

bit.ly/zaptoday // = MORE CLASS DETAILS

May Days: Wed, May 12

Today and Friday you'll choose how to spend your class time on **one or more of the activities below**. Please let me know which two you'll be working on by filling out this form: bit.ly/zapfvlink

(write what you'll be doing under "project" and add links to work you want feedback to under "URL")

MCQ

Unit 8 (ap classroom)

Essays (templates)

[Synthesis](#)

[Rhetorical Analysis](#)

Argument (see Q3 below)

[Exam Set Up](#)

SQUIDD

(Deep dive due 5/26)

[Gatsby Lit in 6](#)

[Gatsby Blackout Poetry](#)

Question 3

Suggested time—40 minutes.

(This question counts for one-third of the total essay section score.)

The passage below is an excerpt from *Empire of Illusion* by Chris Hedges. Read the passage carefully. Then write an essay in which you develop a position on Hedges' argument that "the most essential skill . . . is artifice." Use appropriate, specific evidence to illustrate and develop your position.

The most essential skill in political theater and a consumer culture is artifice. Political leaders, who use the tools of mass propaganda to create a sense of faux intimacy with citizens, no longer need to be competent, sincere, or honest. They need only to appear to have these qualities. Most of all they need a story, a personal narrative. The reality of the narrative is irrelevant. It can be completely at odds with the facts. The consistency and emotional appeal of the story are paramount. Those who are best at deception succeed. Those who have not mastered the art of entertainment, who fail to create a narrative or do not have one fashioned for them by their handlers, are ignored. They become "unreal."

An image-based culture communicates through narratives, pictures, and pseudo-drama.

Friday, April 23

GATSBY CHAPTER 4 DISCUSSION QUESTIONS

First read this definition of and criteria for an [UNRELIABLE NARRATOR](#)

••In your group discuss whether or not you believe Nick Carraway should be considered an unreliable narrator. Provide examples. ••

Then discuss this question for your specific group:

1. From chapter 2: highlights from the lunch in New York with Tom & Myrtle (page: 29 - 38)
2. Nick's attitude toward's Tom?
3. Nick's attitude toward's Daisy?
4. Nick's attitude toward's Gatsby?
5. What's the reason and effect of all the names on pages 61-63?
6. Why the shift in focalizer on page 74?
7. Explore references to light/stars. What patterns begin to appear?
8. Explore references to cars. What patterns begin to appear?
9. Find examples of Nick shifting from [internal to external focalizer](#) and vice-versa. What's the effect of this structure?

Gatsby chapter 5 discussion questions

In one word, describe the mood/atmosphere of the day Gatsby meets Daisy at Nick's. (bottom of p. 83 - p. 90)

Explain one way Fitzgerald creates that mood.

Identify two pieces of evidence.

Friday, Oct 29

ASAP assignment: On one of these slides, take 15 minutes to plan out a rhetorical analysis of Didion's essay "The Santa Ana." In these steps (the shaded sections are examples. Use them or not.)

- Chunk the essay into three sections: beginning, middle, end (which paragraphs fit together? How so?)
- In one sentence, describe what Didion is doing in each section (should help answer the prompt).
- For each section, identify a major rhetorical choice the writer uses "to characterize the Santa Ana" (prompt). List at least two.
- Then considering your work above, and the prompt, write out a thesis.

Friday, Oct 22

ASAP assignment: Select two sentences from your SQUIDD deep dive essay and copy and paste them at the bottom of your essay below Wednesday's slow-cabulary activity.

SENTENCE CRITERIA:

- 1) A sentence that uses one or two "long, pompous nouns" (look for ones that end in -ion or -ent) or other "important sounding words."

OR

1b) A sentence that uses several “to be” verbs, like “there are/there is”

AND

2) Your longest sentence.

After you paste them at the end of your essays, revise the sentences to improve them as suggested by Zinsser in today’s reading:

- 1) Replace the “long, pompous nouns” with shorter, simpler words.
- 1b) Replace passive verbs with active verbs.
- 2) Break up your longest sentence into two or three shorter sentences.

The revision sentences should appear directly below the original sentence, like so:

Original: A decision was made to go to the woods because of a desire for a deliberate existence and for exposure to only the essential facts of life

Revision: I went to the woods because I wished to live deliberately, to front only the essential facts of nature

Reflection: for each sentence write a brief reflection describing how you think the revision affected the sentence. Did it meet Zinsser’s criteria? How so? Or why not?

