement. Then run a class discussion in which students address the following questions:

1) Why wasn't there perfect consensus among the likes and dislikes of the group members?
2) Were you able to convince your peers that your preferences were better than others by restating them? Why or why not?
3) Characterize assertions of personal taste in terms of ethos. Is the ethos credible in such statements? Why or why not?
4) Characterize assertions of personal taste in terms of logos. Is there a pattern of discernable, plausible reasoning in such statements? Why or why not?
5) Characterize assertions of personal taste in terms of pathos. Is there an emotional investment made on the part of the speaker, and how is that investment communicated to the listener?

6) How might a writer convince an audience in, say, a newspaper review of the play *Hamlet* if the writer based her column entirely on her own likes and dislikes?
7) What is "missing" from assertions of personal taste when it comes to persuading others that your own likes and dislikes are important?

By the end of the period, students will readily see why assertions of personal taste cannot be used as the foundation of evaluative criteria in a rhetorical setting; they are unsubstantiated and, ultimately, uninteresting because they do not attempt to connect to others or communicate anything of real value.

Day II: Arguing an Evaluation Continued

Evaluative Exercise Number Two: Truth and Realism

Students should begin by writing down all of the aspects of *Hamlet* they find particularly "real." For the purposes of this exercise, "real" is defined a la Barnet as accurate description, "especially that people *did* behave the way the writer says they did—and the way our own daily experience shows us that people do behave" (476). In other words, students should consider whether Shakespeare's *Hamlet* depicts believable characters—"believable" in their Feelings, Actions, and Thoughts (i.e., the "F.A.T." of convincing character).

Have students work with the same groups from yesterday to discuss their individual assessments of *Hamlet*'s realism. Students should come to a consensus about what aspects of Shakespeare's characters are "real" and what aspects seems false, forced, or **sentimental**. (Students may want to refer to what Barnet has to say about sentimentality, pages 477 – 479.) These aspects serve as a preliminary list of criteria the students will use to evaluate Shakespeare's play.

Once students have had the opportunity to talk among themselves, ask them to consider the following questions as an entire class:

1) What feelings (or demonstrations of pathos) did you find believable or realistic in the various characters of Shakespeare's play? Articulate how Shakespeare conveys credible pathos from his characters; consider ethos, disposition, and style (diction, metaphor, rhythm, rhyme, and syntax).
2) What actions and thoughts (or demonstrations of ethos) did you find believable or realistic in the various characters from *Hamlet*? Articulate how Shakespeare conveys credible ethos for his characters; consider logos, disposition, style (diction, metaphor, rhythm, rhyme, and syntax), and tone.
3) If that same writer tried to convince an audience in a newspaper review of *Hamlet* that Shakespeare is a particularly realistic or unrealistic writer, what arguments might she make and how might she defend them? In other words, what processes of logos might she use; what disposition might she choose; what ethos might she attempt to present; and what style would she adopt? Why?
4) As opposed to your assertions of pure taste, why are assertions about an author's "realism" easier to defend or refute?
5) Why is "realism" worth considering as the basis of a literary evaluation? Can you think of instances in which "realism" doesn't have much value? Would *Hamlet* be better served being held up to other evaluative criteria—why or why not?

By the end of the period, students will determine that evaluations based on intellectual assertion—such as an assertion about an author's realism—are more rhetorically sound and defensible than assessments based solely on liking.

Day III: Arguing an Evaluation Continued

Evaluative Exercise Number Three: Truth and Morality

Like the two previous days, students should begin by freewriting about the "moral" qualities they discern in *Hamlet*. Students must decide how they wish to define "moral"—do they believe morality stems from a religious perspective? A social or political perspective? An historical perspective? A personal perspective? In addition, students should decide where morality is located in the play. Is it evident in the characters' feelings, actions, and thoughts? Is morality a product of the play's historical moment? Is a sense of morality something the audience must bring to or learn from the play?

