**For Today, Tuesday, August 29**

**\*\*Note, these lesson plans are for 1:15 minute classes where you can cover more material and assign more work over class periods, especially between the weekend classes.**

**PHASE 1: Introduction of rhetorical knowledge and critical thinking for Essay One.**

* Discussion on policies and procedures
* Rhetorical Knowledge
* Dialogic Journals discussion
* What is Music?
* Homework

Read Aaron Copland’s essay “The Imaginative Mind and the Role of the Listener,” and “Music as Safe Haven” and write a dialogic journal on the essay: one-page, single-spaced, in TNR font. Read critical thinking chapter in C@VT.

**For Today, Thursday, September 1**

"If music be the food of love, play on;

Give me excess of it, that, surfeiting,

The appetite may sicken, and so die."

From Twelfth Night (I, i,1-3) (Shakespeare, who else, eh?☺)

And—

"The blues are the roots; everything else is the fruits." - Willie Dixon

1) Why is it important to understand the purpose of an assignment when we think about the rhetorical situation? Present a specific example.

2) Beyond me, what and who are the kinds of audiences you may consider through your writing this semester? Why is this important?

3) Why is genre important in understanding your rhetorical situation, and what might be some obvious generic conventions of the personal narrative essay?

4) Explain a technique chapter two discusses in how you can gain a better understanding of the assignment you receive.

5) What does aesthetics mean? (these words are from Aaron Copland’s essay)

6) What does semantics mean?

7) Last question, and indulge me here: Do you believe language is the most crucial thing that human beings/civilizations do? This is not a trick question—please feel free to disagree with impunity!

# What is music and critical thinking, reading, and writing?☺

# Examination of Copland’s essay

# Discussion of Essay One

We can now conclude, then, at least within the analytical contexts of this class, that we are “constructed,” like pretty much anything else in our atmosphere, by what we hear when we explore music—that is, in how we develop our beliefs, values, attitudes, and morals. Our music revels in our identity formation, and we perform the melody of this identity through the composition of our lives.

1. How would you describe the meaning of music?
2. What does semantics and aesthetics mean?
3. What, basically, is the primary role of the gifted listener?

**For Tuesday, September 3**

* Find and print the lyrics to your favorite song. I would propose that your favorite lyrics to a song would have some meaning to them. I.e., There is a sub-text to the lyrics in what you may have discovered today, and then write why these lyrics are meaningful to you in a contextual way (one-page, computer generated) Also, read “Music as Safe Haven” in *Music and Culture.*

**For Today, Thursday, September 5**

# What are subtexts?

# Subtext or undertone is content of a book, play, musical work, film, video game, or television series that is not announced explicitly by the characters (or author) but is implicit or becomes something understood by the observer of the work as the production unfolds. Subtext can also refer to the thoughts and motives of the characters that are only covered in an aside. Subtext can also be used to imply controversial subjects without specifically alienating people from the fiction, often through use of [metaphor](http://en.wikipedia.org/wiki/Metaphor).

# Review of Ray Charles’ song “You Don’t Know Me.” What possible sub-texts did you see?

# Examination of the Spirituals as *resistance—*one of the key elements of modern music.

1) What band was the most influential for Melissa when she was growing up?

2) Who gave Melissa her first guitar?

3) How does Melissa present the theme of teenage (frustration at being a teenager) angst in the narrative? What evidence does she provide?

4) This narrative is obviously about music and the personal self, but what other themes and connections did you see in this personal narrative. There is one ‘connection’ that is especially important in this essay!

5) How is ‘performance’ (how does Etheridge talk about performing?) represented in this narrative?

6) Can you recall any stylistic devices the author uses to make the reader connect with the real, “earnest” emotional relationship Melissa has with the music?

Homework---

* Please read the essays “The Blue Machinery of Summer” and “Silent Dancing” by Yusef Komunyakaa and Judith Cofer respectively.
* Write a dialogic journal responding to ONE of the essays (make sure you read both of them, though, as there’s always the potential for a quiz on the readings)
* Really try to embrace self-reflexive writing in this dialogic journal—resist the impulse to merely tell me what happens in the narratives—really try to relate to the essays and explore your own experiences in relation to the stories.

