

Plans for Mark Scher, Week of 10/24/05, meeting CDEAB, week 08

English 9 (Block 9.01, meeting A1C2D1 [25 students]; 9.06, meeting A6C5D6 [23 students] {with Mr. Daucher}; 9.07, meeting B3D1E2 [22 students])

Daily, students show knowledge of definitions and use of Global voc. (see list)

Global voc. (abbot, abdicate, absolutism, acid rain, the Acropolis)

Start each class with an episode from videotape of Odyssey, asking students to report their observations about the conduct of major characters (characterization and motivation) and identify ongoing themes. {The classes stopped at different points. Trust them to find the right beginning.}

**Day 1:**

**Students write and turn in the critical lens essay in handout.**

Intro to documentation: find one source page, cite it, do bibliog.

**Days 2-3:**

Students compare and contrast the characterization of the characters in “Thank-You, Ma’m,” and in “No-Guitar Blues”—boys, mothers; morality—doing the right thing, acting out of self-centeredness; the use of setting—bright vs. bleak in “No-Guitar,” the home in “Thank-You.” This will require that they read or re-read the stories. They help to plan the schedule.

**Next week:**

Students “taste the text,” checking for sensory detail in “The Most Dangerous Game,” Elements, 14-29. They chart the plots (learning to identify major elements: conflict, exposition, complication, crisis, climax, resolution or denouement). We’ll use p. 30, questions 1-9 as a guide.

Students should expect a quiz on the story.

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ACE English (meeting A3B1D2) [16 students]

Weeks 07-08. Oct. 17-Oct. 28:

Provide drafts of your PAC essay to me by email or on disk before Wednesday of this week.

Do the assignment in Faigley, 75–76, using directions for items 1 and 2. Print your paragraphs for peer review.

Day 1:

Your peers will be asking whether you met the rhetorical criteria of the assignment. You will turn in a final draft for a grade at a time to be announced. For this assignment, you will focus your attention on identifying and aiming at particular audiences.

Day 2

Read Faigley, 77–102. Write answers to the following questions. Tell the class

1. What are the central claims of White’s essay?
2. How does White establish his ethos? [Notes in the margins say,] “he makes himself seem enormously sympathetic and trustworthy.” How does he do so?
3. How does White connect with his readers’ values and assumptions? (Lupfer 23)

Day 3:

From Easterbrook, in Faigley, 645–653, follow the steps in Faigley, 100–102. Turn in an early draft at a date to be announced and a final draft at a date to be announced. For this assignment, you are focusing on “good reasons,” audience, and ethos. That is, you are concentrating on logos, pathos, and ethos. We will schedule a Writers’ Workshop to improve your drafts.

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Creative Writing (meeting B4D4E6) [16 students]

Students create short stories, graphic novels, videos, theatrical scripts. Some of these longer projects will reappear later in the course.

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English 12 (meeting B5C6E5) [26 students]

We start our science fiction unit with definitions and examples from the class and the viewing of Independence Day. Students help to generate a list of what to look for in the movie.

Students will develop a topic as a class and independently turn in an essay on theme or characterization in Independence Day. What important matters involving these literary elements do they see here?

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ELA Lab.09 (meeting C1)

Students catch up or work ahead of English class. Students may work on other subjects, with teacher leading them into using ELA skills.