Have students work with the same group members from the previous two days to discuss their assessments of *Hamlet*'s morality. After sharing their individual views, students should choose one specific passage per group that they collectively believe demonstrates ethical value. Once students have chosen their respective passages, they should write a collaborative defense of their contention that this passage is particularly "moral," and then they should present their justification to their peers, first engaging in a dramatic reading of their passage and then arguing the particulars of their case. (It's fine if a group decides to maintain that the play is immoral, but group members must attempt to be just as convincing in their argument as if they were asserting *Hamlet*'s ethical superiority.) Again, the cases they construct to argue the play's morality (or immorality) will serve as the basis of further evaluative criteria as they work more extensively with they play and its relative merit.

Questions students should consider as they construct their cases for *Hamlet*'s morality:

1) How are you defining "morality," and how can you defend your definition?
2) Explain where you locate morality in the play. Be specific—is morality an aggregate of various techniques Shakespeare uses to construct character or social interaction (i.e., rhetorical techniques such as invention, disposition, and style)? Or is morality something beyond Shakespeare, something that Shakespeare "taps into"? Explain and defend your position.
3) What is the audience's role in this ethical relationship? Does the value of *Hamlet* depend upon an audience's belief in the play's intention, or may an audience member adhere to a moral code that is not evident in *Hamlet* yet still find worth in the play's ethical demands? Explain and defend your position.
4) Think again about that staff writer whose job it is to review *Hamlet* as a particularly moral (or immoral) play. How might that writer convince an audience of her position? What logical patterns might she choose; what disposition might she select; what ethos might she attempt to present; what appeals to pathos might she engage; and what style would she adopt? Why?
5) As opposed to your assertions of taste and realism, are assertions of moral value easier or tougher to defend or refute? Why?
6) Why is morality worth considering as the basis of a literary evaluation? Can you think of instances in which morality doesn't have merit? Would *Hamlet* be better served being held up to other evaluative criteria—why or why not?

By the end of the period, students should articulate the relationships between arguments about a writer's realism (an adherence to a certain kind of literary truth) and arguments about a writer's morality (an adherence to a different kind of literary truth). Ideally, they should begin to question what constitutes "truth" in literary texts, and they should revisit their list of evaluative criteria generated last period.

Day IV: Arguing an Evaluation Completed

Evaluative Exercise Number Four: Aesthetic Qualities

The following is a satirical text of *Hamlet* written for grade-school children. This text comes from Diamond Bar High School's website, which is part of the Walnut Valley Unified School District in California: http://dbhs.wvusd.k12.ca.us/Humor/Hamlet.html:

Fun with Hamlet and his Friends

See the man. What a funny man. His name is Hamlet. He is a prince. He is sad. Why are you sad, Hamlet?

"I am sad for my father has died," says Hamlet. "My father was the king."

Where are you going, Hamlet?

"I am going to the castle," says Hamlet.

On the way he meets a ghost. "Where are you going?" asks the ghost.

"I am going to the castle," says Hamlet

"Boo, Boo," says the ghost.

"What is you name, you silly ghost?" asks Hamlet, clapping his hands.

"I am your father," says the ghost. "I was a good king. Uncle Claudius is a bad king. He gave me poison. Would you like poison?"

"Oh, no," says Hamlet. "I would not like poison."

"Will you avenge me, Hamlet?" says the ghost.

"Oh yes," says Hamlet. "I will avenge you. What fun it will be to avenge you."

On the way he meets a girl.

"Where are you going ?" asks the girl.

"I am going to the castle," says Hamlet.

"Ha, ha," says the girl.

"What is your name?" asks Hamlet.

"My name is Ophelia," says the girl.

"Why are you laughing?" asks Hamlet. "You are a silly goose."

"I laugh because you are so funny," says Ophelia. "I laugh because you are schizophrenic. Are you schizophrenic?"

"I am not schizophrenic," says Hamlet, laughing and clapping his hands.