Read Yusef Komunyakaa’s essay “The Blue Machinery of Summer” and write a dialogic journal responding to the essay: one page, single-spaced, in Times New Roman font, with one-inch margins.

Further, read Chapter Two in *Writing at VT—*expect a quiz on the reading. You should also critically evaluate Komunyakaa’s essay (or Copland’s essay that we just reviewed) relationship to what you believe the **purpose/exigence** of the essay is, what you could say is the *thesis/main point* of the essay; and could you also examine the essay and explain what rhetorical strategies the writer uses to **persuade his audience** of the main points of the essay (does he use logos, ethos, or pathos in his essay and how). Also, who do you believe is the **audience** of the essay and how can you support this answer? Really think about how the essay is written here. Read closely and analytically! This journal should be **one page, double-spaced**. You should complete two journals for Thursday’s class, then.

\* Discussion on Purpose, Audience, and Genre

1) What summer job did Komunyakaa have?

2) What is the name of the colleague who Komunyakaa refers to in his narrative (the chatty one☺)?

3) Who does Komunyakaa constantly state he wants to converse with about his past?

4) Why do some of Komunyakaa’s colleagues get upset with him at the end of the personal narrative?

5) In the narrative Komunyakaa says,” There’s good silence. There’s bad silence.” Explain what you think he meant here in relationship to this part of the story.

6) Komunyakaa links assembly-line work, the machinery, and sexuality to certain images in this story—why does he do this?

Part II

1) Why is it important to understand the purpose of an assignment when we think about the rhetorical situation? Give a clear example.

2) Beyond me, what and who are the kinds of audiences you may consider through your writing this semester? Why is this important?

3) What are the three rhetorical appeals, and explain what they are?

4) What are the three main elements of your rhetorical situation?

5) If you are giving a eulogy (a speech at a funeral), what important things will you need to consider regarding your audience and the content of the speech?

6) The exigence and purpose of a rhetorical situation differ slightly, but what is the difference between the exigence and purpose of a rhetorical situation? What example is used in the textbook to make this point clearer?

7) How do genres shape texts? Present a brief example.

**PHASE 2: Understandng Genre and the Conventions of the Personal Narrative Essay**

\* Read Handouts on Key Features of Personal Narrative Essay and Aldous Huxley’s “Three Poles”—expect a quiz on the generic conventions. \*\*\*Refer to these handouts in the Personal Narrative Folder.

**For Monday, July 9**

Complete the first draft of your Personal Narrative: two-pages, double-spaced. Also, read the “Inheritance of Tools” by Scott Russell Sanders, as well as the key conventions of the Personal Narrative worksheet and highlight in the essay where you believe you see aspects of the conventions working.

**For Today, Wednesday, July 17**

In groups, please answer and respond to the following questions. While you are in your groups, you should nominate someone to write down the notes that you compile; you should nominate two individuals to look for passages in the essay; nominate one person to help with all of the activities; and choose one person to present the findings to the class. The questions--

1) Saunders states, “the tools in my workbench are a double-inheritance, for each hammer and level is wrapped in a cloud of knowing.” What kind of knowledge is he referring to? And what pole of reference within Huxley’s theory do you believe this passage belongs?

2) Find somewhere in Sanders essay where you see his use of imagery and strong sense of detail that makes you, the reader, believe in the description. Support your answer with textual evidence.

3) The image of the hammer recurs throughout the essay. How are tools used as a metaphor for equipping one’s life?

4) There are perhaps not as many instances in the text where the pole of the objective, the factual, the concrete-particular occur, but there are specific passages where we can make an argument for this pole of referencing in the essay. Where can you see the pole of the objective?

## 5) What universal themes and moments of abstract thinking can you see in Sanders’ essay?

\* ALSO, every group should write down an articulate statement about a possible purpose statement for the paper.

“The purpose of my paper is to show the idea of tools, both physical tools and tools for life, a central metaphor in my essay, can be things that we inherit and that shape us dramatically, linking us to personal and family identities”

**PHASE 3: Drafting and Re-visioning.**

1) How is the introduction to the paper? In other words, do you have a sense of what the audience is from the introduction and what the subject matter of the paper is?