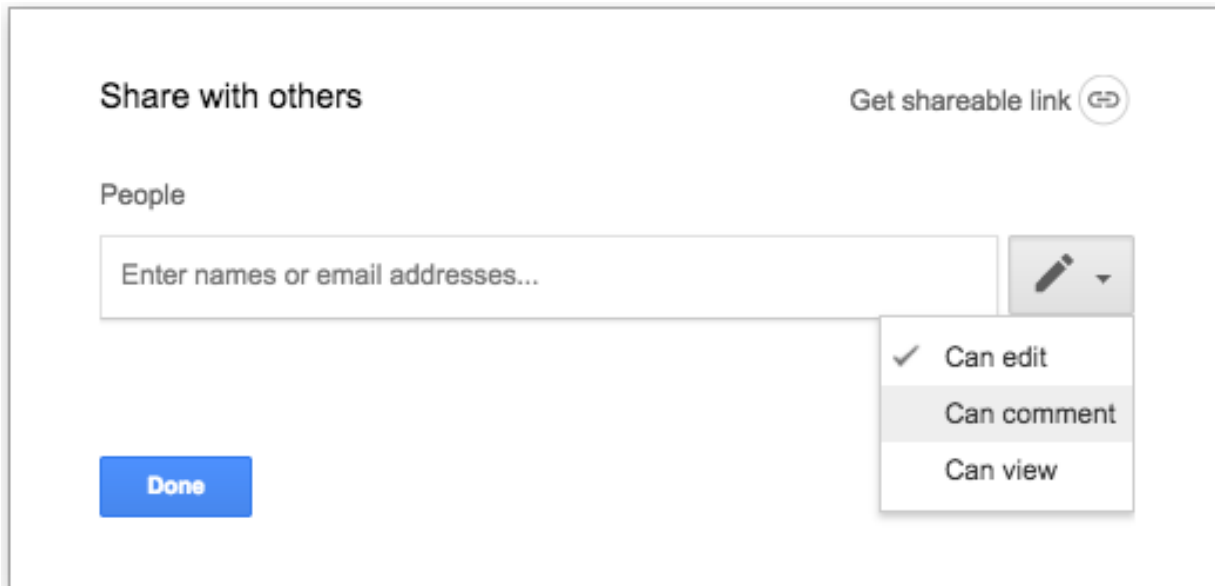
Wednesday, Sept 30

ASAP 2: open your essay in a Google doc and at the very top of the page, above the title, write a question you have about your writing (think about where you struggled, needed help, wondered about). This is a question your group members will answer during this process.

You might ask a question about one of [the essay specs](#):

- What do you think my main idea is?
- What part was most interesting to you? Why?
- What part was most surprising to you? Why?
- Where can I be more specific?
- How might I make my introduction more effective?
- What is your favorite sentence? Why?
- How might I organize X paragraph/the essay more effectively?

ASAP 3: Share your essay with your table group. Add their emails to your doc and allow them to comment on your essay.



Wednesday, Sept 23

THE BOX MAN discussion prompts:

- Describe the possible EXIGENCE of the essay. What prompted Ascher to write this essay?
- Where do you see Ascher using the SQUIDD skills? Why do you think she uses a particular skill?
- What rhetorical modes does the writer use? Why do you think she uses them when she does?

Friday, Sept 11

READINGS:

Sodol: [World is Subject](#)

Daniel Coffeen: Reading the Way of Things
[Chapter 1](#), [Chapter 2](#), [Chapter 3](#)

Kip Wheeler: [What Professors Expect from You \(i.e. Why You're in College\)](#)

Seth Godin: [Stop Stealing Dreams](#)

Ken Robinson: [Changing Education Paradigms](#)

Sean Ziebarth — [Minor Thoughts, Volume 1](#)

Austin Kleon — [Education is not a race, it's an amble](#)

Possible discussion questions:

- Which text resonated with you the most? Why?
- What questions do you have about any of the texts?
- What connections can you make between these texts and our summer reading assignments?
- What one idea from all the texts seemed to stand out the most to you?
- Which text disturbed your stasis (or what shook you)? How? Why?

Participation instructions/notes: you can earn participation credit by being part of the class discussion during class time OR by posting a question and a response to the discussion board sometime throughout the week.

Wednesday, Sept 2

9:11 - 9:53

AGENDA

[Attendance link](#)

Welcome!

Flipgrid introductions

[Period 2 Join Link](https://flipgrid.com/ziebarth7898): <https://flipgrid.com/ziebarth7898>

[Period 4 Join Link](http://flipgrid.com/ziebarth5980): <http://flipgrid.com/ziebarth5980>

Today's Tools

Writing utensil

Composition notebook or blank paper

Resurface