"I am pretending that I am a schizophrenic. I pretend—for what—to fool my uncle. What fun it is to pretend that I am a schizophrenic."

See Hamlet run. Run, Hamlet, run.

Hamlet is going to his mother's room.

"Oh, I have something to tell you mother," says Hamlet. "Uncle Claudius is bad. He gave my father poison. Poison is not good. I do not like poison. Do you like poison?"

"Oh, no indeed!" says his mother. "I do not like poison."

"Oh, there is Uncle Claudius," says Hamlet. "He is hiding behind the curtain. Why is he hiding behind the curtain? I shall stab him. What fun it will be to stab him through the curtain."

See Hamlet draw his sword. See Hamlet stab.

Stab, Hamlet, stab.

See Uncle Claudius's blood gush.

Gush, blood, gush.

See Uncle Claudius fall. How funny he looks, stabbed.

Ha. Ha. Ha.

But it is not Uncle Claudius.

It is Polonius. Polonius is Ophelia's father.

What fun Hamlet is having.

"You are naughty, Hamlet," says Hamlet's mother. "You have stabbed Polonius."

But Hamlet's mother is not cross. She loves Hamlet. He is a good boy.

And Hamlet loves his mother. She is a good mother. Hamlet loves his mother very much.

Hamlet loves his mother very, very much.

Does Hamlet love his mother a little too much?

Perhaps.

See Hamlet run. Run, Hamlet, run.

Where are you going Hamlet?

"I am going to find Uncle Claudius."

On the way he passes a brook. In the brook he sees Ophelia.

Ophelia is drowning.

Drown, Ophelia, drown.

"Where are you going?" asks a man.

"I am going to find Uncle Claudius."

"Oh ho! I am Laertes," says the man. "Let us draw swords. Let us duel."

"I don't think I'm going to find Uncle Claudius," says Hamlet.

See Hamlet and Laertes duel.

See Hamlet stab Laertes.

See Hamlet's mother drink poison.

See Hamlet stab King Claudius.

See everybody wounded and bleeding and dying and dead.

What fun they are having!

Wouldn't you like to play like that?

Aesthetic or artistic qualities of a piece of literature arise from a combination of the rhetorical parts of writing students have considered all term (invention, disposition, and style). Using what they know about invention, disposition, and style, ask that students explain why the above version of *Hamlet* is aesthetically better or worse than the original version. In other words, students must answer the following: is the Dick-and-Jane parody of *Hamlet* more moving, convincing, engaging, or successful than Shakespeare's play? On what aesthetic bases do you ground your argument—i.e., what are your evaluative criteria?

There are a number of ways this question might be approached. Students could engage in two dramatic readings, one of "Fun with Hamlet and his Friends" and another of correlating key scenes from *Hamlet*. After the dramatic readings, students could attempt to fuse the two versions, putting lines from *Hamlet* next to lines from the parody. Once they complete their new versions and provide a final dramatic reading of their amalgamations, they would see, in graphic terms, the aesthetic differences between the two renderings and could articulate those differences.

Or groups could compare and contrast various aspects of the two versions, one group considering, for instance, ethos, another logos, another pathos, then disposition, diction, and, finally, syntax. After performing close readings of specific passages from *Hamlet* and "Fun with Hamlet and his Friends," students could construct propositios that take a stand on the aesthetic merit of one work over the other and why. These propositios could then be defended in a "public forum," where classmates hear each others' propositios and subsequent arguments and have the opportunity to "rate" each defense.

Or students could create collaborative drawings that parallel the aesthetic qualities they find in the Dick-and-Jane *Hamlet* and Shakespeare's original play. In other words, their drawings would have to mirror the techniques of invention, disposition, and style they find in each version of *Hamlet*. The class could then discuss the differences and similarities between aesthetic qualities in written prose and aesthetic qualities in visual prose. In so doing, students will, by necessity, express their sense of what constitutes a compelling aesthetic quality or qualities.