2) Find a passage where you feel specific details add to the purpose of your partner’s paper. Likewise, indicate where you feel specific details could be beneficial to the paper?

3) Where do you see a questioning, speculative tone working in the paper? Also, identify two instances where you can see the three poles working to good effect in the paper?

4) How is the grammar and mechanics in the paper? What particular errors do you see your partner making frequently. If unsure, refer to your *Penguin Handbook* or grammar/mechanic websites*.*

**\* High-Order Concerns for the Personal Narrative Essay**

* Focus and purpose for the Personal Narrative Essay
* Essay must do the assignment—many papers were not personal narrative essays. Quite a few essays were research papers or argumentative papers.
* It’s important to establish your context, your complication, early in the essay; thus, your paper would then be more inclined to explore and analyze why, for instance, you wanted to discuss the notion of performance, the power of emotion in music, or the importance of listening closely to lyrical meaning—when I say your purpose is not sufficiently established in your paper, then you should critically examine your paper to see if you have multiple ideas in your paper. For example, I would see assertions about how music evokes memory in a paper, which is a fantastic topic, but then the purpose and goal of the paper would shift onto how seeing live music is the best thing ever. This is why I mentioned in your papers to choose a specific event in your life so you have focus in your narratives that will, hopefully, be explored and speculated upon from multiple angles.
* You must analyze your experiences and not just tell me an incident in your lives, which is what can happen in personal narrative essays at various moments. A typical trait of writing here is to use the space afforded for you to, for lack of a better word, vent. Or, you were telling me a once upon a time story without the subsequent analysis. YOU MUST ANALYZE AS YOU DESCRIBE. The goal of your essay must have relevance for people other than yourself. I.e. I can relate to how, for example, someone analyzed the idea of hard work through a musical experience that I am not aware of but familiar with in a larger context—hard work as an ethic central to success in life
* Adopt appropriate voice, tone, and level of formality. We can use the example of Sanders’ essay, “The Inheritance of Tools,” as a strong model for your reflection essays in its tone, reflection and analysis
* Vague Constructions in your writing: It/Is/That**—**Make your explanation of your work as specific as possible
* Also, more often than not, your last paragraph will really present the purpose of your paper in an articulate way. This is very common, and has been studied by rhetoricians and commentators alike as the final passage syndrome. Basically, composition of this kind is such that it takes writers four or so pages to get to what they really want to say: writing *is* a process!

Test Again for understanding…..

* Things to consider for your Personal Narrative Paper
* Make sure you are doing the assignment. Does your proposed paper take the form of a research paper? Are you even talking about an experience in a musical context?
* How will you reflect upon your experience in an original way? Stating what and how music means to you is too generic of a purpose statement for a paper, as this is obvious to anyone who has listened to music before
* The more specific the focus the better
* The whole point of this essay is to analyze as you describe
* Are you analyzing, philosophizing even, about your subject, or just telling me an incident in your life—there is a subtle but important difference here that you should recognize
* Reflections, as the *Penguin Handbook* states, “do not have to be [too] based on explicitly personal topics […]. The goal of a reflection should not be simply to vent pent-up feelings or to expose secrets (although when done well, this can be “very” effective). Instead, its goal should be to allow the audience to share with the writer his or her discovery of an experience” (95).

**PHASE FOUR: Revision and Final Editing**

\*\*\*Refer to my editing worksheets for Essay One for this process, too.

1) How is the introduction to the paper? In other words, do you have a sense of what the audience is from the introduction and what the subject matter of the paper is?

2) Find a passage where you feel specific details add to the purpose of your partner’s paper. Likewise, indicate where you feel specific details could be beneficial to the paper?

3) Where do you see a questioning, speculative tone working in the paper? Also, identify two instances where you can see the three poles working to good effect in the paper?

4) How is the grammar and mechanics in the paper? What particular errors do you see your partner making frequently. If unsure, refer to your *Penguin Handbook* or grammar/mechanic websites*.*