The point is that, by the end of the period, students should be able to assert and defend their beliefs about aesthetic criteria as applied to works of literature.

Day V: Writing About Literature: An Overview

Throughout the term, students have learned processes of critical thought that will enable them to complete an extended rhetorical assignment dealing with Shakespeare's *Hamlet*.

Where many previous exercises and writing assignments have attempted to startle students out of their normal ways of perceiving the world by encouraging them to think in creative and unique ways, this extended rhetorical assignment expects them to apply their new knowledge—i.e., what they've now learned through "startling" pedagogical processes—to a more straightforward writing project. In other words, this writing more closely reflects the kinds of assignments students can anticipate in college-level courses, yet they will approach it with a complexity of insight and understanding gleaned from months of examining various rhetorical processes in nontraditional ways. In addition, this assignment will introduce students to non-artistic proofs, i.e., proofs that come from outside the writer, that support the writer's ethos, logos, and pathos with secondary evidence.

To begin, ask that students define the critical stances or assumptions they see operating in the articles following the text of *Hamlet*, including Ernest Jones' comment on "Hamlet and the Oedipus Complex" (pages 1021 – 1023), Anne Barton's "The Promulgation of Confusion" (pages 1023 – 1026), Stanley Wells' "On the first Soliloquy" (pages 1026 – 1028), Elaine Showalter's "Representing Ophelia" (pages 1028 – 1029), Claire Bloom's "Playing Gertrude on Television" (pages 1029 – 1030), Bernice W. Kliman's "The BBC *Hamlet*: A Television Production" (pages 1030 – 1032), Stanley Kauffmann's "At Elsinore" (pages 1032 – 1035), and Will Saretta's "Branagh's Film of Hamlet" (pages 1035 – 1036). Students will have written their last in-class AP exam on Stanley Wells' essay; thus, they have already participated in a critical stance on his argument. Now, this initial critical stance will be expanded into more sophisticated analyses based on differing critical approaches, constituting a building from their own initiatory efforts.

As the basis of defining critical stances, students should refer to the ones outlined in Barnet's Chapter 17: formalist criticism, deconstruction, reader-response criticism, archetypal or myth criticism, historical scholarship, Marxist criticism, New Historicism, biographical or psychological criticism, and gender criticism. It is probably helpful to talk through what each of these critical stances entails before having students decide how they would characterize the stances they find in the casebook's articles on *Hamlet*. In addition, showing clips from Branagh's film version and/or the BBC production of *Hamlet* might enable students to have a clearer understanding of the last few critical essays in the casebook.

Day VI: Writing About Literature: An Overview Continued

After students are conversant on various critical stances to literature, they should choose which stance they find most compelling with regard to *Hamlet* and then conduct a library search of secondary critical articles on *Hamlet* that are in keeping with their preferred stance. For example, if a student is struck by Showalter's reading of Ophelia, that student should look for other feminist or gender-based critical readings of *Hamlet*. For help on **locating secondary materials**, students should refer to Barnet's "Appendix B," pages 1314 – 1316 on bibliographic sources.

In essence, today is a library day, and it is better to take students (if possible) to a research library. The resources offered by a high-school library do not suffice, usually, in allowing students access to college-level scholarship. (If a visit to a research library is not feasible, it may be possible to have students access a research library's database from a computer-assisted high-school classroom so that AP students may pick up these materials outside of class time.) The teacher should make him- or herself available to assist students with locating viable secondary materials.

Day VII: Writing About Literature: An Overview Continued

Once students find four or five appropriate articles (i.e., articles that speak to their critical stance), they should write an annotated bibliography in which they summarize the main argument(s) of each. You may want students to refer back to what Barnet has to say about effective **summary**, pages 133 – 134. In addition, students should adhere to a specific citation style as they put together their annotated bibliographies; the citation style that is most often used in conjunction with discussing literature is MLA. Barnet provides a guide to MLA style on pages 1320 – 1330.

The purpose of the annotated bibliography is two-fold: it provides students with a rich critical background from which to draw ideas, and it allows them to practice MLA citation style before handing in a research paper.

Today may be spent reviewing citation formats and/or working together as a class on how to annotate an article. For instance, the class could return to one or two of the articles provided in the casebook on *Hamlet*, and, collaboratively, students could write annotations and discuss effective vs. ineffective summaries.

Day VIII: Writing About Literature: An Overview Completed

In terms of invention, disposition, and style, *Hamlet* offers any number of possibilities for realizing its rhetorical potency—from the study of individual speeches as persuasive discourse (logos and pathos) to the examination of authorial choices (ethos) to comparisons and contrasts among parts for structural understanding (disposition) to an analysis of Shakespeare's use of metaphor, meter, diction, and syntax (style).

Thus, their final rhetorical assignment asks that students write on the following:

Now that you have researched a particular critical approach to Shakespeare's *Hamlet*, write a paper in which you perform a rhetorical analysis of *Hamlet* through your specific critical lens. For instance, if you have read articles that speak to the psychological bases of *Hamlet*, you will need to consider the play's ethos (via a single character or group of characters), logos (via a single scene or soliloquy or via the entire play), pathos (via, again, a character or group of characters in relation to each other), disposition (through form and structural relationships), and style (through such aspects as meter, rhythm, rhyme, metaphor, line construction, and word choice) through the assumptions and approaches that characterize a psychological reading of a literary text. While you do not need to treat the rhetorical aspects of Shakespeare's play equally or separately, you do need to attempt a synthesis of how these elements of writing come together to allow you a specific reading of the play.

Importantly, you also need to make an evaluative judgment about the play—about its ethical or aesthetic or realistic merit. Your criteria for assessment should evolve from how you choose to interpret Shakespeare's work, and you should explain and defend your criteria as you work through your argument.

The non-artistic material you have at your disposal—i.e., your secondary critical sources—are your archive of vital ideas. Quote from them, agree with them, negate them, engage them. These critics are your audience, your peers. You are now a scholar participating in a scholarly conversation.

In class, students should be introduced to the assignment and may wish to ask questions. Depending on student need, the class may spend some time revisiting how ethos, logos, and pathos are constructed, or how disposition or style function to serve or discredit ethos, logos, or pathos. The students may wish to consider, together, an example passage and attempt to assess its rhetorical qualities through a series of critical lenses (e.g., what aspects of Shakespeare's diction demonstrate the play's psychological complexities?). The point is to spend class time in such a way that best helps students approach the demands of this assignment.

C. Application to the AP Exam

Day IX: The Mock AP Exam

Students should be asked to write on the following prompt:

You have 40 minutes to complete the essay.

Read the three versions of *Hamlet*'s "To be or not to be" soliloquy from the First and Second Quartos and from the First Folio (pages 901 – 905). In a well-organized essay, analyze rhetorical differences among these three versions to determine how various rhetorical choices affect characterization. Take a position on which version you prefer and why.

III. Evaluation

Day X: An Analysis of Style and Literature

Go back to all the work you've done this term associated with "evaluation." Such work includes all writings, group work, and individual and partner responses. Re-read these pieces. Then frame yourself as a composition critic (just as you have a literary critic). From that vantage, critically analyze the concept of "composition" by writing an introduction to a textbook on composition that deals with the place of writing in the twenty-first century. Specifically, consider the following question: what is the cultural ethos of contemporary America as determined by how it conceives itself, "composes" itself, writes about itself, and, by means of writing, evaluates itself?

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[i] The idea for this assignment originally came from a writing workshop led by Ron Carlson at the Ohio State University; he must be credited with the genius behind the "ABC" format.

[ii] These questions come from a creative writing exercise, called "Compass Points," devised by Professor Steve Pett at Iowa State University.